

# Hand to Hand Student Manual





Welcome to your training path. Congratulations for choosing a road that will benefit you and others. Created by five founders who shared the best of their respective martial arts, Kajukenbo offers us a passage for personal and community transformation. Similarly, our school, Hand to Hand, was established in 1980 by the late Professor Coleen Gragen; a progressive leader and formidable practitioner who firmly held the belief that physical safety is everyone's right.

Although this manual describes the technical aspects of our Art, the real treasure lies in you, your development of physical skill, emotional tenacity, trust in and compassion for your training partners. Enjoy every moment on the training floor and watch your growth revolutionize each facet of your daily life. Welcome to Hand to Hand.

See you on the training floor,

Sigung Sonya Richardson  
7<sup>th</sup> Degree Black Belt  
Head Instructor, Hand to Hand

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# Philosophy & History





## **Perfect Practice**

Select the right mentors  
Study your teacher carefully  
Balance surrender and self-determination

Embrace change  
Listen with openness  
Practice daily those lessons most cherished  
Never squander a lesson – Practice the whole art

Investigate apparent contradictions  
Balance intuition and science  
Practice with undivided attention – One pointed practice

Observe yourself with detachment  
Challenge perceived limitations  
Always observe critically even your most basic movement

Keep clear objectives – Know what you are attempting to accomplish  
Art is expression – Know what wants to be expressed  
Accept your performance today without allowing it to limit future performance

– *Sigung Barbara Bones*

## **Hand to Hand Kajukenbo Self Defense Center – Class Affirmations**

### **Affirmation at the beginning of class**

“Once again we come together to express our appreciation for our good health and our physical and mental abilities, by developing each other in a cooperative spirit so we may be better able to participate in building a future for all people that is peaceful, just and harmonious.”

### **Affirmation at the end of class**

“We are building a spirit of unity, an atmosphere of hard work and mutual support among us. Keep in our hearts all the world’s people and look toward a day when we can live together in peace.”

### **Response to the end of class affirmation**

“Through this fist way one gains long life and happiness.”

# ETHNIC STRIFE AND THE ORIGINS OF KAJUKENBO

by Jeffrey Barlow, Ph.D. and Morgan Day, B.A.

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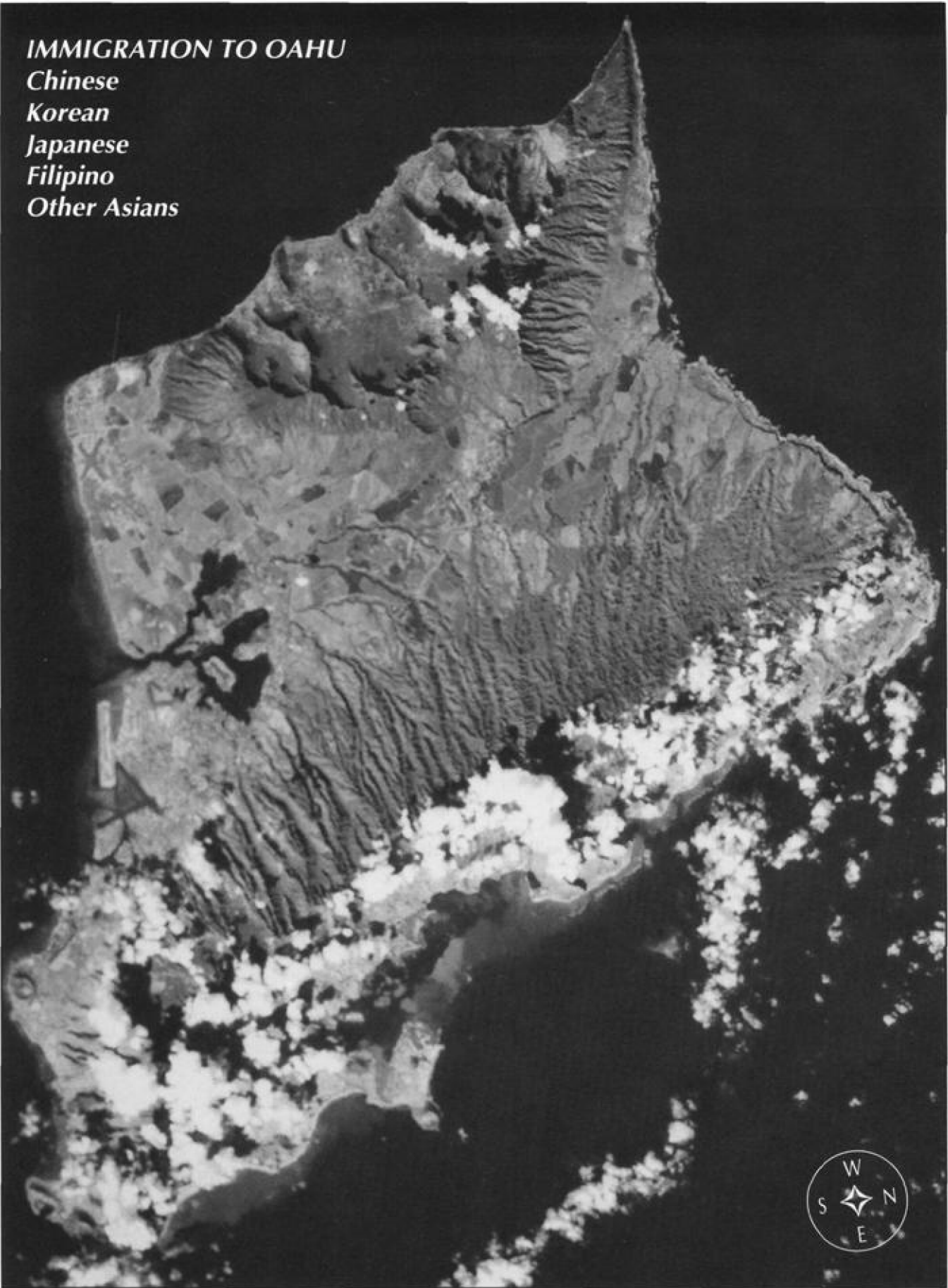
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*IMMIGRATION TO OAHU*

- Chinese*
- Korean*
- Japanese*
- Filipino*
- Other Asians*



# ETHNIC STRIFE & THE ORIGINS OF KAJUKENBO

BY JEFFREY BARLOW, PH.D. & MORGAN DAY, B.A.



The various styles of martial arts have come into existence for a variety of reasons: as a religious expression, for individual protection, as a method of physical fitness, or as a communal resistance to oppression. An art's character and strategies are clearly generated in large part by the social context in which it was developed. For example, Capoeira was developed by black slaves in South America. Its dance-like training and movements can be traced to the slaves' need to keep their training secret from their masters. To train, the slaves concealed their art as a lively dance. Their art also has an unusually high number of techniques performed from handstands and cartwheels to facilitate strikes while wearing slave chains. An Asian example, *Zhang Quan*, the foundation of many later and more complex Chinese styles, was apparently developed by Chinese peasants. Requiring exercises to keep themselves fit during winter months, the peasants cultivated this system, which is characterized by strength-building techniques. This system reveals its peasant origins in its open, honest, and ethical philosophy, which emphasizes bravery and honesty, while disparaging deception and discretion, unlike many other styles. These two martial arts, then, reflect the environment and character of their creators.

OPPOSITE PAGE:  
LANDSAT SCENE SHOWING  
PEARL HARBOR AND  
HONOLULU, HAWAII.

*Photograph available from  
the U.S. Department of the  
Interior, U.S. Geological  
Survey EROS Data Center.  
ID #: E-1726-114CT*

Because the great majority of martial arts forms developed quite early and often among illiterate or socially isolated practitioners, the true origins of most of the arts are ill-understood, are often primarily legendary, or are at least poorly chronicled. However, this is not true of a more recent form, *Kajukenbo*, frequently said to be the only indigenous American martial art. Because *Kajukenbo* developed in the last fifty years, students of the martial arts have an unusual opportunity to understand its roots and perhaps from that understanding may gain some insight into the origins of other, less accessible forms. Many of the founders of *Kajukenbo* and of the first generation of students are still with us and provide first-hand opportunities to learn about the social context in which the art originated.

The two main characteristics of *Kajukenbo* are, first, its relentlessly offensive *street-fighting orientation* (its original motto was “Win the fight and go home”) and, secondly, its eclecticism. The authors maintain that these two characteristics can best be understood as a reflection of the social context of post-war Hawaii where the art began.

From this perspective, we first examine the social cauldron of ethnic and religious issues in Hawaii. The history of immigrant labor in the plantations through the nineteenth and early twentieth centuries created a heterogeneous blend of Asian peoples. These ethnic groups were distinctive in many respects. There were clear divisions in their religions, social characteristics, and, as is quite pertinent here, approaches to the fighting arts.

From the first, American Hawaii developed as a potent amalgam of ethnic groups. The development of plantation agriculture made the dominant concern of the controlling Caucasian minority the reliable access to a large pool of cheap, unskilled labor. As the native Hawaiian population was both too small and too resistant to facilitate the exploitation of Hawaiian resources, by the 1830’s, Chinese contract laborers had been systematically imported to serve as field workers.

The concern of the white owners and managers now became insuring the docility of their new laborers. Thus, these owners and managers consciously encouraged ethnic rivalries among laborers as a useful tool for weakening potential workers’ organizations or even a rudimentary awareness of their common causes. First, the Chinese were used as a threat against native Polynesian workers and were often encouraged or placed in a situation in which they would surely antagonize the Polynesians. This strategy kept the two groups opposed to each other, and therefore, they were each more easily manipulated by the controlling Caucasians. This



strategy was from the beginning so successful that it became the dominant management policy on the plantations for decades. However, as was inevitable, the Chinese themselves began to agitate for better wages and conditions. The managerial response was to then encourage the flow of a new group, the Japanese. It was hoped that the Japanese would be both more disciplined and more respectful of authority. Now the Japanese and Chinese were maneuvered into wage competition, were used to break each other's strikes, and were each portrayed as model workers in order to humiliate the other. Given the national rivalries of China and Japan in the nineteenth century, when Japan's rise to regional power in the Pacific came largely at China's expense, the strategy of the plantation owners to encourage ethnic rivalry met with little resistance from the two groups. They were already inclined to be hostile and suspicious of each other.

Chinese immigration was terminated abruptly in 1900 when Hawaii was brought into compliance with the Exclusion Act of 1882, which barred Chinese immigration to the United States. The Japanese community continued to grow, and to offset this labor imbalance Koreans and Filipinos were brought in in great numbers. This was seen as the only means of curbing Japanese labor demands. Though the Korean government halted the emigration of Koreans to Hawaii in 1905 after only two years and Japan followed suit and halted emigration to Hawaii in 1909, the Filipino laborers kept coming. There was now a uniquely eclectic mix of ethnic groups, brought together by the explosion in demand for labor caused by rapid American economic development during this period. From 1850 to 1920, over 300,000 Asians immigrated to Hawaii. By the 1920's, over forty percent of the population was Japanese and the other Asian races combined constituted another twenty percent.

GROUP OF SUMO WRESTLERS,  
OLAA, HAWAII ISLAND.  
MR. MASAYOSHI IMAI  
IS FOURTH FROM RIGHT.

*Photo courtesy of  
the Bishop Museum.*







YONEMATSU SUGIURA  
AND SHUJI MIKAMI  
DURING A KENDO MATCH  
IN KAPIOLANI PARK,  
MARCH 16, 1919.

*Photo courtesy of  
the Bishop Museum.*

In addition to national rivalries, ethnicity, and a predatory labor market in which each group's gain frequently came at another group's expense, there were still other cultural factors which divided the Asian communities. There was a religious split, since the Japanese were mostly Buddhist and the other Asian groups often belonged to Christian sects, predominantly Catholicism. All of the founders of Kajukenbo were practicing Christians. Though neither Christianity nor Buddhism tended to be aggressive or deliberately promoted strife, religion caused a further separation, making mutual understanding all the more difficult.

It was within this context marked by ethnic rivalries that the founders of Kajukenbo came together in the Palama settlement/ghetto of Hawaii in 1947. Initially known as the "Black Belt Society," masters from various Asian arts practiced in the islands came together for an auspicious purpose. They saw the inherent limitations of their traditional arts and decided to meld the best aspects of each to create the ultimate fighting system. Peter Choo brought Korean *Tangsoodo*, Frank Ordinez added *Sekeino Jujitsu*, Joe Hock contributed elements of *Kodokan Judo*, Adriano Emperado provided "Old Pine Tree" *Kenpo*, and Clarence Chang completed the pool with Northern and Southern *Shaolin (Sil-Lum) Gongfu*. The names of these various martial arts are the origin of the name "Kajukenbo": 'Ka' for Karate, 'ju' for Jujitsu and Judo, 'ken' for Kenpo, and 'bo' for Chinese boxing.

While the Japanese arts were themselves well represented, the founding members were all Chinese or Filipino in their ethnic origins. This was a natural alliance. Both China and the Philippines had been threatened to a considerable degree by Japan's rise to regional power. In addition, not only





YONEMATSU SUGIURA AND  
SHUJI MIKAMI IN KENDO GEAR,  
JULY, 1918.

*Photo courtesy of  
the Bishop Museum.*

was each a minority relative to the dominant Japanese group in Hawaii, but the Chinese and Filipinos had intermarried to a considerable extent. There had been a large Chinese community in Manila for centuries, initially to service the extensive galleon trade between China and the Spanish New World. Later, the Chinese community in Manila continued to grow and became an important constituent of the local culture and economy. As a result, the Chinese and the Filipino communities in Hawaii were far more familiar with each other than either group was with the Japanese. In addition, each of the two relatively small groups greatly widened its opportunities for marriage by accepting members of the other group as potential mates. The far larger Japanese community did not face the same problem in finding marriage partners and hence was less likely to intermarry.

World War II, during which Japanese forces invaded both China and the Philippines, did nothing, of course, to reduce ethnic strife within the several Hawaiian communities. But at the same time as we strive to understand the relevance of ethnic issues to the development of Kajukenbo, it is important to realize that many individuals of all the groups did transcend the ethnic rivalries which tended to divide them. Kajukenbo has manifold influences from the Japanese martial arts, after all, and each of the masters who contributed those Japanese elements not doubt had an important relationship with some Japanese master who had taught him those arts as well as with Japanese fellow students.

The purpose of the founders of Kajukenbo was to create an ideal fighting art. Although there was no intention to create it for use against other ethnic groups, the very violent atmosphere of the times, when individuals frequently fought within the context of ethnic rivalries, ensured widespread interest in an eclectic, street-oriented art. The pragmatic mixture of elements drawn from many arts provided a conflation of many aspects of fighting including techniques for varied ranges, kicks, hand strikes, grappling, elements of Filipino stick and edged-weapon techniques, as well as comprehensive physical training. The Black Belt Society, over a two-year period, drew upon all of the most effective elements from their styles to augment Kajukenbo and discarded anything not seen as practical or useful. It solved for many students problems which they had encountered in fighting, such as a Karateka's inability to kick at close range or a Judoka's difficulty in closing ground to grapple and throw.

Such eclecticism was essential in the martial arts environment of Hawaii at the time. Violent encounters were frequent and often occurred between fighters specializing in different arts from different ethnic backgrounds. There was a gunslinger's perspective on life and a "show me what you got" attitude. There was a need to prove one's art to would-be troublemakers as challenges between martial schools were common. The ethnic flavor of the neighborhoods also provoked frequently violent rivalries between public secondary schools. It was a savagely Darwinian realm in which one had to be able to respond to confrontations on the street at any moment and fights to the death were not unheard of. Kajukenbo training, especially in the early years, was as brutal as the streets in which it was practiced. Utilization of full-contact techniques was the norm in class, and injuries were expected and accepted. The Hawaiian society of the 1940's was a uniquely violent American situation which elicited drastic and powerful measures.

Kajukenbo was deliberately designed to be the first American martial art. It predated the other eclectic American martial art, *Jeet Kune Do*, by almost twenty years. The founders of the Black Belt Society envisioned a martial art that would exemplify the best of the elements which they had found in America – courage, pragmatism, and deep personal conviction – while preserving the rich cultures of their Asian heritage. Courage and confidence came naturally with the techniques taught in class and their use on the street. What initially separated Kajukenbo from the many martial arts taught in Hawaii and gave it its distinctly American flavor was the religious conviction which it practiced and promoted. The practitioners were almost all Christians, predominantly Catholic. They recited the following prayer before practice to link their faith and their art:

*Oh mighty and eternal God, protector of all who put their trust in Thee, accept the humble homage of our faith and love in Thee, the one true God. Bless our efforts to preserve the integrity of the United States, a nation founded on Christian principles; enlighten our rules; guide our law-makers; protect the sanctity of our homes; and bless our efforts in these exercises, whose sole purpose is developing our bodies to keep others mindful of Thy commandments. Give us perseverance in our action that we use these as a means to keep close to You, the one true God. In the name of Thy beloved Son, Jesus Christ, amen.*

The first generation of practitioners saw their religion as inseparable from the secular branch of their lives. The sense of responsibility and ethical behavior that comes from this level of conviction easily became a powerful inspiration to a practitioner and to a community when linked with constant training and application. These values produced self confidence, fearlessness, compassion, and solidarity among students. To use Kajukenbo in a way contrary to religious and social responsibilities was seen as an evil practice. The moral philosophy was blended with the martial art to create harmonious and strong people, who would then, the founders hoped, promote an approach to society that likewise blended religious and moral values with practical action.

Kajukenbo arrived on the mainland in 1960 with Sifu Tony Ramos after over a decade of development. He was soon followed by Alejo Reyes, Joe Halbuna, Charles Gaylord, and in 1965, by Al Dacascos. On the United States mainland, it was further modified as practitioners came into contact with even more styles and concepts that they wished to blend with Kajukenbo. Unlike most traditional arts, Kajukenbo continues to evolve at an observable pace. Various sub-groups have developed under the Kajukenbo heading. Adriano Emperado, Al Delacruz, and Al Dacascos blended softer *gongfu* techniques with Kenpo Karate in a Kajukenbo sub-group initially designated as *Tum-pai* and, following further modifications after 1966, as *Quan-fa*, which was developed to expand the richness of the Chinese heritage. Al Dacascos, in 1968, devised his own sub-style called *Wun Hop Kuen Do* (combination fist art) to improve Kajukenbo's effectiveness and to include modern anti-terrorist and firearm techniques. In 1984, Sifu Jon Loren blended internal arts such as Taijiquan to develop a different approach to the mother art, again terming his blend *Tum-pai*.



ABOVE:  
BLEST WITH WONDERFUL  
SCENERY AND CLIMATE,  
HAWAII CONTINUES TO  
ATTRACT IMMIGRANTS FROM  
ASIA AND ELSEWHERE.  
AS A THRIVING CENTER OF  
TOURISM, THE ISLANDS OFFER  
A UNIQUE DISPLAY OF  
CULTURAL DIVERSITY.  
IN THIS PHOTO, WITH  
DIAMOND HEAD IN THE  
BACKGROUND, TOURISTS COME  
FOR A DAY AT THE BEACH.

Photo by M. DeMarco

While the original religious content is present in the historical tradition and deeply satisfying to many contemporary practitioners, it is no longer a defining element of the art. Neither is the original ethnic division between predominantly Chinese/Filipino practitioners and Japanese competitors any longer important; *Kajukenbo* halls or *kwoon* are as ethnically mixed and as harmonious as those of any other art. As an American art, *Kajukenbo* doesn't limit itself to a traditional and fixed form but continues to explore all avenues of expression with equal ingenuity. At the same time, the art is protected from devolving into a welter of schools by its historical heritage, by common elements blended in the sometimes elaborate defensive and offensive combinations (originally termed "tricks" by the founders), and by shared extended forms or *kata*. There are now many thousands of practitioners and many schools world-wide but concentrated primarily in Germany and in the United States.

The history of the martial arts is the history of humanity. All of the cultures, environments, ways of adapting to the world, and methods of community survival are linked to and reflected in the arts which humankind has created. *Kajukenbo* provides a classic example of this inter-relatedness. In the Hawaiian Islands, a century of ethnic and religious differences created a strife-ridden melting pot. It was a local culture both full of Asian tradition and armed with a new American approach. Through ingenuity, perseverance, and religious commitment, *Kajukenbo* was formed into a comprehensive and eclectic fighting system that instilled in its practitioners a deep sense of responsibility and compassion towards themselves, their community, their God, and their country. *Kajukenbo* is certainly the first martial art developed in America by largely immigrant citizens in response to a uniquely American situation.



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## A Conversation with Coleen Gragen: Training for Life and Death

PAWMA News, Vol 11 No 2, Summer 19--  
Stephanie T. Hoppe

PN: *Do you see the martial arts as a sport or something else – is there a distinction for you?*

CG: My first reaction is it's not a sport at all, it's something very different. But, then I think there are many people who practice sports seriously and with a lot of love and devotion – they are practicing like we practice the martial arts. But the general way that sports are practiced, I would say is very different than what the martial arts are about. To me, the physical training isn't the primary thing. It's really a tool for conditioning the mind and the spirit. In sports, it seems like the reverse process; the mental work is done in order to improve the physical performance.

I think a different mental and emotional state – a different ego state – is required to prepare to face a tremendous fear and the potential loss of your life, which is at the root of martial training. Confronting death is, I think, a big part of martial arts training – and it's also something that's difficult for us to know how to put into our training today, since the actual going out and fighting and living or dying is not there anymore.

PN: *Aren't those concerns real for women, in a way, given that a lot of violence is directed at us?*

CG: It is, except that we think we can distance ourselves from that. Individuals who were practicing the martial arts or choosing to put themselves into those situations were conditioning themselves emotionally, physically and mentally to make that choice and to carry it out – to actually walk into danger like that. It required an ability to center yourself, I think, that was pretty extreme. I think about this a lot.

I taught a workshop once, a self-defense workshop, in which the last exercise that I did had the women in the class doing a visualization. It was an assault situation where two assailants came into their home and before they could really get up and out of bed and do anything, they were wounded and dying. The meditation was about trying to pull back from the ugliness of the situation they were in with these two assailants and take some moments to center themselves and to congratulate themselves on their lives. I took them through this meditation that was a kind of preparing-for-death meditation.

I got letters for about six months afterwards from women who took the class. Many were black belts. I remember one letter that was representative of the others. This woman said that she wanted to thank me for the workshop because she always felt somewhat like a phony because she had a horrible fear of death – she was a black belt and yet she knew that there was this area where she was afraid to look. She had gotten very upset in class and cried a lot, but it had opened her up to the possibility of letting herself imagine this.

The other thing women wrote and said was, "it was important to me to do that exercise, because so often all we visualize in our training is success." We visualize positive endings in these gory situations – the man grabs you, and then you do this, do that and you kick him, and he's down on the ground, and you run away. You know what I'm saying? The reality is, that might happen. But, there's also the reality of you do the best you can and maybe it doesn't work out to be good enough in that situation and you are seriously injured. And then the training is to stay present with that reality and work with it and to not consider yourself a failure. For instance, what if before you knew it you're down on the ground and you've received a blow.

I'm looking to have that kind of reality in our training – to realize that we are vulnerable – that we are *not* creating invulnerability. We are creating *presence*, and in creating presence we are increasing our



ability to cope with what comes. Not pretending that we are making ourselves into these superhuman beings and then finding ourselves terribly disappointed if a door hits us when we weren't looking – "Oh my god, I hope no one saw that?" I think about that a lot, how to incorporate into our training coping with failure, and not just imagining, or fantasizing that we will not fail.

A similar issue came up for me a couple of years ago when I was asked to teach a series of workshops on de-escalation of violence. In the de-escalation training that I do, we have a series of steps: The first one is see the crisis coming; the second is, see my part in it; and third is, see the interdependence of all parties in the crisis – there's seven steps in all. Well, as I'm laying this out, this conflict developed within the workshop where these women – and there were also some men with them – who were teaching self-defense for women, particularly for battered women, who felt that I espoused a blame-the-victim point of view. "What do you mean, see my part in it? In women's self-defense, how is that applicable?"

We had a long discussion that never really came around to resolution in that our positions didn't come together, but it was a good discussion. I believe that in situations that occur, even battery or stranger assault kind of situations, both the assailant and the so-called victim, the survivor (we each have our sides of the street that we can work on) has power in the situation. To see my part means to realize not that I'm to blame for the situation, but that my actions, my behavior, my way of being can impact the outcome of the situation either positively or negatively. But the formulation of it – "see my part in it" – was offensive to them because they thought it reflected blame. If we don't see it that way, that we have our side of the street in conflict situations, where is our power?

*PN: I think you're right – to see others as completely passive is to deny them the dignity of their own existence. But it may be good to keep the question alive, because there is a narrow line between that and blaming others for being raped or being poor or whatever –*

*CG: Keep it sharp, yeah. It's related for me in some way to the question, "Are we a sport or not?" Because a mechanistic approach to conflict would be, well, "Who throws the first punch?" And then, what do I do to respond to it? And that's just not what it's about in the martial arts. It's not just where does the first fist come from mechanistically speaking, but what was the dialogue before that and what energy passed between these beings – this kind of thing. It's a lot deeper.*

*PN: Do you find resistance to thinking this way? Would people like to see things be simpler, more like a sport?*

*CG: No, I don't see that. There's an incredible lack in our culture of intelligent ways to train the self, and I think people are extremely happy to find something they feel is more than just a little class they take for a few months or something like that. Even if they do take it for a few months, in that few months, they're in some way being reflected back to themselves.*

The great things people appreciate about the art is that because of its challenging nature, you can't escape reflection. Especially if your teacher's at all skilled and on the right path. There's so many ways that you have to look at your competitiveness: Look at your fear, look at your self-hate, look at ways in which you're out of balance. It gives you a chance to break through these patterned ways of looking at yourself that we get into in our culture and to really learn something.

*Stephanie T. Hoppe is a writer and instructor of taiji at the White Cloud Women's Temple School in Philo, CA. In the last edition of PAWMA News she wrote about her Taiji practice. This piece is an excerpt from a longer interview that will appear in a book on women's experience in the martial arts.*

## **Interview with Professor Barbara Bones**

### ***How did you get involved in martial arts?***

I got involved in martial arts after watching Joyce Towne work out. I was interested in the movement and fascinated by the possibility of doing things equally proficiently with my feet and my hands. It seemed like an amazing thing to know. She actually encouraged me to start out in Tae Kwon Do even though she was in Kajukenbo, so I started out with a teacher named Bruce Combs in Eugene Oregon. He was very particular about movement and his basics were a lot of drills - much more so than Kajukenbo, which was more "get out there and fight." Bruce offered attention to detail of technique and body connection. I took the class because Joyce recommended it. She thought that Bruce's club was very strong and we actually trained together a lot and went to tournaments. We had a good give and take.

I trained with Bruce for about a year and a half, maybe a year – until I was a green belt. During that time I regularly went to Joyce's classes. I didn't take class but I'd watch through the windows. They were working out in a place that had a glass door and small windows and I would stand outside and watch and then go down the hall and practice. I had a whole routine, a regimen.

I really was very attracted to the movement of Kajukenbo, but I didn't let myself practice it until I had reached the goal I had set for myself for my Tae Kwon Do practice that day. So I had a regular Tae Kwon Do practice but my chief motivation was Kajukenbo. Over time, I gravitated more and more towards Kajukenbo. Before I took a class in Kajukenbo I knew up through Pinyon 10.

### ***Just from watching?***

Yeah, I'd been watching, I'd been stealing through the window. After I was a green belt in Tae Kwon Do, the thing that motivated me to take the leap to Kajukenbo was the founder of Tae Kwon Do, a man named General Choi Hong Hee. He taught, as he liked to say, in the military of "all the free nations of the world". When he came to Eugene, we took him out to dinner and he was boasting about the efficacy of Tae Kwon Do. He told us that the techniques were proven to kill and maim and the reason he knew that is because they had tested them on prisoners of war in Vietnam. At that point, I decided, "I'm out of here." So I let Bruce know that I was going to make a move a couple of days later, then changed styles because I just didn't want to buy into the Karma.

I went to Sifu Mainenti and asked him if I could join the Kajukenbo class and that was the official start of it. He was quite amazed that I knew as much as I did when I came in. I took a belt test right after I joined his club to get whatever belt I would get and I was promoted to green belt because I really had all the green belt requirements already in the hopper.

### ***When was this?***

I started training Tae Kwon Do in 1971 when I was 23, so I probably started Kajukenbo in 1972. When I went to Denver in 1974, I was already student black.

### ***What was Sifu Mainenti's school called?***

It didn't have a name. He was a college student at the University of Oregon and we were the University of Oregon Karate Club. Sifu Mainenti had trained with Sifu Gabe Vargas as a child. He started when he was twelve or thirteen years old. I think he was a third Dan when he came to college.

There was a really nice moment in my green belt test. You know how we always say in the beginning "how long have you been training" and "how much do you practice". Sifu asked me "how long have you been training and I said "I started in Tae won Do then and I started in Kajukenbo then and he asked again "so how long have you been training in Kajukenbo?" And I repeated the number of months I had been training and he said, giving me the first indication that he knew what I had been doing, "does that



include the time you were stealing the moves out on the sun porch?” And I said “no; Sifu do you want me to include that time?” And he said, “Yeah, include that time,” so I had to add another year to my training.

***Were you the only woman at the club?***

No, Joyce was there and Crissie Kieffer was there at times, also Sifu’s previous wife Cheryl – not many women though, mostly boys. Chris Brown, Rick Petrick, Dave Poole, Fred King were in that school, Tom Whittaker - that was the core group.

***Were you treated differently as women, like “don’t hit them too hard” or anything like that?***

Sifu Mainenti was very wise for his youth because he pushed each and every one of us to the limit of what we could do in the moment. He did push Fred harder because he was physically stronger and came in as an internationally ranked wrestler and had combat in his background. He pushed all of us to the degree that we could be pushed. But not too hard, he didn’t push us beyond our limits; he just kept stretching our limits little by little. He was very wise. For about a year I had the great good fortune of being the person he warmed up on before he would fight with the boys. He didn’t hit me as hard at that time as he hit them, thank God. He liked to work on his angles and his timing and his feel. So we would work close, work on the feel of the fight and how the fight ebbs and flows when you are in close. Because of this experience, I have an incredibly well developed defensive system, sense of timing and angular fighting skills. I don’t think it was intentional – I think he wanted someone who would challenge his timing without getting too competitive, so he could get into a groove before he would go and whop up on Dave and Fred.

***Professor Gaylord was talking to us about the early days of Kajukenbo when the fighting was really hard and people would leave with bloody noses and black eyes. How was that in your training, did you use equipment?***

No. You’d just get hit. Actually I still don’t use equipment. I feel that it’s better to have control than to have equipment. There is a risk. We did get hurt. When David and I were relative beginners, we leapt in at each other in one class and he broke my nose and I blacked his eye all in one move. We endured the bruises and the impact. Learning to work with that risk developed great trust and respect between all of us. Through the intimacy of the contact, we became family and we honed our skills and control.

***Was Sifu Mainenti fighting on the tournament circuit?***

We were all fighting in tournaments. In fact, our main motivation for practicing was tournament competition, to a large degree. Sifu Mainenti was very successful in the tournaments with his main rival being Dan Anderson from Portland.

***We have heard stories that you were really really good.***

I was successful. Admittedly, the tournaments were not as difficult then as they are now. There weren’t as many women fighting. There were two schools in the Northwest, Karate for Women in Portland and Feminist Karate Union in Seattle. Most of the women we had to fight came from those two schools. The Seattle women were pretty good in forms but they were not great fighters, the Portland women were pretty good fighters and not so great in forms. Joyce and I competed in both forms and fighting and we actually decided at one point that we were single-handedly going to raise the level of skill of women in the martial arts. Our strategy was that we were going to train hard and going to be so superior in these competitions that the other women’s only chance of competing with us was to really work on themselves and get better. And that’s true. I mean it was very arrogant, wasn’t it, for a couple of green belts to decide this. But we did decide it and we did carry it out.

***When you say you raised the level of skill, what things did you have in mind that needed to improve?***

Technique delivery, timing, diversity of technique, diversity of strategy, everything. In many martial arts schools at that time women did not get treated the same way as men. The men would be conditioning very hard and doing push-ups and women would be making tea. That's an exaggeration but...it often happened that in the same organization the men were very good and the women weren't so good. But Joyce and I didn't get treated differently. We all worked hard, we all made tea.

***Did you accomplish your goal?***

We helped. Everybody accomplished our goal. If they hadn't decided to get better and beat us, they wouldn't have gotten better. They had to do the work. We didn't do it for them. But we just felt that our determination would help.

***These were open tournaments, right? Were you pretty much the only Kajukenbo fighters at that time?***

We were the only ones in black uniforms, so we had the advantage of being singled out. People came at us hard – you know how in any sport when you are going against someone who is favored you can play harder and with abandon. It was good to get exposed to all styles. As I started to travel to tournaments more often, people who were good fighters, mostly men actually, would take an interest in my skill level. They would see something and offer advice. Over the years, I got a lot of help from various great fighters.

***In terms of your training, do you feel that this kind of competition was formative and important?***

It motivated me a lot. I didn't care that much about winning, I just didn't like to lose. I know it seems like it's the same but it is actually subtly different. Tournaments were a dose of reality – there were politics and corruption and rules that don't get enforced and rules that do get enforced, there was favoritism and style chauvinism. All these things divided tournament fighters or defeated them unfairly, so I learned that it's not just about ability. Ultimately, I grew quite weary of tournaments and did not want to do them anymore. I felt like the expectations of others were shaping my art and I was focusing too much on what would score well. I was losing touch with my natural personal expression of the art. The moment came when I didn't care what scored well.

***What years were you on the tournament circuit?***

I stopped in 1976. By the time I started Amazon Kung Fu I didn't care about tournaments anymore.

***How did you support yourself during that time?***

When I was in Tae Kwon Do, I worked at a gas station and pumped gas. When I was a green belt in Kajukenbo, Sifu Mainenti told Joyce and me to start teaching. He never charged us for taking class and we made just enough money by teaching to cover rent. We had food stamps and in this way were able to train eight hours a day, six or seven days a week, for the first three years. It was a great foundation. Joyce and I were promoted to black belt in the same ceremony.

***Wow! That really gives us a perspective.***

We were driven.

***What were you driven by?***

Love of the art. It is so much fun.

***You are on a spiritual path now and your spirituality infuses your teaching of Kajukenbo. Did you learn any of that from Sifu Mainenti? Did he place any emphasis on meditation or on the path of martial arts as a spiritual practice?***

That was actually one of my longings when I came into the martial arts. Looking from the outside, you think there is something mystical going on there; you believe that martial artists have some magical power. I was seeking. In 1974 I met Baba Muktananda and from then on, my seeking was focused on his teachings. None of my current students knew me before I was involved in Siddha Yoga. But then I was more closeted about it. I saw it as something that was a personal choice and did not feel established enough in the yoga practice to talk to others about it.

***Did it inform your way of practicing martial arts? Did you find that you trained differently?***

I thought of myself differently. Something happens in our spiritual path called Shaktipat, which is a spiritual awakening and can be connected to very profound experiences. I met Baba in 1974 when I was in Denver and I received Shaktipat on August 14<sup>th</sup>, 1974. During a retreat with Baba, some very magical things happened which essentially left me in a state of ecstasy, of bliss.

I felt different when I came back to the school. Sifu Mainenti was there when I returned. I was very much in the habit of being very deferential toward him – not subservient, because he didn't teach that. On this day, I was in the state of bliss when I walked in. He looked at me and he said, "Go put on your uniform, let's spar." What happened then was all on a subtle mental plane but I had a heightened state of awareness and I had great clarity. That was the first time I had the thought "I can do that or not." And then I wondered whether I would be able to maintain my state of bliss in the face of that fight. So I went and put on my uniform and we sparred and he was as dominant as he had always been. He was always hard to beat and I was happy if I scored on him once. That day we sparred for quite some time and he was scoring at will, as he always did, and I scored many times because I had great ease. After 15 or 20 minutes of fighting, he stopped and he realized that he had not moved my state at all. Normally when he scored I would contract. You know how it is - after you've been scored on fifty times, you've gotten a bit more defended. But this time I didn't contract at all. I was still in a total state of bliss and expansion and that permanently altered my way of training. I knew then that my state was not dependent on anything that happened in any battle – on anything outside my Self.

***How long were you in Denver before coming back to Oregon?***

Only 9 months. I went there because Sifu Mainenti and Sifu Al Dacascos were there. I went there to train and I did that. And I met Baba. After having gone through that spiritual awakening, I sat in a meeting with Al one day and watched him demote two of his students from black belt to purple belt. The reason he was demoting them was that they had gone to a tournament and committed the "*incredibly rash crime*" of performing their forms to music. They hadn't asked him before doing it and he felt very offended by that. About six months later, all tournaments had musical forms competitions and interpretive forms competitions. It was ironic - they were just slightly ahead of the curve. In the course of that meeting, Al said that the most important thing to him in his life was his reputation. I had just been with a spiritual giant, a saint, whose teaching was that the most important thing in life is knowing your Inner Self - the total reverse of Al's position. I thought, "I love his art, I love the way he moves, I would love to know what he knows technically, and yet, I do not want to be like him." So I decided to go back to Oregon and practice. And that's what I did. And Sifu Mainenti came back shortly thereafter.

***And that's when you founded Amazon?***

Yes, I'd say in 1975. There was one woman whom I knew as Susan of "Many Last Names" because she used a lot of last names. She was really in favor of starting a women's club. I started Amazon Kung Fu partially because she thought there should be a women's class. I had always trained with men and I favored mixed classes, so that women had a chance to go against the power of men and test themselves there and learn what that confrontation was like. But Susan talked me into starting a women's class.

Coleen was in that first class. Actually, we promoted it by giving away three months of free classes at a fundraising auction and Coleen and Anne Moon and Kitty Reilly bought them and they all came. Coleen and Anne Moon had previously trained at Brooklyn Women's martial Arts. All eventually became black belts.

***Let's go back to the lesson you learned in sparring when you were in your full Self – would you generalize this to say that sparring is a spirit lesson? Obviously it is about technique as well, but do you think the crucial variable is how you are in yourself and how you can hold that in relationship to someone else?***

How you are in your Self is always crucial, sparring or no sparring. Sparring is a very dynamic moment with lots of things going on. Lots of confrontations with your own limitations. These may manifest as the person in front of you or they may be mulling around in your own head. That's always an element of sparring. And then there is technique.

I think that practicing martial arts is the process of shedding layers of obstacles that prevent you from realizing your own Self. It's another path of illumination, it reveals what stands in the way. In that sense, sparring is one of our tools for peeling off the layers that keep us underestimating our own greatness. Every practice in our art can serve that same goal – stripping away ignorance to reveal the shining beings within.

***In sparring we tackle it physically?***

In sparring, the path of self-realization is illumined through a physical discipline. For example, we have all experienced fear in the face of battle. You can get to the root of it or you can get through it or you can be crushed by that fear at times – no matter how it plays out, you can reflect on what happened. In martial arts training you inevitably come face to face with some of your stuff, be it emotional or mental stuff or physical limitation or anything else.

***When we interviewed Professor Gaylord, he emphasized the fighting in Kajukenbo training. He talked a lot about "hitting hard" and his focus started a discussion amongst us about hard contact. How important is it to take hard contact, to practice working the edge of the level of contact? How do we work with ourselves and with women of all different ranges and abilities? What is your opinion on contact and has it changed over the years?***

I believe in beneficial growth that occurs as a result of fighting with contact. I follow what Sifu Mainenti did with me. I believe in contact to the degree that the person has the capacity to accept it. I don't think it's useful to overwhelm people with contact. I don't think they get any stronger from it.

***Do you think contact is necessary?***

I do. Because you don't learn self defense if you haven't practiced contact. If you fight with contact, it's not unfamiliar if it happens on the street – even if it is a completely different situation. Instead of having the effect of crushing you, it has the effect of inspiring you to higher performance. So I think that contact is essential. That's another reason why I am not fond of pads. Because the key to managing contact and allowing it to work on you is having that fine touch that allows you to bring things to the edge without being too much. Pads blur that line. You can easily hit too hard with pads. You hit beyond people's capacity to receive it. You can also hit too hard without pads but because it is more dangerous, you learn finer control. Ultimately, pads distort and blur the control.

***Back to Amazon. How many women were in the class?***

Maybe 25.

***Did you find yourself teaching any differently in your women's school?***

No. But the dynamic in the class was very different. I didn't want it to be different. With men, I'd go say "okay we are going to do 500 sit-ups" and they'd say "okay" and start doing them. When you say to women "we're going to do 500 sit ups" they say "are you sure that's a good idea? Cause we heard that if you do that many sit ups, you might hurt your back." They had a very different sensibility about the human body. Also most of the women who came to the all-women's class were political and they spoke up.

***Were you political?***

I had been when I was in college but I decided it wasn't an effective means to change the world. My ideas of what needed change in the world remained the same and the way I chose to approach creating change had evolved.

***Did you end up talking more in your school or did you overrule the women's comments?***

We would mostly try to overrule objections when we knew the training was beneficial. We tried to find ways to shorten the conversations. One of the inventions was that you allow people to give feedback at the end of class instead of during class. And then they would talk too long, so then I had them give feedback at the end of class in horse stance with their arms extended - that tended to abbreviate the observations and make them more pithy.

The classes moved around to all kinds of rented rooms in Eugene Oregon - school cafeterias and church basements and such - until we finally found a space, largely at the urging of people like Coleen and Anne Moon, who wanted a regular place to train.

***Were you still training with Sifu Mainenti? Did you find it hard to keep your own training at the same level?***

Once I started the school, I didn't train with him as much. By then I was working full time and I was training on a different schedule. I didn't really want to be doing it the other way anymore. I taught four or five nights a week and that was enough.

***And Joyce taught with you?***

We taught together for the first couple of years. And that had its challenges because we didn't remember things the same way and argued about it in class. She outranked me by five minutes – she was promoted about five minutes before me. Our view of the art and the strengths we brought to the art were different. Students tended to gravitate toward one interpretation or the other. It allowed them to find their own personal expression.

***What were some of the key lessons you learned as a teacher in that early era?***

Learning how to communicate with people. In the beginning, my understanding of the art and the technique came from the way that I experienced it and I verbalized this so that my words would draw up an image in my mind that matched my experience. But it didn't necessarily conjure up the same image in someone else's mind. I learned that in order to reach a whole group of students, I needed to have a whole paint box full of colors and ways of describing techniques, of creating imagery that reached different peoples' sensibilities. Students come with very different styles of learning, with very different physical capacities, different abilities to concentrate, different reasons for being there. Teaching was a process of learning that it wasn't about me anymore. When you are training for yourself, you are just working on yourself, improving yourself. When you teach, you bring the focus onto another. I had to be creative and keep trying new things if one thing didn't work.

I remember one student, who would prematurely rotate her punch so her elbow would fly out. I probably told her a thousand times. I kept trying new ways – exercises and explanations about body connection and breath – and she continued to punch the same way. One day I walked up to her and said it again,

probably in the exact words that I had used before and she said “oh” and then she changed it. And she asked, “Why didn’t you ever tell me.” She seriously thought I had never told her. I told her so many times. It was classic.

When we teach, we need to seek to unlock the door to the student’s understanding or catch them when the door is open, so that the knowledge can be exchanged. To accomplish that, we must monitor our own openness to ensure that we are sensitive to the transmission and reception of the information.

I had experienced the same thing with Sifu Mainenti from the other point of view. I had the belief that he never described things in great detail, that he would demonstrate something and we would observe and then try to repeat the movement. We would all watch carefully and then imitate him as best as we could. I went back to his class after I had been teaching for a while and watched him teach punch attacks and I realized that he explained everything in **total detail**. Prior to that, I hadn’t been listening - I was watching.

***Professor Gaylord said that when he started his school, one hundred people came to the grand opening, and after two weeks only twenty were left. He trained “Hawaiian style,” working people hard in order to weed out those who couldn’t take it – they would just leave. Was that your approach? Did you move people forward with you? Or did you decide sometimes that there are a few people who aren’t made for this and weed them out?***

My experience was that the harder we trained, the more students we retained. It wasn’t that people went away when we trained hard, it was that people stayed.

After I had been at Amazon for a while, I began to train in Arnis with Professor Presas and my teaching style shifted. He taught with incredible encouragement and positive regard for the incremental changes that students were making. Prior to working with him, I would watch Coleen do a form beautifully and I would focus on the points where I could make a correction in the hope of getting her to an even more fabulous performance – but without ever saying to her that it was “fabulous.” Professor Presas would take someone who walked in off the street without a day of martial arts training and put a stick in their hand. They would be flailing all over the place- totally out of control - and then he would teach them strike #1 and they would perform this rudimentary technique in a very clumsy way and he would praise them profusely. He would say, “Oh my God, it’s beautiful, class stop and look at this, it’s beautiful. “ And the individual would repeat it with crappy technique and Professor Presas would repeat, “It is so beautiful.” For him, it wasn’t about the ultimate technique; it was about the fact that they had changed. He never missed a chance to praise, ever. If he saw anything improve by one iota, he would praise the student.

I had not been like that as a teacher. I did see things that were beautiful but I didn’t say anything about it. He really opened me up to the power of praise. I realized that he never lost anything by doing that and it helped the entire class to progress. I hope I am more like that now.

***How long was Sigung Coleen your student before she left Amazon?***

Five years. She was my first black belt. She left and opened Hand to Hand in 1980.

***How much longer did Amazon Kung Fu last?***

In 1982, I was gone from Amazon Kung Fu. The school continued for a few years after I left, with Linda Macintosh and Susan Detroy leading the classes. Linda was student black; I don’t think Susan was a black belt.

***Why did you leave?***

I wanted to do something else. I traveled around the country for a while. Wendy Dragonfire and I opened a school in Hillsboro, OR, but the chemistry wasn’t right. Then I took up a full time career, so I

only taught sporadically. I was in the Bay Area part of that time and taught once a week at Hand to Hand - that was nice. When I was in Seattle, I taught at Michelle's school once a week. Michelle was a student of Ann Moon at the time and I adopted Michelle when Ann stopped teaching.

***Was there a kids program at Amazon?***

There was a kid's class and Coleen taught it. Aaron Ibbotson was her assistant instructor. Aaron and Shoshana, his sister, and Jade, Jesse Water's daughter, started back when we were training in different places. They trained with the adults. All of these students became black belts.

***Was creativity part of the training at Amazon? Did you have your black belts make up forms?***

Sure. They could make them up. I didn't require it but I encouraged it. I liked to have creative spontaneous invention, not necessarily anything you retained and worked on, but just for fun. When I competed, often I didn't use one of the Kajukenbo forms but a form that I created. Sifu Vargas tried to discourage me from doing that. I made up monkey form as an exercise in one of Joan Nelson's Special Training classes. She is a martial artist in Tang Soo Do from Lansing Michigan and she was teaching a class on nine principles of movement. You got one move per principle. Monkey form expresses those principles. I can't remember the principles.

***We should be able to figure them out in our practice. Did you do tournaments at Amazon Kung Fu?***

Not a lot, because I had soured on it by then. But we did well when we went.

***At what point did you become involved with NWMAF and PAWMA?***

In 1979, I taught at one of the first national women's Special Training camps, but the National Women's Martial Arts Federation didn't exist then. It was founded in 1980 or '81. I taught at the camps for a few years and suppose I could be considered a founding member of NWMAF. I didn't participate in the PAWMA events.

***We want to ask you the same question we asked Professor Gaylord: what, to you, is the essence of Kajukenbo, as opposed to other martial arts styles?***

Reality. There's a reality to it. And a mental toughness. Also engagement. A lot of martial arts are out of range and there's a kind of disengagement.

***Meaning that they are more concerned with ritual and forms?***

Meaning that there is no actual engaging with another person. It is out of range, it's like "I could have got you. I might have got you. I would have got you." They are never in there, finding out what really happens. Even in Tae Kwon Do, you throw a technique and you pull it back and you were supposed to know that you could have gotten him. Maybe they knew they were hit or maybe not.

***This gets back to what you said earlier: for you there is no self-defense unless there is contact. It's not real until you experience taking it or giving it. And that's what Kajukenbo does for you.***

Among many other things, yes. It's hard to say about the essence. There is something about Kajukenbo that is different from other martial arts styles. It has to do with our spirit and our engagement with others. Even when other martial artists do the exact same moves, it doesn't look the same. I'm sure you've seen people come in from different styles and use full twisting punches and blocks and kicks and it doesn't look the same. They fight in a different way than we do. There is something unique about the fight in Kajukenbo. What did Professor say?

***At first he spoke generally about power and energy. In the end, he said he thought it was the fighting element in Kajukenbo that distinguished it. He brought up the dilemma of Kajukenbo: its strength - its ability to take in new moves and new principles- is also its weakness - the danger that taking in new moves and principles could lead to disintegration. When we asked***

**him how he guards against that, he said, “That’s why I am here. I make the final decision about what gets to be part of Kajukenbo and what doesn’t.” But teachers do have different interpretations of what Kajukenbo is. Like Professor Juarez bringing in the Hun Gar forms and Sifu Bono having us do JKD and grappling. If the end goal is to remove the obstacles that prevent you from experiencing your true self, does it really matter what aspects of training and technique you emphasize? You could look at some students and say, “I can see you can meet your demons through sparring.” With others you could do forms so they can find the inner channels of energy in their bodies. What aspects of Kajukenbo training were quintessential for you as a teacher?**

I liked it all and I found reasons for practicing all of it. In punching attacks, I liked the vast storehouse of knowledge of points of attack and angles of attack; I liked the precision of it, the ability to practice these things safely, without the danger of getting hit back. I like fighting because you can really communicate with someone else, you can get inside their state and play. I like forms because they allow you to practice unfettered expression. I think there is a place for all of it.

At one point, maybe we do pick a channel that we like the most, but I don’t really favor that. I favor practicing it all. Everything is essential. I think the practices you choose *do* matter in the context of learning to know your true Self. Bad alignment, for example, buttresses – reinforces – the obstacles, while perfect alignment opens the channels. Neglecting the fighting aspects of the art robs the student of the apparatus for exploring their limitations in relationship with others, with power, with fear and so on. Neglecting the discipline of the mind in the repetitions of memorized material may undermine the capacity of the student to become quiet and receptive to new awareness.

**How do you feel about bringing in different styles, like Sifu Jen bringing in her Tai Chi practice?**

I practice Tai Chi and I practice Arnis. I think there is a place for this. I have observed that martial artists will tend to become more eclectic as the years go by. There’s a body of information that is the external apparatus of Kajukenbo: the forms, the punching attacks, the grab arts, the fighting, the principles and so on. These are our “props”. We have them and we use them. After a while, you realize that other systems have other props. The real thing that defines a martial artist is bigger than Kajukenbo, and all the styles have a place in this bigger thing. You build a foundation from which to spring.

I believe that at a certain point in training, the eclectic quality is great. Sometimes students seek it prematurely in their training and it gets difficult because instead of bringing clarity, the different interpretations of movements are confusing. I have always been open to people learning other things but I pay attention to the student’s general understanding when I introduce these. I don’t think that Kajukenbo per se is threatened by this. On the other hand, if you want to have an organization where you all practice together and you all are going to know the same things, you have to have some agreement about what the common principles are and work from that point.

**That’s what Professor was saying. That he would make the decision.**

But the Professor is a finite resource, so we have to take it upon ourselves to keep Kajukenbo healthy and true to the principles that define the system.

**What do women bring to the martial arts that’s different from what men bring (besides the talking)?**

Lots of things. They have different bodies, a different kind of geometry and different sensibilities, and therefore they have different ways of doing the same things. If you go to a workplace and there are heavy things to be moved, guys will pick them up; women will get a tool or ask for help. Their bodies are different. When men fight women, they very often have superior reach and superior strength and so how do you deal with that? You have to have superior strategy and superior intellect. You have the things where you are superior and they have the things where they are superior and you weave them



together and see what the outcome is.

***Did you see women being more resourceful in response to the superior strength and size of men?***

I think they have to be. When someone's got speed and strength and distance on you, they will prevail unless you have something that's going to somehow neutralize that.

***In a large school of school of women, the range of abilities is huge.***

Yes. I remember a cyber chat on the Internet about how to fight people who are not really engaging in the fight but running. And all these Kajukenbo Black belts from the old days - Jon Loren's and Fred King's Black Belts - were writing about cutting them off, changing your timing and your angles and doing this and that and I was thinking, if they run, good. I was never one to chase someone. For that reason I won most of my tournament fights one to zero or two to one. If I had a lead of one point, I could wait because I had already won the match. I didn't need to score three quick points. One to nothing was good enough to win.

***Sometimes Sigung talks about the Yin and the Yang and she instructs us to think about the yin as the spaces in between techniques and the emptying out as opposed to the constant forward pressure and the power of yang – is this way of thinking and practicing - taking advantage of the Yin - particularly female?***

Who invented that Yin/Yang stuff? Yin is receptive. Men as well as women use Yin. I don't think it's a gender difference. I think she was probably seeing a lot of students with a lot of Yang energy and saying that they need some balance.

***I feel envious when I hear you talk about training eight hours a day, seven days a week. I came to Kajukenbo late in my life and the youngest of my daughters was in diapers. Is there a place for people who have limited time for training and if yes, what is it? How does it affect a school when you have more and more people who take up martial arts as an activity as opposed to making it a life path?***

The Kajukenbo family includes the full spectrum of people practicing in different ways. When I started training, there happened to be a group of people who were very enthusiastic. We were in our early twenties and we just wanted to do what we liked to do and we found a way to do that. At different stages of life you are going to practice in different ways. I think that in order to keep the art alive and carry it forward by creating new generations of schools, you need some people who are extremely committed. But in terms of holding a school together, you want to have all kinds of students, including older people and kids – that enriches the community.

***When you were learning and teaching, did you have a philosophy about women's self defense? Where you interested in extracting things from Kajukenbo that would be specifically useful to women's self-defense?***

I thought the ability to defend yourself was a wonderful side effect of Kajukenbo. It wasn't my core reason for practicing because I wasn't really afraid and didn't feel the need to defend myself. I began training because I was drawn to the kind of movement it offered. And I stayed for the same reason. What fascinated me was that the movement was elegant, effective and useful.

***As I came up in Kajukenbo, I learned "hit them, hit them again, don't let them get up." I usually don't think so much about this "break their back" ethic, but when I am teaching white belts I sometimes wonder about my enthusiasm for the techniques. Did you ever have that problem?***

No, I take great joy in them. I remember Professor Gaylord once taught a class at Hand to Hand and asked Coleen to do a punching attack with a self-created ending. Jim was her partner and he threw the punch. Coleen took him down and did a whole street rep on him, wiping him out. Professor called me out and asked me to do it. I did the same thing. When I was done, Professor walked over to us and

said, "You don't have to kill the guy." Coleen and I looked at each other like "you don't? Really?"

***How does this relate to your spiritual practice? Some people reading this would wonder whether there are two different people talking.***

It fits in there somehow. It's a play. You are not really hurting someone. The journey is unified because the opponent is the limited understanding of the Self. Remember all of this is an inner journey. Don't be deceived by the outer manifestations. When you meet a Great Being, sometimes they are meditating, sometimes cooking, sometimes scolding, sometimes dancing, sometimes in the tranquility of the forest and sometimes in the crush of Midtown Manhattan. At no time are they anything other than a Great Being, full of bliss and awareness of the Truth. Even surrounded by an illusory environment, they see only the Truth. So practice a perfect punch that can deliver the full potential of power and grace, control and focus. We strike and strike again to assert our birthright of self preservation – but without anger or malice or desire. When your state is clear and centered, your action will be in balance to the threat. It is the appropriate response. When your pantry is invaded by cereal moths, you take action because it is appropriate.

***In my yoga practice, I work on non-violence and when I stand up in class and say I am a martial artist, everyone freaks out. It's hard to explain to people how play-acting breaking someone's back is non-violent.***

I think that the practice of martial art makes you a more peaceful person, I really do. Those of us who are in the art probably know this. Violence is born of fear. It comes out of feeling small and unworthy and powerless. Having the ability to defend yourself relieves you of fear. You have a choice in every moment. When you know you have the capacity to kill someone and they say something ugly to you just because they are out of control, you can feel compassion for that person and the pain that created their action. If they only knew! Sometimes violence occurs when someone surprises you or assaults you and you go to a state of reactivity. Training actually tempers that. If something jumps at you, you can stay calm and you can still make a choice about what you want to do.

I don't really think about non-violence per se, nor do I think about violence. I know there's more peacefulness now. And I think that this kind of tranquility is a side effect of practicing Kajukenbo.

***The violence/non violence debate is often going on at one level. Are you in a different dimension where you would say "I don't think of it that way, I am not engaged in the duality?" At the core of self-defense is the idea of self worth, that you are worthy of being defended. Lack of this feeling holds many women back from being able to strike back. Martial arts practice helps you to find that solid part in yourself, the self-worth. Once you have it that changes the picture.***

Any brochure about martial arts schools will make a lot of claims about what training will do for your self-confidence and your sense of relating to other people and your strength and so on, but a lot of time the training doesn't actually focus on that. Usually, for the first three years, you do nothing but lose in all your fights. There is not really an active direction within the training to extract the qualities that the brochures claim will be strengthened. There is an assumption that self confidence, etc. is a natural fruit of the training process. I don't think this is necessarily true unless the teacher makes a point of conveying the connection between the practice and the fruit of the practice. It's important that we build a concrete way of examining, contemplating, illuminating and practicing the qualities we believe the martial arts can nurture in us. We cannot assume that they will just arise.

I was thinking about this in relationship to the quality of courage. We don't use that word much, but I think it is central. Do you remember the class I taught at Hand to Hand where I handed out little painted cards with the names of uplifting qualities. I instructed students to express the quality written on their card, to train with that quality in mind. In the end, it didn't matter what quality their card said - courage, love, power - their postures all changed in similar ways, and the way they interacted with each other

became very similar. Everyone did the same exercises and they were keeping in mind only their own quality and in the end, they were all actualizing as the same virtue. It was like one great quality was the same as all the others when expressed in training. That was an interesting day.

***How do you think meditation benefits martial arts practice? How do those two practices relate?***

The benefit of meditation in the simplest terms is knowing your own Self and this relates to the purpose of life. If you're washing dishes or scrubbing floors or if you're meditating or doing kung fu, the purpose of life is still the same thing – to know your Self. Your own Self has a lot of layers. It has the outward, physically manifest active personality, it has your emotional stuff and the things that you learn – all the things that form the underlying foundation of how you manifest. You can unravel all these different layers. Martial arts combat draws up physical and emotional tendencies and qualities in a way that you can look at them and ask, “what’s going on here? Why did I react that way? Why did I feel that way? Why did I use that strategy? Why did I run? Why did I engage?” You have a chance to contemplate whatever you do.

I think there are also other levels to the Self that are more subtle and cannot be described in words. These are very central to who I am. Watching ourselves age, watching ourselves get sick and well, watching Coleen go through her process, watching people enter and leave this world – we know that we are not the body, the body is just an expression. And if we aren't the body, what are we? Can you get this through the outer level of physical practice or do you have to find a quieter place? I think that's where meditation comes in – you have to be quiet enough to feel this subtleness. It's always present, but your hearing has to fine-tune enough to perceive it. The quietness of meditation enables you to refine your awareness so that you can experience the more subtle realms of your own Self.

To some degree, meditation and physical practice go hand in hand. It's not linear; it's all happening at all the levels at the same time. Working off some of that outer stuff in training enables you to sit quietly. That's what I think.

***We think of this interview as a piece of oral history. We want Kajukenbo teachers and students to know more about your history and who you are. Have we left out anything important? Is there anything else you'd like to say?***

I have deep gratitude for what this community has brought me. Sometimes when I am with the Hand to Hand group or one of the Seattle groups, I am aware that we are in the 21<sup>st</sup> century – in the age of nuclear weapons and weapons of mass destruction. The days of hand-to-hand combat and swords and spears are in the distant past. In these schools, it is predominantly women who train together and it makes me know that we have all sat together before. We've all been in these circles in many lifetimes and many ages, and there is a reason why we keep being drawn to being warriors.

I am still fascinated by the question what is a warrior? Who is a warrior? Why would I choose to be a warrior of a very archaic art in this century? The only answer I can come up with is Self-knowledge. It is a path of illuminating the Self. Even though Siddha Yoga is my spiritual path, I know that the warrior path in my life provided the knowledge of *how to practice*. In the early days, it was often really hard to go to class. When you are working out really hard, you have little injuries and stuff comes up and you are battling a lot of things. It's so hard to go back and do it again tomorrow. But the fruit of that is that every time I walk onto the training floor today, everything else - all of life's ups and downs - falls away. As Muktananda put it “The fruit of meditation is meditation.” The fruit of our practice is our ability to practice in the actual immediate sense. It is our ability to come on the training floor and practice fully. The being there. The being here and now. The presence of warriors is observable, palpable.

That warrior path taught me the discipline, it taught me how to really go for something. It wouldn't have to be a warrior path but there is something about all of our temperaments that makes us all want to be fearless in face of whatever challenges come up, to be able to choose wisely and from a point of clarity.

Even if the odds are that you'll be defeated you'll do it anyway. The warrior path has refined my character.

Sifu Schuyler Fishman and Sifu Christine Schoefer (Hand to Hand) conducted this interview in April 2002; Sifu Christine transcribed and edited it in October 2008. Thanks to Sifu Margot for proofreading.

(The titles of some of the individuals mentioned have changed since 2002; we kept them as they were in the interview.)

## **Interview with Great Grand Master James Gaylord**

***We want to know about Hawaii. Where you lived. What your family was like. How it is that you came to do martial arts?***

Why I started this at all?

***Yeah, sure, like how did it happen?***

Okay, I'll tell you about how it first started. When I was in high school, I was very athletic. I did a lot of things. I played football, basketball and so on. And I became an all star and I played for the Shriner's game a little bit. So I was very athletic. When I got out of high school, I got married real early, too early. And then, of course, I had no activity. And I said, "Oh, I've got to get in — stay in shape." So I heard about karate. I never heard anything about that before. They said they were opening a school in Kaimuki. I said, well, I am going to investigate it and I went up there.

***So you were still living in —***

I was in Honolulu, Hawaii.

***So you were still living near your parents, or you were living —***

No, I was married then. I was married then without children for five years. But I wanted to stay in shape so I said, "Okay, karate I heard about it." This guy said, "Let's go." So I went up there and it was in Kaimuki. So when I joined it was about \$10 a month, very cheap at that time. But when I first got in to their school, I was scared. I was nervous, like everybody else, I guess. And then the first lesson I had was squatting.

***Squatting?***

Squatting. Horsestance. And I did that all night for a whole week. That's all I did. They said, "Squat." And I squatted. And my legs shook and everything else did, too. They said "Squat a little lower." And I was like, "Holy mackerel, this is ridiculous. I want to learn something." But my teacher was separating everybody that wanted to learn and those who didn't want to learn, for ten dollars, he was like "you are going to make it or I am going to break you." So they tried to break you. It was like the old tradition of the art. The old tradition of the art was that the strong survived, the weak died. And if you loved the art and if you were going to be sincere to it, you would survive. You put your heart and soul into it. You'd put your body into it and mostly your mind. So they made us do squatting for a week. After that you learned very slowly to see if you had the patience to learn. I think my instructor was a very intelligent instructor, he was a very wise person. His theory was, like I said, the strong survive and the people that really wanted to learn would be the people he would teach. We started off with a hundred people.

***A hundred people?***

The first night, it was a hundred people. And people coming in like crazy.

***All new people? So it was kind of like the school had just opened?***

Just opened. Just opened, a new branch.

***Kajukenbo was like five years old at the time, right? Pretty much brand new.***

Yeah, about five years. Yeah, the school that existed before this school was in Palama Settlement. You know, it was in Palama. And the people there was Emperado, which was the chief instructor, and Paul Seronio was one of the black belts there, and other black belts like Tony Ramos, Al Reyes, those people were the originals in Palama. And then they opened a branch in Kaimuki.

***And Paul Seronio was there?***

Paul Seronio went to Kaimuki to teach one of his black belts.

***Who opened the branch in Kaimuki?***

Paul Seronio. He was under Emperado.

***So this was just starting?***

Yeah, brand new school. And I joined like a student, you know, a white belt walking in there going, "Holy mackerel."

***All guys?***

All guys, no women. In Hawaii, we learned Kenpo originally. That's how it started. Kenpo was the old Korean style. It wasn't like we have today. We branched out and have a lot of different things today, you know. Then, it was taught more Kenpo, hard style. Knock it hard. Punch it hard. So it was the hard style that we learned. Our gis were all white, not black. There was no such thing as a black gi. There were only white gis. We died our gis to be black, because of the Korean style. They wore black gis, but we couldn't buy black gis. They didn't make them. So we made black gis from the white gis.

***And Paul Seronio, he was Filipino American?***

He was Filipino American.

***And he started training with Emperado because he also lived in the settlements?***

Right.

***And they wore white uniforms?***

Everybody had white uniforms at the beginning, but we all died it black because we wanted to go to the Korean style. So everybody was told, "Dye your gis black." So that's how the black gis started.

***The white gi was the Japanese Kenpo.***

Right. It was Japanese style of Shotokan. It was more the Shotokan style, the Japanese style. We didn't want to stay with the Japanese style with the white gi. We wanted to be different. So anyway, we started and I worked hard and definitely stayed after about maybe 80 people quit. So I was in the school with about 20 of them. And we just kept on working out. And then I was the number one man, as they call it. I stayed on top of everybody. I was the best.

***How long after you began training was that? That the 80 people had left and you were the number one?***

I would say about maybe about two months. They wiped them out.

***So they ran in, a hundred people walked in the door and it was so hard that 80 people left and then there you were.***

They didn't care. And other people came. Some of them stayed. Most of them quit. And all of sudden, as I got my green belt as the years went by.

***So were you learning the pinyans?***

Then I was learning the pinyans but not much. You've got to remember at those times, they didn't teach you a whole lot. It was always said in those days, "It's not how much you know, it's what you know." So you can learn a thousand things, but you do it like crap so you don't know a

thousands things. But if you do two things and you're beautiful, then you're beautiful. So it was always said it's not how much you know, it's what you know. So nobody impressed me today. They tell me, "I know 15 pinyans." And I look at them and I say, "You can't even do one right." You can do one pinyan and impress me. Wow, that's what I like.

***So you got your green belt?***

I got my green belt and I worked up and worked, worked, worked. All of sudden I went into meditation. When I went into meditation I worked this by books and reading and working with my own self. When I went into meditation, then I went into breathing. Then I was capable of doing a lot of things that were unusual in Hawaii. When you do things unusual - I was a green belt at that time - people feel threatened. If a green belt does more than a black belt is capable of doing, they feel threatened. So when I was a green belt, I was almost as good as a black belt already. But you had to go through stages, but I learned and I worked so hard that I could do things more than my teachers could do. Then I was in trouble because they got envious or jealous or whatever. So it became a problem. So everybody has got to be almost careful how you go about doing this, because your teachers look at you. Except for my teacher, Paul Seronio, always felt proud. But there were other teachers that said, "He can't do that. He shouldn't be doing that." And Paul Seronio always took me home with him after the workouts and talked to me personally. And that helped me to create an extra knowledge of the art and I became better. But I couldn't use it in the school, because if I did they would say that I wasn't doing what I was supposed to be doing because I was better.

***You said "unusual things?" What kind of unusual things?***

Unusual things were shortcuts of moves or quicker ways of doing the things that I learned. And that was what Paul Seronio was teaching me, the things that weren't taught in the school. He taught me personally because he liked me. He said, "Okay, now you and I are going to work out." So it was a personal thing. It wasn't a work out at the school. It was like, me and you. If I teach you right now, I'll teach you me. When I go to the school everybody, because everybody there is more of a general group, so I cannot teach them that personal stuff, one-to-one." But that's what he did. So I worked hard and got up to be a green belt. But then there was some jealousy and all this crap. And they demoted my teacher.

***Who demoted him?***

Emperado.

***What year was that?***

That was in probably, let's see, about three years later, '57 or '58. So it was kind of a scramble but I survived and went out on my own and taught other people. I came back to the school eventually and then somebody else took over. And then they felt threatened and then they tried to beat me up but they couldn't.

***Who took over?***

It was Al Reyes. Al Reyes, he took over. They tried to beat me but they couldn't do it.

***These physical matches, would they go on as part of the training in school? Would that be part of the class?***

That was part of the class.

***Sparring matches in class, the teachers would participate and —***

Right, and try to beat you and they couldn't do it. They all couldn't. No equipment. No cup. We never wore cups.

***You have to be good at blocking.***

You know what? I got so good at it because I was —you're right. I got so good at it. The guy kicked and I would be like, poof, right now it was blocked. That's how it was.

***Did you do punch attacks, grab art? Any of that?***

All of the things that you are learning now are different. You know, that's a different story. When I left Hawaii, I moved up here to California. And Paul Seronio said he would back me up.

***Okay, so when you left Hawaii when?***

I came here in '63.

***Why?***

Well, because job-wise and money-wise and the cost of living in Hawaii was very expensive. I just didn't want to live there anymore.

***Did you bring your family with you too?***

I brought the whole family with me. My wife and one child, a girl, Kelly. Kelly was the girl.

***And your parents, you left them there?***

The parents were living there. My mother and my brothers. We had 10 in my family. I have a twin brother. I have a twin brother still living in Hawaii.

***Was your family originally from Hawaii or were they from somewhere else?***

My father was from New York and my mother was from Hawaii, but she was Puerto Rican Spanish. I'm Puerto Rican Spanish. My father was English-Irish-Scotch. So he was the white side and my mother was the darker side.

***You came here in '63.***

And I lived with my brother. My brother Bob, which was older than I was by about three years. We seemed to get along real well so I moved in with him, you know, to get started. He got a job for me supposedly, but there was no job when I got here. It was one of those deals. So I had to look for a new job.

***Did you do sheet metal work in Hawaii before you came here?***

No, no. I was working for Lockheed. I was a storekeeper. I had so many jobs it's unreal.

***So you came here in '63.***

Not thinking of opening any schools. Just getting to work.

***What happened?***

There was no work. I was living in Fremont when I first got here. Then my brother — it fell through where he was working, which was Kaiser Aero Space Electronics for missiles. I think my brother felt a little guilty and bad about the whole deal. He saw me working out. I used to work out in the backyard all the time, just work out. Oh, by the way, when I was in Hawaii...let's go back to the meditation again...When I started my meditation, this was when I first bent a railroad spike, a railroad spike. I tried for about three months bending it, but I couldn't bend it no matter how I did it, putting a leg on it or whatever. One day because of the breathing and the exercise that I was doing continuously, I was saying *I believe*. I believed I could do it. All of a sudden I took this breath and I went down and I went "whooom." And this railroad spike bent in my hands. But I could only do this one time a day. It took so much energy and force out of me, mentally and physically, that it drained me.



***So it wasn't part of what Paul Seronio taught you. It wasn't part of that.***

No, it was all me.

***It wasn't really Kajukenbo?***

No, it was me. I did it. Personally me going home and working at this.

***And you read books?***

I read books.

***What kind of books?***

About meditation and concentration.

***But not like any particular form or —***

No, nothing, nothing. It was about meditation. How to control your mind to control your body. So I learned — but in time it became a skill. It's like if you learn how to control your mind, then only then can you control your body. So I started to learn to hypnotize myself which is what they call Zen, yoga. They give it all kinds of names. I call it self-hypnotism, when you hypnotize yourself and you put yourself as they say in a trance. Really, that's what you do when you are hypnotizing yourself. You focus and you make yourself believe it— you make it as something that is not there but you make it there. You make things happen that are not happening. In other words, it is happening because you make your mind do it. When I had that control over my mind and my body did what my mind told it to do, because I told it what to do. Then I could control this. Then the powers came in within me. Then I had the key to set a point of strength so I could push it in any direction. I practiced this.

***You were in very good physical shape also so that when you focused your mind, your body was able to do these things because you were physically in good shape. Right? You also were training.***

I was in pretty good shape. I would say ninety percent at the time. Once in awhile you get out of shape.

***So if you can remember, how many hours did you spend in class? How many hours did you spend in physical self-training and how many hours in mental self-training?***

I would spend two hours after the workout twice a week at the class itself. Then I would spend two hours a day at home throughout the week. That was counting Saturdays and Sundays as well. Every day I did this. I used to get up in the morning and do the breathing exercise. I would go to work and I was out there and I was doing all of my breathing exercises. Since I was at a warehouse and I was a clerk, I could do anything I wanted because it wasn't busy yet. And I used to go out early in the morning because the fresh air was there. Not when it was filthy and cars driving. And I used to focus on a cloud. And the cloud would be anything I would imagine it to be. I would look at a cloud and I would make it God. I would make it whatever I wanted to. Then I started to learn to control my mind to image what I wanted. Then I knew I could control my body. That was like a beautiful thing in my life. Then the breathing part was a force of energy, which was even better. The force of energy was explosive so when you hit somebody, boom, energy flows through the person or drives the person away. How does the force of energy work? The force of energy works like a jet or like a balloon. A balloon if you blow it up and you let it go, what happens? It takes off and becomes a pressure and energy is blowing. And so I learned how to do this within my body, so it would save and I could let the energy pour out a little. I did this about a week ago and they couldn't believe it. How do you have weight

change? Weight never changes, but the pressure of weight changes. In other words, you are 100 pounds. If I push down on you, do you feel the pressure?

***Uh-huh.***

So you can feel it because I am pushing down on you. So the scale is the same, if you jump on a scale. But if I push you down, the scale raises up. I bet you can do that with air, like that air pressure. So the force of energy of air creates weight, but really weight is force. Weight never changes. I could make you — how much do you weigh? One hundred and ten pounds, one hundred and twenty?

***One hundred and twenty.***

I could make you two hundred pounds.

***Oh, yeah. I've seen this. That's right.***

It happens because you do two things. You learn the breathing, then you learn how to control it, but you're not good at it as you learn it. But you believe. Anything that you believe will work. If you don't believe, it won't work. But I learned that. When I came up here in '63, my brother told me to open up a karate school. Keep me busy. He said, "I'll go in partnership with you." The first school we opened was in San Leandro, East 14<sup>th</sup>.

***So he went into partnership with you but he did know martial arts?***

He was a boxer. He didn't know the martial arts. I've got to be honest. I can't lie. You know, I can't make up stories. He didn't know the martial arts but he was a boxer. And he was a good fighter. And he used to kick my ass when I was younger, but not no more because I used to kick his butt.

***So the training in Hawaii, was it always hard? Even basics like just punching, kicking?***

You know what? The Hawaii way was all hard. Everything was hard style. It wasn't graceful. It wasn't anything like you imagine today.

***Did it have pinyans?***

It had pinyans but everything was hard and rigid. Everything was hard and rigid.

***Did the pinyans have brush blocks? Or was it just —***

I made all that up. I made everything up. When I came up here and opened up the school, I told myself I did not want to do their system, even though I learned the system. So I changed all the pinyans. I changed all the tricks. I made up all the grab arts. I made up all the pinyans, every one you do was made by me.

***The punch attacks?***

Everything, everything, everything.

***The katas?***

Everything.

***So what was it before?***

Similar to it, but it was rigid.

***So let me get this right. I heard somewhere that one through eight were the original pinyans and then you changed them.***

Oh no, no, no. No, it was one to twelve already. There is one to twenty-one grab arts. And there is one to twenty-one punching attacks. They were all there, but they were different from what I do. I changed every one.

***They are similar but you changed them?***

Yes.

***The brush block?***

It's all my stuff.

***You put the brush block in.***

I put everything that I could create as the universe would allow it because I was no longer the person that somebody taught. I had to be creative.

***But you had your teacher's permission when you did it.***

Oh yeah, no problem.

***Because we always thought that came from the Arnis.***

Oh no, no, no, no. It came from me.

***It looks like Arnis. When you made the changes did you have an overall goal? Did you want to make it more fluid and more circular?***

Yes, see when I made the changes I didn't want to have a conflict with Hawaii. I didn't want them to tell me what to do. I wanted to be on my own because I was in California. I didn't want to have to answer to them. I didn't want to have a conflict saying, okay, you're opening a school in California. You've got to do this. I didn't want that. I wanted to be on my own so I set my own system up, my own style. So I created the whole thing. I changed all the pinyans. It was me, a new person, a new style, a new thing in my life.

As well as the people I was going to teach. I didn't want them to say, "Oh, you do the pinyans. You've got to it this way." No, I didn't have to do that no more because I made my own. But always remember that no matter what you do in life, you always have the foundation.

***Okay, we're in San Leandro. In '63.***

We're in San Leandro. We're opening a school. There was 150 people that joined.

***One hundred and fifty? How did you advertise it? How did they know about you?***

I didn't advertise. They just knew.

***And these were people who were practicing martial arts someplace else? Or they were going to begin when you said I am going to teach Kajukenbo method?***

Brand new people. Brand new people. I opened up the school and I had a grand opening and about 50 people joined right there.

***You gave a demonstration?***

I gave demonstrations, the whole bit. It was hard for me because I was kind of like the old style. I used to speak Hawaiian a lot like, "Hey, get your coolie down. What's the matter with you guys? Hey brother. What's the matter?" I speak that way a lot when I first got here because I had the accent of Hawaii. I was born and raised there so I spoke that way. So I said, "Hey sister,

come here. What's the matter you? Get your ass down." I used to speak that way. And like I said, I had 150 people. You've got to remember I am the only person trying to teach everybody. I used to teach seven days a week, four classes a night because I had to break them all up, right?

***And you worked during the day?***

I wasn't working because I was just doing this. Then later I started to work but still doing the same, but I was still teaching the hard style. Hard style, teaching those guys. Then I had only 100 students, all of a sudden I had only 60 students. Then I realized I was teaching the hard style. You can't — you can't do this here. We do it in Hawaii. I was tearing them apart, beating them up. Instead I learned. I said, you know what? You have to build the person up first, then they will get stronger. I had 100 students again and the school was just booming. I opened up the three schools. One in Fremont, one in Richmond and one in San Leandro. The three schools went well. I had one here in Fremont and they called it the barn. It was a big skating ring.

***The barn?***

I can hold 400 people in the skating ring. The only trouble when it rained, the roof was pretty bad. So it rained through. But we survived. I worked with only two people, my nephews. And then all of sudden, boom. It spread outward with the nephews and it kept on spreading and spreading and spreading. I improved my technique and style as the years went by. I went to Chinatown, to all the Chinese schools down in the basements there. I learned from Chinese people. I learned from Al Novak. I learned the Kung Fu style from Nick Lung. It was kind of neat because they wouldn't allow white people there at that time. You've got to remember it was in the 60's. They wouldn't allow any white person to go into the schools unless you knew somebody which I did. I knew Al Novak and Nick Lung, so they took me over the weekends and we went down to the basements. And these guys were really nice, treated us nice. Then I started to learn the art of Kung Fu. Then different people came around me, I started to learn the Shotokan style. Then I started to learn the different styles of kicking. Then I improved on the kicking techniques because in Hawaii we never had kicking as much. We had straight kicks, the side kicks, but sloppy. No spinning heels. Nobody was kickers. It was amazing we all fought with our hands.

***And you were already a black belt when you came here?***

Yeah, I already was a second degree.

***Second degree.***

Yeah, then I worked up. Then Paul Seronio kept on promoting me up until my sixth degree. Then I opened up an association in 1967.

***That was only four years. You were sixth degree by 1967?***

No, no, no. I am saying I opened up an association.

***In '67?***

Yeah. I was fighting in tournaments in Los Angeles. I was fighting Mike Stone for the World Championships and stuff like that. So got so popular that nobody could hold me back. Always remember this, do you know who makes me? You guys. That's what makes me. All the people that win trophies, all the people that win tournaments, all the people like you make me. And nobody can stop that. After I got out and stopped and fought the tournaments, and I made a name already. Then all of a sudden I've got three schools.

***But you were teaching in all three of them or your nephews were?***

I'm teaching San Leandro. My brother is teaching in Fremont. Then we have a nephew teaching in Richmond. And the school is drawing a lot of people.

***Wow, North Richmond? Central?***

Central I would say, downtown.

***So you're blowing up. You're popular, you're fighting.***

Popular, fighting, everything else and all of a sudden I got black belts.

***Are you fighting karate people in tournaments? Are you fighting Kajukenbo fights?***

My first fight was next door at San Leandro. There was a Shotokan school there, a Japanese school. And they used to come by and look at us and watch us through the window. So one day I said, "Hey, you guys want to spar?" I had green belts and they had black belts. But I had some tough guys because I taught them that way. And they said, "Okay. Come over to the school." So we went over there and we were fighting them. We won the battle but we lost the points, because they went out looking bad. But we lost the points, because the point system was their point system, but we kicked butt. A lot of people went home with black eyes and bleeding mouths. But that was always my reputation, that we had tough people. And this is still true today. I want tough people. I don't want babies. And not everybody will be tough, but the tough ones become tough because we'll get them. And all of a sudden I had more black belts. And as the years went, I just kept on getting more ranks, more ranks, more ranks.

***Who was your first black belt?***

My first black belts I had — let's see if I can remember the names. I had Al De La Cruz, Bob Buno [Phonetic], Jim Naughley [Phonetic] and Earl Bowles.

***So you promoted them all at the same time?***

Yeah, everybody was promoted at the same time. That's a long time ago. '65 or around there I would say.

You've got to remember now, I had to do one thing. I had to move people fast and teach them well. You're talking like they were there five days, six days a week working their butts — you've got to remember that's the only way you grow. The qualifications weren't as good as I expected but you still got to spread it (Kajukenbo). The more you spread, the more it spreads. So sometimes you can't hold people back. You've got to promote them, but you've got to keep working with them. So that's what happened and it kept on growing and growing and growing and growing. All of a sudden, I've got schools in San Leandro, all over the place. I had new schools in San Leandro as well. And the black belts were running the schools. And all of a sudden they made black belts that made black belts. There was no stopping after awhile. All of sudden, they're looking at me and they're going, "We've got 10 schools or 15 schools out there under you now." So they said we need you as our teacher, professor, because nobody else is chief instructor. And that's what I was, a chief instructor. So this is when everybody got together, all the black belts in all the schools and promoted me in the system to Professor Gaylord. And I went, okay. So I had no choice. They were recognizing me, my own people. Then all of a sudden, I proved that I could be a professor in my art, I took the title.

***When was that?***

That was like in 1980's or something like that. It was a long time ago. It wasn't like overnight. So then I became Professor Gaylord. And everybody called me Professor Gaylord until today. They still call me Professor Gaylord.

***You said Seronio took you to the sixth degree. Then you had to go back under Emperado?***

No, I'm not under Emperado. I'm not under nobody. I'm under me. I control my association. I control me. You remember what I said a little while ago? That's what I didn't want, them controlling me, which they tried. When I started the association, there was Al Reyes, Emperado, Al Dacascos and Joe Halbuna. The top dogs, they were here already.

***So Al Dacascos was your student?***

Al Dacascos was just a student. You've got to remember Al Dacascos came after me and everybody else. He was the last guy.

***And he already had the Kung Fu?***

He learned it in Hawaii and brought it here. When he brought it here it was introduced to the Kajukenbo system.

***His Kung Fu?***

Kung Fu. Never was in the system. When Al Dacascos started, he was in Hayward, right down the street of me. But he was doing the Kung Fu. I was doing the Kajukenbo style.

***And then what happened.***

Then it came to all of us because we were associated together, because he was under Kajukenbo. If it wasn't for Al Dacascos, Kung Fu would never have been brought up here to California and the Kajukenbo system. I give him the credit for that.

***And then you also learned some of the Chinese —***

Then you learn all this other stuff and the Kung Fu moves. As a person I wanted to be creative. So when I made all the dances, it was like I stayed one night and it was like, "Okay, let's see number 11." I made them up. Okay, now punch in the dance moves. Do it this way. Let's do it this way.

***You just made up pinyan 11 in one night?***

I just made up everything. As nights went by and days went by, I just made them all up. All of a sudden I was going, "You want to dance?" The guy goes, "Yeah." I said, "I'll give you a dance." So I make them up for that person., a stick dance or whatever. I'm going, "That's for you. I'll teach it to you but I'm not going to remember it, because it's for you. You remember it." That's how I did it. Just be creative because I believed I could do it. That way we started an association. Let's get back to that. That was a tough thing. All of us got together and we established this association. All the people who were here recognized us. The association was doing real fine.

***KA?***

Yeah, KA. All of a sudden Hawaii got greedy. Hawaii got greedy and they what? Tried to take over our association money-wise and all this other stuff.

***And you were still doing this pretty much for your living? You weren't working?***

No, I was working. I have never, ever made, and I promise you this, a living off karate.

***You started the school and you didn't have a job. You did get a job?***

Yeah, I did get a job. I worked for different places. I worked for Kellogg's. I worked for General Motors. I worked for Kaiser.

***So you worked during the day and you taught all night?***

Yes. A lot of money coming in. Yes, I was working everyday and I was teaching every night.

***And weekends?***

Weekends on the Saturdays, but not on Sundays, I was teaching like all day Saturday.

***Back to Hawaii and the association, when was it that Hawaii started getting interested in the association?***

Well, after the association got so big it started to make money because there were dues paid from each student and the schools also paid dues. And we were doing a lot of functions like parties and everything else. This was in the eighties. And they saw this and wanted to grab into this pocket. All of a sudden Emperado was saying now I want money. "What for?" "You're under me." "No I'm not." Remember what I said? No, I'm not. It's my association. It's not yours. We gave them money. Well, after awhile we don't want to give no money no more. So they said, "Well, we're going to break you guys up." So you've got to remember the other people that were under Emperado were dedicated to him and loyal to him. I was dedicated but not that loyal to give him money every month. I said no. So it broke up the association. Then I grabbed it.

***I don't understand. Everybody in the association was your people.***

No, the people that were in the association weren't my people. The ones that ran the association like Al Willis, Tony Ramos, they had different schools and they had their own little thing, their associations. It wasn't my association. It was the association because we made it together.

***So the association was like an umbrella. They were in it and it had all these different schools.***

Yes. It's wasn't mine like now. Now the people that run my association are my people. But at that time it was anybody or everybody that started it, from different schools — but they were old-timers.

***So you were in it with other guys who were your seniors and your peers.***

Yes.

***And they said, forget it.***

Yes, and they said screw you. And I said okay. So the association broke up and I just grabbed it and put it back together again. Then one year I would say in the late 80's, I got disgusted with everybody. And I quit.

***Why?***

Because I got disgusted. Because all of this bullshit politics and all of this other crap. I said I don't need it. I know what I know, but I'm not going to go through this crap. So I said, "I quit. That's it." And I walked off. For one year I walked off.

***You didn't teach or anything?***

Nothing. I just . I just —

***You closed your school?***

No, I did my thing. I closed all the schools and gave it out to other black belts. They had started to run their schools.

***You were a visiting professor.***

I gave it away because I was needed as the professor to teach the black belts and all this other stuff, which I still do. So I had to spend more time doing these things. So I couldn't run a school. I could, but then I wouldn't be able to do the other things. So anyway.

***So do you remember when you gave up the schools and became a rotating professor?***

When I quit? It was like I would say in the 80's. I quit. I gave up everything.

***And you gave over the other schools to:***

I gave one to Gabe Vargas. But anyway, that's another story.

***Well, but if he hadn't taught Richard Mainenti, then Mainenti would never have***

Oh no, no, no. You've got to remember it has no bearing on what he is by what happened. He taught Rich Mainenti, which reflects off all of you guys and all the way down the line. Then he taught Max Pallen as well, which reflects all the way down the line. But the little stories that go beyond this are mine personally, because I took care of all his problems. But you guys never, ever see these things or hear of these things. You may hear it, but you're not involved. But you've got to remember as a professor, and being the person that everybody trusted and everybody talked to, I got to go through all this crap and handle it. I got to fire people as you call it or kick them out. There are so many things in my life that I do even until today to keep everybody organized, to keep everybody happy, that it takes a lot out of me. I don't let people do that to me like when I first quit. I control it instead of let it control me. So When I first quit, they had to come back and ask me to come back. Pete Morales, all these people got together and took me to lunch and said, "We need you back," because the system was falling apart. Because everybody was making up things now, because they forgot. When you forget something what do you do? You make up something else in its place.

***Sometimes you don't even know you did it.***

Yeah, and it's just there. All of a sudden the whole system was falling apart, so they needed me back again. Then I came back and I said, "Okay, that's it. This is what it's going to be." I never quit. I'm still here. And we just kept on going, and then all of a sudden, you know, it's funny because all of a sudden the name spread out and the reputation. All of a sudden it came about, Hand to Hand. Well, who is Hand to Hand? I was invited to go to Hand to Hand. It was like, wow. I didn't know these people existed. So you could imagine how many people spread out throughout the whole world that train in the Kajukenbo Gaylord's method. I went to a tournament Sunday. It was Max Pallen's tournament. It was amazing. I looked throughout the whole auditorium, and I said, "This is unreal." Because most of the people that were there had training from somebody else that learned from me just down the line. It was so amazing and I was so chilled that I was going, "Wow." I mean, generation after generation, you won't believe how many generations went through the Gaylord's Method, that had learned the style of Kajukenbo.

***You see the diversity in it. I mean like you see Professor Juarez bringing in the Hung Gar. You see us do Chinese Sets.***

I see all these beautiful things.

***And it's all still your method.***

It stills breathes because the seed was planted into you. Whatever you do with it, it doesn't bother me because it only makes it better and beautiful. So I am always looking at the seed and seeing if that seed wasn't planted in you, you wouldn't be able to do all this stuff.



***If someone came to you and said, “What exactly is that seed, that Kajukenbo essence that you plant in people?” - could you describe what that it?***

Yes, love, compassion, understanding, and being dedicated to the art. Without that, you've got no seed, because you will just burn yourself out.

***That seems to describe a mental attitude or a spiritual attitude. In terms of the physical kernel of the practice, could you describe a few things that you would say are the physical essence of Kajukenbo?***

Yeah. Power, strength, control. And having that energy and the force and the belief in what you do.

***The power and control.***

Yes, if you have all these things, you then mostly have got to believe. If you believe, wow. You will be more powerful. Without belief you don't have that much power.

***So it seems like what you taught yourself through the meditation is really what you believe is the essence of what you do?***

That's what I do. I pass it on. I pass it on to your teacher. I've tried to pass it on to you when I teach the classes. I pass on the love. I pass on more now as I got older and wiser. I pass on more of these things, because I understand them better now as I grow older. When I pass this on, I see in the future that you could pass this on to other people. I hope you understand all this. And I hope you grasp some of it, and that way you can have a newborn child that you could be teacher of. So the child could grow up that way and not be ugly and mean and meek and all this other stuff. You want to have all the good stuff, then you will have a real good black belt. You are not going to have the jealousy. You're not going to have the envy. You know, when other black belts talk about other black belts, that really disturbs me, because you should never, ever do that. Because when you do that, you only destroy yourself. It shows me one thing: ignorance, stupidity and jealousy. And you were brought up right in this school. One thing I like at Hand to Hand, I see more of respect for each other. We like that. When a person walks in, if he is who he is, you've got to show that respect and you've got to have that discipline or say, "That's my teacher. Or that's the teacher's teacher, or whatever it is." It is just lacking in the schools as well as in the system.

***So how did you teach that? How did you teach that to your black belts and how do you feel like we should be teaching that now?***

I think we're lacking it throughout the schools right now. I think even though we feel it, we're not presenting it as much as we should. We are getting more relaxed, too relaxed.

***Too casual.***

Casual. Hi Joe. Hi Mary. Now, this is the system. This is the art. Generations and generations from 525 before Christ was born, you never done that. How come it's all casual now? You lose some value off what the most important thing: respect and discipline. So you've got to grab this a little stronger. So how do you enforce it? Well, I tell you what. If I came up there, you'd do it or I would chew your ass. I would kick your butt. I'd ask what's wrong with you? So you've got to enforce it a little bit more. That's what it amounts to. You've got to enforce it. I mean you still are going to be casual outside the school. But the school is the school. We are getting more relaxed which is not good, because you lose the value of that respect for each other and the art. I can love you as a friend and all this stuff, but when I get to school, you're my student. You act like my student, not like my friend.

***So strong etiquette. That's what you feel like you used to teach with but it's not being taught right now.***

Right.

***And do you feel like that's part of a spirituality that goes with meditation?***

It is. It is. I learned from the generation back, but you've got to remember when I was young, that's what we learned. We never when we walked up to our instructor, we bowed.

***Was there like an altar in the school, was the school culture based on Christianity?***

It was nothing like that. There was no Christianity. There was no religion, nothing like that. It was a custom of respect that went generations back.

***Well, how did you open and close your classes, for example? Was there a special way?***

I would ritually start the class and everybody would bow.

***In a circle or lined up?***

Lined up. Everybody would bow. I would say, "Salute our professor." Or whoever was the teacher before us. And everybody would salute them and show our respect because without them, we would not be here. And then, you would salute me because I am your teacher now and you would show that respect. And then I take control. If I tell you jump, you say, "How high?" That's the way it was.

***So it means that as an instructor you have to have very clear boundaries, and you have to be -***

Separated. See, what happened with Gabe Vargas, I mean, I don't know if you know this story. Gabe Vargas was a person that took control, but he didn't separate it. He took control of the person or persons for his own image. So that was bad. But that's how much power that teachers had. And when the people started to abuse this power, then it was wrong. And that's what people could do.

***Etiquette helps to make that really clear, what's appropriate and what's not.***

Yes. Draw the line.

***Did you teach meditation in your schools in the 70's and 80's? Was it just about breath control or was it***

I taught meditation all through the years, but you know what? I could teach it, and the people wanted to learn it. But those people go like it's any other class. But it's not like any other class because it's a special class. I gave it a special class. Then if I see the interest, then I want to teach it more like any other thing. But there is no interest because there is work. And there is a time limit that you get any results. Nobody wants a time limit. Everybody wants something for nothing now. In other words, here, I show you a pinyan. Oh, I know a pinyan. No, you don't. You know what, you know what the biggest problem? Nobody asked me except one guy and I am going to teach him. He said, "Can I learn from you if I come over to your house?" And I said, "Okay, I'll teach you." When I get through with him, he will be doing a lot of the things that he wouldn't be now. I used to catch arrows.

***I heard that.***

Things like that. All kinds of stuff. I still can do all this stuff. I still get my sword out right there (*points to the kitchen*). And I'll put a celery on it and throw it and cut it, because of the focus and the control that you can build in your mind.

**So when you say meditation, you said like some people call it yoga, some people call it Zen, like that. My understanding of those things is that they are really are a spiritual thing, like unification of ego with higher self and that's why you do the breath control.** You can do that your way, if you want to put a religion part to it.

**Well, not a religion, but there's a goal to it beyond just controlling / having control of the breath.**

Okay, let me explain about this.

**Yeah, yeah. I want you to explain.**

When it happens, it can be spiritual. Yes, and it became part spiritual because of belief. Then you believe in things that make it happen more, like your God or whatever. And you believe in certain things strongly. And you can make these things more convincing to you as well as more secure, because you've got strength doing that. Like a lot of people say, "God, give me this power." And they go and they believe they can do this. Somebody always tries to get more energy or force from something else. Well, I went through different stages. And you've got to be real careful with this meditation bit, because what happens is you can go into the spiritual world. And you can go into this God world. You can go into different worlds and then you start believing. It's so believable that it also becomes dangerous... These are things that other people do to you, not yourself. In other words, when I was bending railroad spikes and I was doing all these amazing things, all of a sudden somebody will come up to you and say, "You've got the evil power." "What do you mean I've got the evil power?" "Well, God didn't give you that. It has got to be a kahuna or a devil. You've got too much strength." So you start believing it because somebody else more important told you that. You believe it. You lose the power.

**You lose the power, yeah. People become afraid of the power.**

Yes, then I learned that it was not true. That it's only what you believe, not what somebody else said. Then I started to control that and there was no other power but me. Of course, if you want to say that there is somebody giving it to you, that's fine. But you worked hard and you were the one that created this. You know, when my wife died, everybody tells me, they go, "Oh, God needed her." I said, "give me a break. That's a bunch of crap." I said, "Well, I think this. Man took her, not God. The place we live today, the world we live today, the environment we live in. He didn't give her cancer. We gave her cancer. The people that drive their cars and all the things that we have in our lives, all the wiring and all this electrical crap. We killed her like everybody else getting killed today. There's a lot of things that we made ourselves and are doing to destroy our own lives." Say I believe in reality.

**Do you think that the Kajukenbo training is supposed to help us be better people and make the world a better place? What's the purpose of hitting everybody hard? Does Kajukenbo make things better?**

No, Kajukenbo is not going to make you any better than you make yourself better. You can change if you want to, but only you can do that. Not me, I can't change you. I can give you advice. I can give you all of my opinion, maybe hopefully that will influence you, but who is going to change whom? You will change. I cannot make you change. I can only give you advice and hopefully you change. I can tell you but I cannot force you to change. You have control over who?

**Me, myself.**

You.

**Maybe I can ask the question another way. Do you do Kajukenbo because it's fun or is it a path for you to get to some broader understanding or skill in life?**

Oh okay, now I understand the question.

**Why are we hitting people hard all the time? To make sure we can defend ourselves? Or do you feel like there is something else it has to offer?**

Kajukenbo, the technique of doing Kajukenbo or why we are doing it is a good way of putting it. We do it to develop our bodies and our minds and our souls, number one. We do it to protect ourselves and our loved ones from the dangers that are forced upon them. We do it because we want to develop our mind and our body. We do it because we want to control our body and our minds. We hit each other because we know we have control of this. We take control of others as well as ourselves. We can hurt somebody, kill somebody or not. So we have that power related to the art of Kajukenbo. So we have this control and it's a beautiful control that you never had before, because now you understand it. The more you understand it, the more you can control it. And then, only then, you now know how to hurt somebody, kill somebody and what the consequences would be. So you created within yourself the power and the strength physically and mentally and also you are so healthy that you feel good about yourself. You feel good about what you can and cannot do. And you have that love for what you're doing. That's the nice part.

**Have you ever been in the situation where you had to use your fighting skills with a stranger?**

Yes. It's so easy now to hurt somebody real quick that they wouldn't go any further. Because it's like, pow, owww. So they wouldn't continue. It stops right there. Then I don't continue because I don't want to hurt the person. And I'm not going to let that person hurt me.

**So in the last few years, you had a situation like that?**

In the last three years, about three or four of them.

**What happened?**

I just stopped them from hurting me.

**I mean, where were you?**

Well, one was at a potluck, me and my wife. And this guy come up and tried to grab her purse. And actually her and I just kicked his ass, not real bad, but he took off.

**Did she do Kajukenbo too?**

Yeah, she was a black belt. My second wife, not my first wife. She was a black belt. She started off as the white belt in Fremont.

**You were already married to her when she was a white belt?**

She was a white belt when I was teaching. Then eventually she became a black belt, then I married her.

**And you had**

I had three girls. Yeah, they are all big now with children and all that.

**Back to what you said about the physical essence of Kajukenbo, you mentioned energy and power and several other things. Now what if somebody came to you from another fighting art and said, "Well, that's our essence. That's the essence of our art as well."**

That's fine. That's good.

***What, and then they would say to you, “So what is specific about the Kajukenbo?” You know, is there something about Kajukenbo that is different from other fighting arts?***

We have a different style of fighting. That’s the difference.

***Can you explain that, what that means?***

Our style of fighting is unusual. It’s something special. It is something that you don’t see anywhere. It’s something that was created among ourselves as well as within ourselves. And what I did with the system was I tried to steal everything from everybody that was good and put it into Kajukenbo, and make it something different from everybody else. So when we come out, they go, “What is that?” So that screws everybody up. Like any other style of Judo or Jujitsu or even Kung Fu or whatever, we recognize them. We know what it is because we already have done it ourselves. But just in general, in the Kajukenbo style, we have so many things that we can use, Judo, Jujitsu. We have so much knowledge of different arts in that one system. They don’t. Most people will just focus on the one thing, Judo or Jujitsu or Kung Fu or Kenpo. I didn’t want that. I wanted to explore and just put it all together. And I’m never, ever afraid of anyone putting more things into my art. It makes it only better and stronger, because you know why? You get your ass kicked because everything you do, you’ll never, ever see what’s going to happen because we can do ten things. You can only do one thing. We can do anything. We can Judo, Jujitsu. We can do all the arts and that makes us much, much better, because when you go to fight me, you’re going to have to fight five arts or more.

***So you’re more interested in it in the person developing what works for them than a cookie cutter on everybody.***

Yes. Correct. You know what happens here? Everybody’s body is different and everybody likes different things in our art. So you have a whole variety of other things that you can do with the art. And you’re going, “Wow. I like doing katas. I like to do the Kung Fu stuff. I like to do the tricks. I like fighting. I like whatever.” You’ve got so many things that you work with, you don’t have to be good at every one of them. But you can be good at some of them, the things that you like. Some big people, some small people, some good kickers, some bad kickers. We’ve got everything there for them, everything.

***When you were in Hawaii and coming up in the ranks, did you train the Judo and Jujitsu at all separate?***

No.

***It was just the punch attacks and the grab arts?***

You’ve got to remember what I said. When I first started it was Kajukenbo, the Korean style, the hard style, nothing else. Oh yes, there were some tricks. Take downs, some of these things, you know.

***And Emperado got that from Holck –***

You’ve got to remember Emperado was like that. He was the one actually like I was when I first learned, because this is what they taught us. Master Chow was his teacher and that was the old Korean style from the Japanese that actually came in off of Korea.

So Master Chow taught also Emperado. So these people all came all from the system. But it kind of like spread and everybody changed it. It’s kind of funny because what happened was like Mitose taught, boom, Chow taught different, Emperado taught different, then I taught different, but somehow it kept the same. So we, we promoted Emperado to Professor. I was promoted by my students to Professor. So it just keeps up. The way I got my Grand Master’s award, I was awarded that from my peers, from other stylists as well as my style, Kajukenbo.

***It sounds like the biggest strength of Kajukenbo is also its weakness in the sense that you can take from all these different styles. You can make Kajukenbo work for your body, but the danger is that it waters down. You know, you were saying when you weren't teaching for a year and people were doing things wrong and making stuff up. So it's easy to make things up when you can say, well I got it from here and I'm kind of doing it this way. So how do you keep this a strength instead of letting degenerate into a weakness. Or where's your bottom line like when somebody says, "Oh, I'm going to change this dance? This is the way I'm going to do it."***

Then I say you're not in the system no more.

***But how do you decide that?***

Because I'm Professor Gaylord. And I'm a Grand Master. And I say you change.

***So it's one thing to bring - it's one thing to say, "Oh, at our school we practice Judo or Jujitsu sometimes."***

Which is okay. All this is okay as long as you don't take away. You don't want to take away the system. If you take the away the system then it falls apart.

***Okay, so the system is the grab arts, the punch counters.***

Gaylord's System.

***And the pinyans.***

That's the system.

***And the katas.***

Anything else, you've got to learn the Gaylord system. You don't know the Gaylord System, you're not in my crowd.

***Assistant Professor Juarez says he's going to teach us Fu Ha.***

That's okay.

***And that's part of our system because***

Yeah, because it's part of the system. That's okay because there are things that represent the system or will be part of it. I allow it. If I say, no, then it's not allowed.

***So I say, "Oh, I'm teaching kids. I don't want to teach them all the pinyans." I call you up and say, "Professor"***

Which is fine too. If you let me know what's happening, then we can recognize it and be more official.

***Oh, I see what you're saying.***

Otherwise, it's like everybody will do what they want. Like you said, it will fall apart. Because if I let everybody do what they want, what happens?

Then we don't have shit.

***What about the JKD? Is that part of our Kajukenbo? Like Sifu Bono teaches?***

No.

***He just does that and Kajukenbo.***

Yeah. That's really his, but it's not I didn't introduce it as my system. Until the day I say it's part of the system, then it's okay to be part of the system. Until then, it's only his. So you had it right because without me controlling this, then there is no system. Then it will fall apart. So it's one way or the other. I've spent all this time on the system, I demand it to be that way, otherwise you're not doing my system. Out. Go someplace else on your own.

***So suppose we say, "Oh, we want to teach meditation now as part of the system."***  
That's fine.

***Because to you that's really important.***  
Because it's part of the system.

***You said in Hawaii you learned really hard style. But you are always emphasizing a lot of soft body movements and circles and you're always saying, "Oh look." You know, using us as an example for using a lot of hip movement. So I'm wondering what inspired that. Where did that come from?***

Oh. Good question. You know what inspired me? I got older, I got wiser. And all of a sudden I said, "You know what? I'm working too frigging hard. I want to work a lot easier." So when you punch me I went like this. "Boom," and I said, "I got you." And all of sudden I was doing body movements a lot. And I started to do more body movements out here in the backyard with all my black belts as they show up to train. They come out and they said, "Punch." I went like that (*blocking move*) and the guy dropped out. Pow. Got him. I said, "See if you can block me."

***So it was a later development. It wasn't***  
It was my own development as I got older.

***So at first you were still teaching***  
The same, same thing.

***But your hands are so, they're so round. They have so much***  
Because they blended. It got more blended.

***Over the years.***

Over the years, it started changing over through the years. It got more blended, more beautiful. You got to remember is things go beautiful. If you don't make it beautiful then it becomes just stale.

***So like pinyan 14.. Some very Chinese movements.***  
I made all that in Fremont in the 60's and 70's.

***So what inspired, I mean was it part of working with the Kung Fu? Was it part of working with what just came naturally?***

No, it was just me. It came out of me just like I see visions. I see things. I see people attacking me and all of a sudden I put myself into a room and turn off the light and I'm there fighting people.

***They're so beautiful.***

And that is what I do. My hair goes back. "Oh shit, somebody is going to stab me." And I can feel people around me. I just go into that load as you call it, a trance. All of a sudden I'm just all by myself with people all around me who are going to kill me or strike me, hit me or punch me.

**So you really visualize.**

I really visualize. I put it right here. All of a sudden I am just

**So 14 was the last pinyan that you created. 12 was already created but then you changed one through twelve. And then 13 was the clock dance.**

Right. Which I made.

**And then Professor Juarez made fifteen.**

And there are so many beautiful dances that I even made for the graduates. They are their individual dance. Jim Willis has got an individual dance. Bob, two of them. Masada got one. Yoshii got two dances that I made for him. They used to come over to my house all the time and I used to just teach them.

**You said that when you started out in Hawaii, it was all men. And then you saw more women join the art and grow in the art and develop in the art. Do you see that women make a particular contribution to Kajukenbo? Ideally, would you like to see them to be more like the men, or do you think they have something specific to offer**

You know what? The women have their own personalities. I don't compare them to men, because men are men and women are women. I separate them. A woman as she is, when I watch her, tough. She can kick ass. But that's a special person. Maybe somebody else couldn't do it as she does, but she is still active and working hard at it. And also women can be gentle and beautiful but dangerous. That's the nice part. It's not like she's the tough one but she cannot be a woman. She can be a woman and a tough one.

**So you had women coming to your school. Did you teach them differently than you taught the men?**

No, I taught them pretty tough but you couldn't beat up on them and stuff like that, like a man could be beat up on.

**Did you ever have any problems with male students bullying your female students or not being nice?**

No, see I taught one thing, respect. I taught respect no matter what. And with a woman who had a black belt, bow to her. If he didn't, I would kick his ass.

**Who was the first woman you promoted to black belt?**

My daughter. Kelly.

**Kelly. How old was she?**

Kelly was 17.

**Did your other two daughters train too?**

My other two daughters trained but never became black belts.

**Does Kelly still train? She has children.**

Kelly was training up in Sacramento. She was teaching a class up there. But I say she is off and on.

**And then after Kelly? Who was the first woman that you promoted besides one of your family members?**

My wife, but she wasn't my wife then.



**Right.**

But there were other black belts throughout the other schools, women.

***Is there anything that you want to tell us that we didn't ask about?***

You know what the most important thing? That this keeps on going and it keeps on working out. And that people believe and people have respect. And the tradition...like your teacher lives on for the rest of your lives. And if I die, the same thing.

Pass this on. Don't let it die. You guys got to keep it alive. We, the black belts, the teachers. And one day I'm going to die. One day Coleen is going to die. One day all of us are going to die.

Everybody. Reality, face reality. You know, when you face reality, it's so simple even though it hurts. But I learned to live with reality. In the last three years I learned to live with reality more than at any time in my whole life and my life is uncomplicated. It's not complicated no more.

You're my black belt, you're my black belt. You're not, you're out. No problem. I love you. Just stay out. See what I mean. So that's reality. When I love somebody, I say I love them. When I say I don't like you, I don't like you. And that's reality.

***Thank you so much. This was really fascinating.***

Sifu Schuyler Fishman and Sifu Christine Schoefer (Hand to Hand) conducted this interview in March 2002;

(The titles of some of the individuals mentioned have changed since 2002; we kept them as they were in the interview.)

# Etiquette



## **Etiquette at Hand to Hand**

*Etiquette is about respect—respect for ourselves, our teachers, our training partners, and training space. By practicing good etiquette, we are able to explore our fears, and develop our strengths in a safe way each day on the training floor.*

*Keep in mind that these are merely guidelines and not every possible situation is addressed here. When faced with uncertainty about what to do, keep in mind that the spirit of etiquette, not whether there is a rule on the matter, is most important. With that said, here are some guidelines:*

### **Saluting**

*Saluting is a sign of respect, trust, and compassion. When we salute, we are showing knowledge of our own power, and our compassion with which we shield that power.*

Salute when entering and leaving the training floor. (The mat room is optional unless class is in progress in that room, in which case salute there also.)

Salute the instructor at the start and end of class. When the group is in a circle and the instructor has the group salute, there should be a second salute to the instructor. When the group is in a line, only one salute is used.

Salute before and after working with a partner.

### **Class Attendance**

*You are an important part of this community and are missed when gone. Don't leave your teachers and training partners wondering what has happened to you.*

Communicate with your instructors if you won't be at a class that you regularly attend. Inform your instructors about your vacations, breaks in training, etc.

Make your best effort to arrive to class early enough to be on the floor when the opening bell rings.

If you have to leave early, notify the instructor before class.

Make wellness of yourself and training partners a priority. Stay home from class if you have a contagious illness.

### **Uniforms, Jewelry, Shoes**

*Being properly dressed for class helps ensure that drills can be performed safely with partners. When wearing uniforms, our partners can grab and help support us while throwing and falling. Jewelry can be dangerous to both the wearer and the partner.*

Uniforms should be clean. Wear a gi or som top so partners can work effectively with you. (Exception: black or white short sleeved tee-shirts are permitted during the summer session, but bring a uniform top in case it is needed.)

Jewelry should not be worn during class. If you have a piece of jewelry that cannot be removed (such as a new piercing), cover the item with tape or a band aide until you are able to remove it. Jewelry worn for sentimental reasons must be removed for classes. Remind your peers if they forget.

Shoes such as lightweight wrestling or martial arts type shoes are permitted. They must be covered or removed during sparring and never worn on the mats.

Cover open wounds, sores, etc.

### **General Class Conduct**

*We are responsible for helping the class flow smoothly. So that we may each challenge ourselves to our fullest, students should exhibit a spirit of energy, willingness, cooperation, and concentration.*

Look alert. Avoid yawning blatantly, leaning on walls, or sitting down when in class.

Be thoughtful: talking during class may be distracting to your training partners and competes with the instructor's ability to be heard.

Drop down in front during demonstrations so people behind you are able to see.

If you need to step off the floor during class, salute the instructor before leaving the floor: this is both a courtesy and safety consideration.

Always make your best effort.

### **Injuries**

*In a physical art like this accidents and injuries will occasionally happen. Recognize that it is a difficult situation for all involved.*

If you are hurt, stop, relax and assess if you are responding to physical and/or emotional pain. If you are physically injured, quickly evaluate the extent of the injury. As soon as you are able, salute your partner and take care of yourself. Taking care of yourself might mean asking for help, getting ice, or leaving the floor. If you need to leave the floor, inform the instructor before you go.

If you hurt your partner, remain still and give your partner some space and time to evaluate the extent of their injury rather than rushing to apologize or defend your actions. If your partner must stop the drill, salute, and offer to help. Be compassionate and know your partner may be reacting physically and/or emotionally to a particular incident.

## **Advancement and Promotion**

*The martial arts involve a life-long practice. The emphasis should be on deepening your knowledge, not accumulating techniques that you can identify from a list. Promotions are more about acknowledging your stage in the art than passing an exam.*

In general you should wait for your teacher to decide when you are ready for testing/promotion. If you feel you need to talk with your instructor about testing (as in you are ready to test and feel you may not have been included for a test date), you may do so respectfully.

Show patience by letting your teachers decide when you should learn new material. (Exception: If you feel you have been overlooked in this area, please respectfully raise the issue.)

Don't learn new material from other students unless your instructor specifically asks an upper belt to teach you certain material. Private lessons with a black belt are not traditionally an option for learning new material, as most is taught in your classes. Private lessons are a great opportunity to deepen your understanding of material you know.

## **Student/Student Conduct**

*Each of us is responsible for maintaining a safe and respectful atmosphere that encourages openness and dignity in everyone.*

When instructed to get a partner, immediately find someone next to you. Do not avoid some and seek out others.

Do not give each other feedback during drills. Leave it to the instructor to make corrections. If you don't understand the drill, raise your hand and ask the instructor for assistance, versus asking your partner.

If your partner does not understand the drill, and she/he/they do not ask the instructor for assistance, complete the drill as best as possible without trying to correct them.

Do not physically move your partners' bodies into position. If you need your partner to move, ask respectfully.

All students wearing the same color belt are technically at the same level. However, recognize that some have been there longer and give them their due respect.

Do your best to support your fellow students by showing up in your uniform at tests and being ready to participate. Also help them prepare for tests.

When working with a partner, frame your requests around yourself. For example, if you want lighter contact say "This is too hard for me, could I have lighter contact please?" not "You are hitting too hard." Make sure your tone of voice is respectful, not accusatory.

Give your partners the benefit of the doubt. Do not assume ill intent from them. Examine carefully the source of your feelings. Be particularly self-aware during exercises involving contact. Contact can raise old, sometimes unconscious, unresolved feelings in each of us.

If you have a minor conflict with a training partner, have compassion for yourself and your partners. Make your best effort to let it go. It is unrealistic in a community of this size that we will never have disagreements. If you feel unable to let go of the issue, or that it necessitates action, take responsibility and deal directly with the other person. Do not spread disharmony at the kwoon by talking/gossiping to others instead of the person involved.

If you are unable to resolve the issue one on one, seek assistance from an upper belt to help facilitate a positive discussion. Or you may approach the head instructor to discuss the issue.

### **Self-training**

Always highly encouraged and a great benefit to your overall practice.

White/orange belt students must train with a purple/above ranked student when at the kwoon (arrange in advance).

Only train what you have been taught. Do not try to learn new material from a fellow student during self-training.

Write down any questions that arise during self-training and consult with a black belt later.

Do not light candles when self training.

Double check that all lights are turned off, windows closed, and the kwoon securely locked when you leave.

### **Student/Teacher Conduct**

*Treating teachers with respect shows acknowledgement of their skills and appreciation of their efforts to pass this Art on to you. Teachers are giving time on a voluntary basis because they love this Art, this Community, and want to assist in your training opportunities.*

Always ask questions of teachers in class in a way that is respectful and never undermining or challenging. (Example: If you learned something differently from another instructor, do what is being asked of you now and if you feel confused, talk with Sifu later.)

While instruction is being given, show respect by keeping your posture alert and open.

Never interrupt the instructor or answer questions directed at her/him/them.

Treat *all* instructors as if they were the head instructor when they are teaching. Do movement as requested unless you need to modify it because of an injury. Do not change the drill to suit your preferences.

Recognize that there are many students and the teacher has limited time to spend with each student. Give space to your classmates to ask for help and get feedback.

You are responsible to practice what you are taught to the extent possible. For example, if you learn a form you should strive to hold onto it and not depend on the teacher to make sure you retain it.

If you have a concern or conflict with a teacher, try to resolve it directly.

If you cannot or you are uncomfortable, respectfully seek help from the head instructor.

### **When visiting other schools, at Martial Arts camps, etc.**

Use your eyes: mimic class etiquette as much as possible (e.g., at some schools students put on belts during opening circle on the training floor).

### **Black Belts**

Honoring the school's black belts shows acknowledgement of their years of effort, depth of knowledge and contributions to the school.

Call black belts "Sifu \_\_\_\_\_" in the kwoon.

Black belts should sit on the left side of the instructor close to the alter at the opening and closing of class.

Black belts and senior students should stand in the front row or rows during exercises to serve as movement examples.

### **Status as a student of Sifu Sonya (the Head Instructor)**

All black belts are teachers; Sifu is 'my teacher.'

Consult with Sifu if you want to train at another school, preferably before talking to that teacher (or as soon as possible thereafter)

Notify Sifu if you are planning to visit another school (i.e., plan to train at Seven Star during a vacation in Seattle). This is a courtesy and often Sifu is able to bridge the link between you and the Head Instructor of the school visited.

Notify Sifu of a change in training status (need to take a break from training; train less/more often; etc)

Consult with the Head Instructor before teaching martial arts in any setting.

Remember that your behavior in the wider Martial Arts world reflects on yourself, Hand to Hand, as well as the Head Instructor of your school.

### **Within the school**

Recognize the Head Instructor and many of the black belts do a great deal of voluntary work for the school re: teaching, testing, etc. Try to 'lighten their load' where possible. This includes volunteering for tasks large and small (e.g., closing windows at the end of the evening, contributing dishes for events) as well as physically lightening their load by offering to help carry bags/equipment for them. Offer the same to visiting instructors.

Notify Sifu if you want to invite someone to visit the kwoon: this facilitates a better experience for the guest.

## **Soji**

Soji is an intricate part of our training. Taking care of the kwoon reflects our understanding of the sacredness of our training space. It also shows visitors the seriousness with which we approach our training.

Everyone is responsible to keep the kwoon clean and orderly as part of our training. Don't wait to be asked to help with soji.

After training, take home with you everything you brought onto the floor or into the dressing rooms, especially water bottles. (Exception: small bags with sparring equipment may be left on the top shelf in the women's dressing room by those who would have a hard time transporting their equipment daily.)

Never put your jewelry on the altar.

Keep the shelf by the front door clean and free of personal items. Especially do not put cups, water bottles, and miscellaneous items there.

Post flyers for training related events on the door between the main floor and the mat room.

Post flyers for personal or non-training related items such as parties or movies on the bulletin board near the dressing rooms.

Use the Community Events email list for personal announcements/requests rather than the Member's List.

Keys to the school are presented to students when they achieve the rank of purple belt. Never loan your key to another student without first consulting with Sifu (corollary: never ask to borrow someone's key without first consulting with Sifu).

Updated 5.23.2017



## **The Practice of Soji** (Ritualistic cleaning of a training hall or school)

Traditionally, martial arts students cleaned the training floor after class by lining up, bent over, with their hands placed on rags on the floor and then proceeding across the floor in unison. In doing so, the students demonstrated pride in their training, and respect for the teachings. Although the training floor at Hand to Hand is not cleaned in this manner, the spirit of this tradition and the practice of soji in the kwoon are an intricate part of our training and discipline. Soji is not looked down upon as a menial task, but rather becomes a vital part of our training, teaching us to maintain order and harmony, and bringing a sense of dignity.

The practice of soji also adds a meditative aspect to our art, providing us with the opportunity to care for our practice and cleanse our minds. There is a famous story about the Zen master Hsiang-yen who was deeply absorbed in sweeping a garden. Suddenly a small stone was lifted by his broom and hit a bamboo stalk. At that very moment, Hsiang-yen achieved enlightenment, or awareness, of his real self. The process of caring for our training space provides hidden rewards!

Each student at Hand to Hand participates in the upkeep and cleaning of the kwoon. You are invited to embrace this as an opportunity to care for the art and enhance your dignity. By performing soji in the kwoon, you are not only strengthening your bond to the school and the art, but to the community as well.

There are many opportunities and a variety of ways in which your soji commitment can be accomplished. There is a monthly sign up sheet where you can take on a designated soji task for an entire month. Additionally, there are activities throughout the year, such as fundraisers, belt tests, workshops, and community events that have set-up and take-down needs. And specific facility issues come up from time to time that require specialized attention. All of these things are critical to the maintenance of the kwoon, and assisting in any aspect of them is a great gift to the community.

# Basics



## Basic Principles

### 1. SPIRALING:

Spiraling is using a spiral of energy you pull up from the ground into the legs, gathering in the center and then spiraling out through the weapon/technique. Spiraling builds momentum and therefore power.

A reverse punch is a good example of a technique where spiraling can be more literally seen and experienced.

### 2. RELAXATION/TENSION:

A proper balance of relaxation and tension within the body and mind is required to achieve maximum power. Tension is required to launch and to focus a technique. Yet both relaxation and tension will help to build momentum within a movement while preventing the telegraphing of your intent.

We constantly relax and compress at the same time because some isolated muscles are working and tense while others should be relaxed. Example: on a kick you will tense the leg muscles involved, yet your shoulders should be relaxed.

### 3. UPPER/LOWER BODY COORDINATION:

Use a stable base, upright posture, and good timing to allow energy to build through the body from the ground, through the center, and into the target.

### 4. EXTENSION:

Use relaxation and proper body alignment to allow energy to flow from the ground through the body's center into the technique to your fullest possible reach, without over extending your technique. Mental focus: visualize through the target and beyond.

### 5. TIMING:

Delivering a technique in such a way as to take advantage of the momentum of body weight. For example: In delivering a reverse punch, one needs to integrate the pivoting of your stance. Hip rotation and delivery of technique to focus on the target – all in final position at the same moment.

### 6. FOCUS:

The moment in the technique at which mind, body, and spirit coincide.

**Spirit:** Finding the point at which your extended power meets the opponent.

**Body:** Utilizing a strong base and tension/relaxation principles to deliver maximum power. Weapon should be tightly formed so that musculature and alignment supports technique.

**Mind:** Extending energy beyond final motion of technique. Like flying pennies from a tray: it's the focused stopping point of the movement which allows the pennies to fly.

7. EFFICIENCY:

Each technique takes its most direct path from its beginning point to its full extension. The energy is conserved, not wasted, on extraneous movement. For example, with a back knuckle strike, don't telegraph by pulling your strike inward before moving it outward. Another example: with a full twisting punch, the technique travels close to your ribs/side with the elbow trailing rather than your elbow moving outward (which can make the technique curve).

Efficiency breeds speed because you make only the movements that are necessary to execute the technique. Efficiency breeds power because you have conserved your energy and can channel it all into the technique. Also, in using the correct path, you are able to channel the intended force or flow of movement.

8. CENTERING:

The source of movement within the body comes from the center, the Tan Tien. Centering is the active awareness of that energy as it applies to both stillness and motion.

Centering has to do with moving in balance. Alignment occurs when breath and action are in relation to the center. To be centered is to be in relation to mind, body, and spirit. Centering is the connector between relaxation, tension, Zanshin and Ishin. Centering is embodying the movement with breath, focus, intent, and impact.

9. TWO HANDS WORKING TOGETHER:

When extending a hand technique, the other hand/arm is moving in the opposite direction (usually pulled back into chamber) adding to the cumulative force of the technique. For example, when executing a right full twisting punch, the left side back muscles (latissimus dorsi) pull the left arm into chamber while the right side chest muscles (pectoralis major and anterior section of the deltoid) contract to pull the punch forward. This movement creates a force which rotates around the spine and enables the puncher to add the momentum from the rotation of the torso to the hand technique.

## STANCES

- 1) Boxer Stance
- 2) Cat Stance
  - i) Medium Cat
  - ii) Classical Cat
  - iii) Long Cat
- 3) Chu'an Fa Stance
- 4) Crane Stance
- 5) Dragon Stance
- 6) Drop Stance
- 7) Forward Stance
  - i) Extended Forward Stance
  - ii) Short Forward Stance
- 8) Glass Horse Stance
  - i) Reverse Glass Horse Stance
- 9) Horse Stance
- 10) Kenpo Stance
- 11) Set
- 12) Seven Star Stance
- 13) Side Drop Stance
- 14) Three Point Stance
- 15) Tiger Stance
- 16) Twisted Horse Stance

## BOXER STANCE

### Description:

- 60/40 weight distribution
- Front toes point forward, rear toes are perpendicular to front foot
- Knees push open and out
- Plumb line down center from head down; thread pulling up on head
- Butt tucked, torso erect
- Center sinks
- Shift weight back into rear leg

### Moving in Boxer Stance:

We move into it. We don't move boxer to boxer. As in Pinyon 5, strip grab from forward stance. Weight distribution is 40/60- more weight on back leg.

### Application:

- Settling back into the stance while stripping the grab (Pinyon 5)

### Strengths and Weaknesses:

- Strengths: low stance with even weight distribution creates great stability
- Weakness: difficult transition into other stances can create immobility

## CAT STANCE

- i) Medium Cat
- ii) Classical Cat (same description, sink lower into rear leg)

### Description:

- 90/10 back-front weight distribution
- Feet and hips on a 45 degree angle parallel to one another
- Sink into back leg (without hyperextending knee past toes)
- Bend front leg at knee, keep in position to block groin, rest the ball of front foot on the ground
- Torso erect but slightly forward with balance over center (do not round upper back or tilt pelvis)

### Moving in Cat Stance:

- Advancing by changing the front foot (left-right-left, etc.): step down with front foot, pivot toe outward at a 45 degree angle, bring back leg straight through
- Advancing by NOT changing front foot (left-left-left, etc.): Reach forward with front foot, step down and slide back leg in to replace front foot
- Retreating: Step straight back and slide front foot in, resting the ball of front foot on the ground

### Applications:

- Front snap kick/kenpo kick or any snapping kick (not thrusting) from your un-weighted leg
- Peacock/palm heel block combinations
- Faking with un-weighted leg to set up for moving in
- Good for techniques to the front (unstable to the sides)
- Effective for evading a straight line attack (combine with brush block/knife hand block/ catch to control hand and arm)

### Strengths and Weaknesses:

- Strengths: your front foot/leg is unweighted and available for kicking, faking and sweeping; you are very mobile; useful for evading and emptying in response to a straight-on attack
- Weaknesses: you can be easily swept off balance given that practically all your weight is on one leg

## CAT STANCES (cont'd)

### iii) Long Cat

#### Description:

- 50/50 weight distribution
- Front toes point forward, rear toes are perpendicular to front foot
- Knees pushed open and out
- Plumb line down center from head down; thread pulling up on head
- Butt tucked, torso erect

#### Moving in Long Cat Stance:

- Retreating: Step straight back and slide front foot slightly in, adjusting front foot so that toes are facing straight forward

#### Applications:

- Effective for evading a straight line attack (combine with brush block/knife hand block/ catch to control hand and arm)

#### Strengths and Weaknesses:

- Strengths: Useful for evading and setting back into a low, stable stance
- Weaknesses: Relatively immobile stance



## CHU'AN FA STANCE

### Description:

- 50/50 weight distribution

### Front Leg:

- Bend knee as in forward stance without hyper extending knee over toes

### Back Leg:

- Step back as in forward stance, but bend the knee so that it drops straight down at a 90 degree angle from the floor
- There should be a straight line from your shoulder to your knee
- Weight is on the ball of your foot, heel is off the ground
- If you measured the distance between the heel of your front foot and the dropped knee of the rear leg it should be two fists in length
- Back is straight and upright

### Moving in Chu'an Fa Stance:

- Can move to Chu'an Fa from a horse (Pinyon 11), forward stance or long cat (Pinyon 11)

### Application:

- Drop into stance with a circling bottom fist (Pinyon 14)

### Strengths and Weaknesses:

- Strengths: Can use to evade, block the groin; mobile; can change directions easily
- Weaknesses: Limited mobility to advance

## CRANE STANCE

### Description:

- 100% of weight on standing leg
- Foot of standing leg on 45 degree angle
- Raised knee is bent and pulled into chest so that it covers/blocks the solar plexus
- Raised foot covers/blocks groin and toe is pointed

### Moving in Crane Stance:

- Shift to opposite leg by jumping and raising other knee
- Step down/forward and switch raised leg

### Application:

- Raised leg is unweighted and so ready for a front kick
- Knee can block or parry an oncoming kick
- Can step down into tiger to bridge the gap
- Can step into crane stance to evade a low kick to front leg
- Used in: Pinyon 3, 14
- Sets: Si Lum Pi and Sui Won

### Strengths and Weaknesses:

- Strength: graceful, beautiful move
- Weakness: Can be swept and off balanced

## DRAGON STANCE

### Description:

- 70/30 front-back weight distribution
- Glass horse position with front and back feet on the same line
- Feet parallel on a 45 degree angle
- Back leg is straight/push through back heel
- Front leg is bent/front knee is over toes, but not hyperextended
- Torso is leaning forward on an angle so that there is an unbroken and straight line from the back of the rear heel through to the head

### Moving in Dragon Stance:

- Moving most often from a higher stance in order to bridge the gap and get low for a groin technique or to evade (get underneath a high technique coming at you)
- Moving from dragon to dragon is similar to moving from forward to forward or glass horse to glass horse (same instructions)

### Application:

- Effective for moving in with a low thrusting technique to the groin, shin, knees (Lim Po and Pinyon 9)

### Strengths and Weaknesses:

- Strengths: see “Moving” and “Application”
- Weaknesses: poor mobility because stance is so low and elongated; unstable side to side because feet are on one line

## DROP STANCE

### Description:

- 50/50 weight distribution
- Feet together, pointed forward, heels on ground
- Knees bent, drop into squat as low as possible without lifting heels
- Keep back straight, leaning forward slightly

### Moving in Drop Stance:

- Can go into drop stance from crane sweep (Pinyon 14)

### Application:

- Drop into stance with a whipping hand or thrusting technique to groin
- Modified Drop stance in Pinyon 8 and Sui Won (to evade kicks)

### Strengths and Weaknesses:

- Strengths: Good evasion for oncoming high kick, stable
- Weaknesses: Limited mobility to advance

## FORWARD STANCE

### Description:

- 70/30 weight distribution
- Feet approximately shoulder width apart
- Feet on 45 degree angle parallel to each other
- Front knee pushed out
- Knee should not extend beyond toe
- Back leg straight, knee locked
- Push from back of heel
- Hips square to front, like headlights: push back hip forward
- Head up, chin slightly tucked

### Moving in Forward Stance:

- Energy moves up through heel to chi center (pull energy up from earth)
- Or, to stabilize: ground your energy down through your heel
- Good for forward drive
- Forward: pivot front foot out, pull back foot in to meet, stay low.
- Half circle step out and transfer weight as land – push back hip forward and drive back foot into ground
- Retreat: Open back knee by pivoting rear heel forward. Draw front foot to rear foot, step straight back and pivot front heel, push hip through.

### Application:

- Can shift to horse quickly
- Some key techniques: reverse punch; rear leg kicks; roundhouse; side thrust; full twisting punch; front snap or thrust

### Strengths and Weaknesses:

- Strengths: front back stability
- Weaknesses: from side and 45 degree angle

## FORWARD STANCES (Cont'd)

### i) Extended Forward Stance

#### Description:

- Same as Forward Stance, but longer and therefore lower
- 70/30 weight distribution
- Feet approximately shoulder width apart
- Feet on 45 degree angle parallel to each other
- Front knee pushed out
- Knee should not extend beyond toe
- Back leg straight, knee locked
- Push from back of heel
- Hips square to front, like headlights: push back hip forward
- Head up, chin slightly tucked

#### Moving in Extended Forward Stance:

- Energy moves up through heel to chi center (pull energy up from earth)
- Or, to stabilize: ground your energy down through your heel
- Good for forward drive
- Forward: pivot front foot out, pull back foot in to meet, stay low.  
Half circle step out and transfer weight as land – push back hip forward and drive back foot into ground
- Retreat: Open back knee by pivoting rear heel forward. Draw front foot to rear foot, step straight back and pivot front heel, push hip through.

#### Application:

- Can shift to horse quickly
- Some key techniques: reverse punch; rear leg kicks; roundhouse; side thrust; full twisting punch; front snap or thrust
- In conjunction with brush, outward block to a kick (Pinyon 9)

#### Strengths and Weaknesses:

- Strengths: front/back stability
- Weaknesses: longer, lower stance can make it less mobile than Forward Stance

## FORWARD STANCES (Cont'd)

### ii) Short Forward Stance

#### Description:

- Same as Forward Stance, but with less distance between front and rear legs
- 70/30 weight distribution
- Feet approximately shoulder width apart
- Feet on 45 degree angle parallel to each other
- Front knee pushed out
- Knee should not extend beyond toe
- Back leg straight, knee locked
- Push from back of heel
- Hips square to front, like headlights: push back hip forward
- Head up, chin slightly tucked

#### Moving in Short Forward Stance:

- Energy moves up through heel to chi center (pull energy up from earth)
- Or, to stabilize: ground your energy down through your heel
- Good for forward drive
- Forward: pivot front foot out, pull back foot in to meet, stay low. Half circle step out and transfer weight as land – push back hip forward and drive back foot into ground
- Retreat: Open back knee by pivoting rear heel forward. Draw front foot to rear foot, step straight back and pivot front heel, push hip through

#### Application:

- Some key techniques: reverse punch; rear leg kicks; roundhouse; side thrust; full twisting punch; front snap or thrust
- Useful in sparring

#### Strengths and Weaknesses:

- Strengths: front back stability
- Weaknesses: from side and 45 degree angle

## GLASS HORSE STANCE

### Description:

- 60/40 weight distribution
- Feet on 45 degree angle parallel to each other
- Front foot and rear foot on same line (as in a tight rope)
- Front knee pushed out
- Knee should not extend beyond toe
- Back leg straight, knee lifted
- Push from back of heel
- Hips open on a 45 degree angle
- Head up, chin slightly tucked

### Moving in Glass Horse Stance:

- Energy moves up through heel to chi center (pull energy up from earth)
- Or, to stabilize: ground your energy down through your heel
- Forward: pivot front foot out, pull back foot in to meet, stay low
- Retreat: Open back knee by pivoting rear heel forward. Draw front foot to rear foot, step straight back and pivot front heel

### Application:

- Can shift to horse quickly
- Some key techniques: Peacocks front and rear (Pinyon 12, 14), circling bottom fist

### Strengths and Weaknesses:

- Strengths: Long, low stance can cover a lot of ground, allows for a well timed delivery of arm movements with long trajectories (as in Chinese Sets)
- Weaknesses: Potentially unstable from the sides, as feet are aligned along one line



## REVERSE GLASS HORSE STANCE

### Description:

- From a Glass Horse: twist torso and cover to the rear
- 60/40 weight distribution
- Feet on 45 degree angle parallel to each other
- Front knee pushed out
- Knee should not extend beyond toe
- Back leg straight, knee locked
- Push from back of heel
- Head up, chin slightly tucked

### Moving in Reverse Glass Horse Stance:

- Energy moves up through heel to chi center (pull energy up from earth)
- Or, to stabilize: ground your energy down through your heel

### Application:

- Use when retreating

### Strengths and Weaknesses:

- Strengths: evasion back far and quickly
- Weaknesses: unstable from sides because feet aligned

## HORSE STANCE

### Description:

- 50/50 weight distribution
- Feet parallel, toes face forward
- Knees open and out but not over toes, can still see toes
- Plumb line down center from head down; thread pulling up on head
- Lean slightly forward as if on horse
- Butt tucked, torso erect
- Feel like tree, center sinks
- Push against outside of feet

### Moving in Horse Stance:

- Step behind twist to twisted horse, foot stays low on ground
- Step in front/crossover
- Bring one foot to the other in preparation for side kick

### Application:

- Opponent on side
- Step up or step behind side thrust kick, hook kick
- Back fist, back knuckle, bottom fist, spear hand
- Elbow strikes, side to side punch
- Basic blocks

### Strengths and Weaknesses:

- Strengths: strong side to side, builds quads; rooted, stable, develops center strength, straight posture
- Weaknesses: can't move out of as quickly for self defense; unstable front to back

## KENPO STANCE

### Description:

- 50/50 weight distribution
- Feet shoulder width apart
- Toes slightly turned in, push against outside of feet to stabilize
- Knees slightly bent, pushed out over toes

### Moving in Kenpo Stance:

- Can step into many other stances: horse, forward, tiger, crane

### Application:

- Used as a ready stance at the beginning of the Katas
- Can also be a transition stance
- Ready stance for flutter kick, side thrust kick or technique to the side such as a back fist

### Strengths and Weaknesses:

- Strengths: mobile, strong side to side
- Weaknesses: front to back

SET

Description:

- Heels together
- Toes out on 45 degree angle
- Knees slightly bent (not locked)
- Left hand open, fingers together
- Right hand in fist, first two knuckles covered by left hand
- Both hands at chi center

## SEVEN STAR STANCE

### Description:

- 90/10 weight distribution
- Front foot flexed, heel resting on floor, leg straight
- Standing/rear leg bent
- Back straight, leaning slightly forward

### Moving in Seven Star Stance:

- Step down with front foot, move back leg through

### Application:

- Can use to move forward
- Can step into a drop stance
- In Lim Po

### Strengths and Weaknesses:

- Strengths: unweighted front foot can be used for a kick, can step quickly to evade, somewhat mobile, use for transition
- Weaknesses: could be swept

## SIDE DROP STANCE

### Description:

- 90-10 weight description
- Body upright
- Both feet flat on floor, aligned at 45 degree angle
- Bent knee full bent with flat foot; other extended by straight toes

### Moving in Side Drop Stance:

- Rear sweep: shift weight to opposite knee. Hands on ground, pivot on ball of foot, use center & hip of straight leg to sweep to the rear with leg straight and foot flexed leading with heel.
- Front sweep: shift weight to opposite bent leg. Use center & hip of straight leg to sweep to the rear with leg straight and foot flexed leading with heel.

### Application:

- Can be used in sequential sweeps (Pinyon 14)
- Evade a kick and go under a kick

### Strengths and Weaknesses:

- Strengths: sudden, surprise change in height to surprise opponent
- Weakness: mechanically a challenging stance, low down- vulnerable to attacks from above

## THREE POINT STANCE

### Description:

- 30/30/30 weight distribution
- One knee on floor with heel up, weight on ball of foot
- Other leg: knee bent with foot flat on floor
- Two legs are at a 45 degree angle to each other
- Torso erect, face forward

### Moving in Three Point Stance:

- Drop into stance, once there you can switch from one side to the other without raising up

### Application:

- Evade high kick
- Use for strike to groin as you drop
- In opening of Sui Won

### Strengths and Weaknesses:

- Strengths: stable, low
- Weaknesses: not mobile

## TIGER STANCE

### Description:

- 60/40 weight distribution front/back
- Feet parallel at 45 degree angle, shoulder width apart
- Front foot on ground, back heel barely off ground to help spring
- Energy in ball of rear foot, energy forward, ready to lunge
- Torso tilted forward
- Hips on 45 degree angle

### Moving in Tiger Stance:

- Forward: push off back ball and reach, not up but forward with front foot. Go for distance, not height
- Slide back foot up to shoulder distance apart
- Keep in contact with ground as you slide it
- Retreat: reach with back leg and slide front foot back, maintain forward posture/pressure

### Application:

- Bridging the gap
- Kicks to rear such as back kick
- Hand techniques: back knuckle, snapping techniques, combinations

### Strengths:

- Can quickly bridge the gap
- Good fighting stance
- Mobile
- Quick recovery

### Weaknesses:

- Limited kicks in stance
- Aggressive stance energy with forward pressure which may not be appropriate for situation



## TWISTED HORSE STANCE

### Description:

- 50/50 weight distribution
- Start from a Horse Stance or Kenpo Stance
- Step behind, crossing legs and sink into stance with back erect
- “Stepping behind foot” becomes perpendicular to other foot
- Toes of each foot are lined up (still perpendicular) to ensure that when you unwind from Twisted Horse Stance your feet are in a straight and parallel Horse Stance/Kenpo Stance

### Moving in Twisted Horse Stance:

- Unwind into Horse Stance or Kenpo Stance by pivoting on the balls of your feet

### Application:

- Effective for setting up powerful spinning hand techniques such as back knuckle/back fist strike
- You can use this stance to bridge the gap and launch a technique or transition to Horse or Kenpo stance

### Strengths and Weaknesses:

- Strengths: see “Applications”
- Weaknesses: your legs are crossed which creates some instability

## BLOCKS

1. OUTWARD BLOCK
2. INWARD BLOCK
3. UPWARD BLOCK
4. DOWNWARD BLOCK
5. BRUSH BLOCK
6. UPPER CROSS BLOCK
7. LOWER CROSS BLOCK
8. BOTTOM FIST BLOCK
9. PEACOCK BLOCK
10. EXTENDED OUTWARD BLOCK
11. SHOOTING STAR
12. EXTENDED INWARD BLOCK
13. OPEN HAND INWARD BLOCK
14. OPEN HAND DOWNWARD BLOCK
15. OPEN HAND UPWARD BLOCK
16. PALM HEEL BLOCK
17. PALM FIST BLOCK
18. RIDGE HAND BLOCK
19. KNIFE HAND BLOCK
20. WEDGE BLOCK
21. SCROLL BLOCK 1
22. SCROLL BLOCK 2
23. SCROLL BLOCK 3
24. BACK FIST BLOCK
25. EXTENDED RIDGE HAND BLOCK
26. HOOK BLOCK
27. OUTWARD ARC BLOCK
28. DOUBLE FOREARM BLOCK
29. ELBOW BLOCK
30. PUNCH BLOCK
31. SHIELD BLOCK
32. UPPER ELBOW BLOCK
33. SCISSOR BLOCK
34. BODY SHIELD BLOCK
35. SPRING BLOCK

## STRIKES

1. FULL TWISTING PUNCH
2. REVERSE PUNCH
3. BACK KNUCKLE STRIKE
4. BACK FIST STRIKE
5. BOTTOM FIST STRIKE
6. VERTICAL STRIKE
7. ELBOW STRIKE
8. ELBOW SMASH (FOREARM SMASH)
9. EYE RAKE
10. SPEAR HAND THRUST
11. PALM HEEL STRIKE (CHINESE PALM)
12. ROUNDHOUSE PUNCH
13. HOOK PUNCH
14. SIDE TO SIDE PUNCH
15. EIGHT KNUCKLE PUNCH
16. EAR SLAP
17. DOUBLE PUNCH
18. DOUBLE BACK KNUCKLE STRIKE
19. LEOPARD'S PAW = FORE KNUCKLE PUNCH
20. RIDGE HAND STRIKE
21. PEACOCK STRIKE
22. V-HAND STRIKE
23. SPEAR HAND RAKE
24. 'U' PUNCH
25. PALM FIST STRIKE
26. SHOTO CHOP SHORT
27. SHOTO CHOP LONG
28. TIGER CLAW
29. BEAR CLAW
30. RISING PUNCH
31. KENPO PUNCH
32. UP VERTICAL PUNCH
33. DOWN VERTICAL PUNCH
34. BACK HAND SLAP
35. ONE KNUCKLE PUNCH
36. MID KNUCKLE PUNCH
37. DROPPING PUNCH
38. RIPPING PUNCH
39. THUMB PUNCH
40. PREYING MANTIS
41. ONE FINGER PUNCH
42. WHIPPING HAND STRIKE
43. TWIST OUT PUNCH
44. HEAD BUTT
45. BOTTOM FIST RAKE

## Hand Strikes

- A. Path
- B. Hand Formation
- C. Weapon
- D. Target

### 1. Full Twisting Punch

- A. Elbow in next to rib, palm facing up in chamber, spiral straight out in front of you. Turn your fist over just before you hit the target. Thrusting technique (penetrating)
- B. Fist: fingers tightly closed. First 2 knuckles accentuated.
- C. Weapon is first 2 knuckles
- D. Most common targets are: solar plexus, face, sternum, groin

### 2. Reverse Punch

- A. Path is the same as F.T. punch except pull back is quick- snapping technique
- B. Fist ( same as above)
- C. Same as above
- D. Ribs, face, kidneys

### 3. Back Knuckle Strike

- A. Elbow lead: elbow initiates towards target vs. elbow trail: elbow behind fist which initiates towards target, snapping technique.
- B. Fist
- C. First 2 knuckles (towards back of hand)
- D. Temple, nose, upper lip

### 4. Back Fist Strike

- A. Same as #3 except thrust: penetrating
- B. Same as #3
- C. Same as #3
- D. Ribs, temple, nose

### 5. Bottom Fist Strike

- A. Circling over head vs. elbow lead out to the side, thrusting technique
- B. Fist
- C. Flethy bottom of fist
- D. Solar plexus, sternum, knee and elbow while in locked position

### 6. Vertical Punch

- A. Same as F.T. punch, thrust
- B. Fist with palm facing sideways instead of down
- C. First 2 knuckles
- D. Solar plexus, groin, mouth, temple

7. Elbow Strike
  - A. Straight behind you (or behind and above) or straight out to your side, elbow lead thrusting
  - B. Make a fist with striking arm, brace/reinforce with other hand
  - C. Bony part of elbow
  - D. Groin, solar plexus, ribs, kidneys, face
  
8. Elbow Smash
  - A. Elbow lead, thrust, semi-circle to the front
  - B. Fist, palm facing down upon impact
  - C. Forearm (from bony elbow along bone and fleshy part of arm near elbow)
  - D. Head (ear, temple), ribs, solar plexus
  
9. Eye Rake
  - A. Snapping technique, elbow trails, spear leads. If strike is with palm facing down, technique spirals out and hand turns over upon impact.
  - B. Fingers taut (slightly cupped), thumb bent in. Form a spine with your knuckles. Broaden and strengthen palm. Palm facing up or down.
  - C. Finger tips
  - D. Solar plexus, throat, eyes, groin
  
10. Spear Hand Thrust  
Same as above except thrust instead of snap
  
11. Palm Heel Strike
  - A. Move from chamber alongside body, strike or thrust
  - B. Palm accentuated, wrist bent back at 90 degrees, fingers relaxed (slightly bent), fingers pointing up or to the side.
  - C. Palm heel, fleshy part at the base of the palm.
  - D. Ribs, kidneys, mouth, under nose, ears
  
12. Roundhouse Punch
  - A. Elbow trail, make a semi-circle from chamber
  - B. Fist: palm up in chamber that turns over (facing out) to strike
  - C. Fist, first 2 knuckles
  - D. Temple, rib, solar plexus
  
13. Hook Punch
  - A. Circling elbow trail (uppercut) to front, circle to the side (classic knock-out punch), palm facing inside/no turning over to strike
  - B. Fist
  - C. First 2 knuckles
  - D. Face, temple, groin, chin, ribs
  
14. Side to Side Punch
  - A. elbow strike to the rear/reverse punch across body to opposite side (2 attackers) snapping.
  - B. Fists
  - C. Bony part of elbow/first 2 knuckles
  - D. Groin, solar plexus, ribs- see elbow strike and reverse punch

15. Eight Knuckle Punch
  - A. Elbow trail, snapping technique, straight in front or up at an angle in front
  - B. All fingers clasped and intertwined
  - C. Middle joints of knuckles
  - D. Face, groin, solar plexus
  
16. Double Punch  
See F.T. punch, 2 full twisting punches
  
17. Double Back-Knuckle Strike  
Same as elbow trail back knuckle strike x 2
  
18. Leopard's Paw
  - A. Elbow trail, palm up or down. Deliver straight out in front or to the side at a 45 degree angle, wrist can be straight or bent.
  - B. Fingers bent and folded in to palm at the middle knuckles. Thumb bent in to side of palm.
  - C. Middle joint knuckles
  - D. Upper lip, nose, eyes, throat

## KICKS

1. FRONT SNAP KICK
2. FRONT THRUST KICK
3. SIDE SNAP KICK
4. SIDE THRUST KICK
5. ROUNDHOUSE SNAP KICK
6. ROUNDHOUSE THRUST KICK
7. BACK SNAP KICK
8. BACK THRUST KICK
9. INSIDE CRESCENT KICK
10. OUTSIDE CRESCENT KICK
11. SIDE STOMP KICK
12. KENPO SNAP KICK (CURL KICK)
13. KENPO THRUST KICK
14. HOOK KICK
15. HEEL KICK
16. BUTTERFLY KICK (FRONT SNAP/ROUNDHOUSE KICK COMBO)
17. FOOTBALL KICK
18. KNEE STRIKE
19. INWARD AXE KICK
20. OUTWARD AXE KICK
21. WHEEL KICK (SPINNING HEEL KICK)
22. SPINNING HOOK KICK
23. JUMPING FRONT SNAP AND THRUST KICK
24. JUMPING ROUNDHOUSE SNAP AND THRUST KICK
25. JUMPING SIDE SNAP AND THRUST KICK
26. RISING SIDE THRUST KICK
27. SPINNING ROUNDHOUSE SNAP AND THRUST KICK
28. SPINNING BACK SNAP AND THRUST KICK
29. FUNNY KICK
30. FRONT TOE HOOK KICK
31. JUMP SPINNING BACK SNAP AND THRUST KICK
32. JUMP SPINNING ROUNDHOUSE SNAP AND THRUST KICK
33. JUMP SPINNING CRESCENT (INSIDE AND OUTSIDE)
34. DROP KICK (PA21)
35. TIGER TAIL KICK
36. UPWARD SLAP KICK
37. BACK TOE KICK
38. SKIP KICK
39. DONKEY KICK
40. LOW TOE OUT HEEL KICK
41. SCISSOR KICK
42. DOUBLE FRONT KICK (JUMPING KICK)
43. SIL LUM DOUBLE FRONT KICK (JUMPING KICK)

# Forms





## **ON FORMS PRACTICE**

By Professor Barbara Bones (*Advanced Forms, Special Training 1984*)

There is disagreement among martial artists about the usefulness of practicing forms. Opinions vary from thinking they are a total waste of time to thinking that they are the only true way of achieving martial artistry. My opinion is that they fall somewhere between.

Forms are tools with which we build strength, hone technique to pinpoint perfection, study ourselves, express our feelings and ideas, and even expand our sparring skills.

The technique-building aspects of practicing forms are obvious, but what interests me more is how we can study ourselves through the practice. How do our minds work? When do they stop us? When do we accept something is good enough even when we know it isn't right? What defeats us? What motivates us?

Forms are vehicles which carry us from a narrow understanding of movement to a complete understanding if we are willing to explore all the paths. If we practice in a limited number of ways we are left with a limited understanding. We must be expansive and discover all the interpretations that are within ourselves.

Forms provide a structure through which we can build our self-motivation skills. How can we make repeating the same movements thousands of times a new and fresh experience? Simply by practicing with a new approach. Perhaps it will take the form of a new interpretation of the application of the motion or a new emotion or a new standard which we ask ourselves to. The point is that we contribute everything that forms are. If forms are nothing to you, then you probably have a fair measure of what you are putting into them. No activity is interesting unless you are interested in it. You supply the interest. The activity itself does not possess it.

We can only benefit from forms to the degree that we surrender ourselves to the lessons they offer. This means taking risks and possibly falling on our face, and it means accepting where we are at. Acceptance of "where you're at" does not mean that you are not going anywhere...it just means that you accept "what is" so that it does not interfere with the rest of your trip.

Forms are a medium through which we express our ideas, our spirit, our feelings. Practice the whole range of expression that you are. As a student, you will be expressing the qualities that your teachers believe are important. In your self training you express yourself. Make a place for both roles in your workouts.

As you practice your forms, be open to the lessons that are within them.

## Stance Form (10/2/2015)

As oral history tells us, Professor Coleen Gragen compiled Stance Form as a way to teach her young students in the art the basic stances in Kajukenbo.

1. Set (50/50)
2. Horse Stance (50/50)  
Sink, step out right into horse stance, left hand high
3. Forward Stance (70/30)  
Shift weight, move right foot (back) into forward stance, pivot to the right into forward stance, left hand high
4. Tiger Stance (60/40)  
Shift weight, pivot left foot while moving. Pull the right foot (in and back) into left tiger stance, lead hand high
5. Dragon Stance (70/30)  
Step right heel to ground, step straight back with left foot into dragon stance, while changing cover to right hand high
6. Long Cat Stance (50/50)  
Shift weight back into left long cat as you adjust left foot, right hand high
7. Medium Cat Stance (90/10)  
Pull right foot in and shift weight back into medium cat stance, right hand high
8. Classical Cat Stance (90/10)  
Sink the weight more deeply into the back leg into classical cat
9. Reverse Glass Horse Stance (60/40)  
Step straight back with right foot, change cover and pivot feet (and hips) back, left hand high
10. Twisted Horse Stance (50/50)  
Right leg crosses behind left into twisted horse stance, left hand high
11. Kenpo Stance (50/50)  
Untwist into Kenpo stance, right hand high.
12. Crane Stance (100/0)  
Shift weight to back foot as you pivot and raise right leg up into left crane stance, with double peacock blocks to the side

13. Seven Star Stance (90/10)  
Place right foot down, step through with left foot into right Seven Star stance, left hand high
14. Drop Stance (50/50)  
Step right foot to left, drop down, left hand high
15. Three Point Stance (33.3/33.3/33.3)  
Step out right, drop left knee to the floor, sink weight towards left heel into three point stance, left hand high.
16. Set (50/50)  
Right foot pulls into left into set.
17. Repeat on opposite side

## **Kata One (10/04/15)**

In the following form, all stances are forward stances unless otherwise named.  
Chamber non-blocking hand.

Set.

Step out right into Kenpo stance.

Step back right, left downward block.

Step back left, right downward block.

Step forward left, right brush, left outward block.

Step forward right, left brush, right outward block.

Step forward left, right brush, left inward block.

Step forward right, left brush, right inward block.

Step back right, left downward block.

Step back left, right downward block.

Step back right into Kenpo stance.

Step right foot in to left for Set.

## **Kata Two (10/04/15)**

In the following form, all stances are forward stances unless otherwise named.  
Chamber non-punching hand.

Set.

Step right foot out to Kenpo stance.

Step back right, left downward block, right full twisting punch.

Step back left, right downward block, left full twisting punch.

Step forward left, right brush, left outward block, right full twisting punch.

Step forward right, left brush, right outward block, left full twisting punch.

Step forward left, right brush, left inward block, right full twisting punch.

Step forward right, left brush, right inward block, left full twisting punch.

Step back right, left downward block, right full twisting punch.

Step back left, right downward block, left full twisting punch.

Step back right into Kenpo stance.

Step right foot in to left for Set.

## Kata Three (10/04/15)

Chamber non-striking hand unless otherwise noted.

Set.

Step out right into Kenpo stance.

Sink, step forward into left forward stance, right brush, left upward block, right full twisting punch.

Step forward into right forward stance, left brush, right upward block, left full twisting punch.

Step back into left forward stance, right inward block, left full twisting punch.

Step back into right forward stance, left inward block, right full twisting punch.  
Left full twisting punch. Right full twisting punch.

Step forward into left forward stance, left full twisting punch.  
Step forward into right forward stance, right full twisting punch.

Look over left shoulder, adjust right foot and turn 180 degrees into left forward stance with left downward block.  
Right full twisting punch. Left full twisting punch.

Step forward into right forward stance, right full twisting punch.  
Step forward into left forward stance, left full twisting punch.

Look over right shoulder, adjust right foot and turn 180 degrees into right forward stance with right downward block.  
Left full twisting punch. Right full twisting punch.

Step forward into left forward stance, with left full twisting punch.  
Step forward into right forward stance with right full twisting punch.

Reach up with both hands to grab head, pull down to waist, left front snap kick, step forward into left forward stance.  
Right front snap kick, step forward right into right forward stance.

Step back into left forward stance, right brush, left long chop.  
Step back into right forward stance, left brush, right long chop.

Step right foot back into Kenpo stance.

Step right foot in to left for Set.

## Kata Four (12/06/15)

Set.

Kenpo stance.

Step back into right forward stance, left brush block, right extended inward block.

Step back into left forward stance, right brush block, left extended inward block.  
Right full twisting punch. Left full twisting punch.

Advance to right forward stance, right full twisting punch, left full twisting punch.

Adjust left foot, turn 180 degrees to left forward stance, left downward block, left figure four.

Advance to right forward stance with right downward block, right figure four.

Advance to left glass horse (facing left). Extended left scroll block 3. Shift back to horse stance with right side to side punch. Advance to left forward stance with left figure four.

Advance to right glass horse (facing right). Extended right scroll block 3. Shift back to horse stance with left side to side punch. Advance to right forward stance with right figure four.

Adjust left foot and turn 180 degrees into left forward stance, right inward block.  
left full twisting punch.

Right front snap kick. Advance to right forward stance with right full twisting punch.

Left front snap kick. Advance to left forward stance with left full twisting punch.

Advance to horse stance facing left, left outward arc block, right circling bottom fist.

Advance to horse stance facing right, right outward arc block, left circling bottom fist.

Step back to horse stance facing forward, left outward block with one-half beat  
right full twisting punch.

Step right foot into Kenpo stance.

Step right foot next to left for Set.

## **Squatting Position (12/06/15)**

Set.

Look left.

Pivot left 90 degrees into right cat stance with cover.

Right front snap kick to groin, left ear slap, right roundhouse punch to head.

Replace right foot, shifting into horse stance facing front, with open hand upper cross block. Move hands into chamber.



## **Pinyon One (12/06/15)**

Set.

Squatting position.

Step back into right forward stance with left brush, right outward block.

Step back into left forward stance with right brush, left upward block.

Step back into right forward stance with left brush, right inward block.

Look right. Pivot right 90 degrees on right foot, step left foot back into extended right forward stance with closed hand lower cross block.

Look left. Pivot 180 degrees to left, step out right into horse stance, with closed hand lower cross block. Open hand upper cross block, left side to side punch.

Look right. Step through 90 degrees to right into left forward stance, left full twisting punch.

Step forward into right forward stance, right elbow smash.

Look over left shoulder, right hand face cover, pivot 180 degrees on right foot into left forward stance, left outward block.

Left hand grabs punch, step through right into horse stance with right bottom fist.

Pull back into right cat stance with left brush, right back knuckle.

Shift 180 degrees left, stepping right foot into horse stance, with open hand upper cross block.

Step right foot next to left for Set.

## Pinyon Two (12/6/15)

Set.

Squatting position.

Double downward punch. Double back knuckle. Prepare hands, both fists (palms upward, left hand highest) up and vertically aligned on right side of body.

Shift 90 degrees to left into horse stance with right punch block.

Cross behind right (transition with twisted horse stance), shifting 180 degrees into horse stance with right side to side punch.

Left side thrust kick with left hand eye rake, cross in front left into twisted horse with left side to side punch.

Step out right into horse stance, right side to side punch.

Pivot 90 degrees left into left glass horse stance with left outward arc block.

Right bottom fist with left open hand rib cover, right front snap kick. Step out, shifting into side facing horse stance, right bottom fist with left chamber.

Cross left foot behind into twisted horse, left brush, right extended outward block.

Step out left into Ch'uan Fa drop stance, left circling ridge hand block into face cover, right spear hand.

Shift into left cat stance with left spear hand.

Step forward into right forward stance, right elbow smash.

Step forward into left forward stance, right brush, left back knuckle.

Step forward into right forward stance, right full twisting punch.

Step back right into horse stance with open hand upper cross block.

Step right foot next to left for Set.

## Pinyon Three (12/06/15)

Set.

Squatting position.

Double downward punch. Double back knuckle.

Right figure four on the right side. Right back knuckle with left full twisting punch.

Shift 90 degrees to left into left forward stance, left downward block.

Left outward arc block, right bottom fist, right front snap kick. Step out right, shifting into side facing horse stance with right bottom fist.

Right side to side punch.

Jumping crossover step to the left, left side to side punch.

Look right, step through into left forward stance, left full twisting punch.

Step forward into right forward stance, right elbow smash.

Pivot 180 degrees on right foot into right shooting star.

Sink, step out into left forward stance, right brush, left upward block, right reverse punch.

Pull back into right cat stance, left palm heel, right peacock block.

Step out 90 degrees to left into Ch'uan Fa drop stance, left circling ridge hand block into face cover, right spear hand.

Shift into left cat stance, left spear hand.

Right hook punch to chin.

Step forward into right forward stance, right elbow strike.

Step forward into left forward stance, left full twisting punch.

Step forward into right forward stance, right full twisting punch.

Pull back into left cat stance, left brush, right back knuckle.

Pivot 90 degrees to left, step right foot into horse stance with open hand upper cross block.

Step right foot next to left for Set.

## **Pinyon Four (12/06/15)**

Set.

Squatting position.

Left side to side punch.

Left full twisting punch to groin with right chamber.

Left figure four to front.

Left side to side punch.

Right figure four to the right. Right back knuckle, left full twisting punch.

Right side to side punch.

Left figure four to front.

Open hand upper cross block.

Squatting position to the right (right hand under left for open hand upper cross block).

Right side to side punch.

Right full twisting punch to groin with left chamber.

Right figure four to front.

Right side to side punch.

Left figure four to the left. Left back knuckle, right full twisting punch.

Left side to side punch.

Right figure four to front.

Open hand upper cross block.

Right foot steps next to left for Set.

## Pinyon Five (12/06/15)

Set.

Squatting position.

Right foot moves into left foot in set position, double palm fist blocks (knees slightly bent).

Double rising punches.

Step out right into horse stance with double bottom fist strikes to ribs, closed fist upper cross block.

Step forward into right forward stance, circle the arms into right extended outward block, left palm fist block.

Step into left forward stance, left extended outward block, right palm fist block.

Step into right extended forward stance, break grab, right upper cut, left open-hand face cover.

Pull back into left cat stance, left brush, right back knuckle strike.

Step forward into right forward stance with right elbow smash.

Step lead foot in for right side facing horse stance with right elbow strike.

Shift into right forward stance with left U punch (left on top). Right extended outward block, left palm fist block.

Shift 180 degrees into left forward stance, left extended outward block, right palm fist block.

Shift back into boxer stance, break grab, left closed fist cover, right solar plexus chamber.

Pull forward into left Ch'uan Fa drop stance with right hook punch to groin, left chamber.

Advance forward into left forward stance with right uppercut to chin.

Look left, shift 90 degrees into left forward stance (right leg moves), right upward block, right inward block, right back knuckle strike with left chamber.

Shift 90 degrees to the left (right leg moves) into left forward stance, left downward block, right full twisting punch, left full twisting punch.

Look right on a 45 degree angle, right inward block, left open-hand rib cover.

Right side thrust kick with right upward block, left chamber.

Look left on a 45 degree angle, right forward stance with left inward block, right open-hand rib cover.

Left side thrust kick with left upward block, right chamber. Step forward into left forward stance with right U punch (right hand on top).

Step through right and pivot 180 degrees into left forward stance with left downward block, right full twisting punch, left full twisting punch. Left outward arc block, right front snap kick with right circling bottom fist, left rib cover. Step down right into side facing horse stance with right elbow strike, left closed fist chamber.

Pivot 90 degrees to left, step right foot into horse stance with upper cross block.

Step right foot next to left for Set.

## Pinyon Six (12/06/15)

Set.

Squatting position (closed hand chamber at end of squatting position).

Right foot moves into left foot in set position, double palm heel blocks.

Double rising wrist strikes.

Step out right into horse stance with double chops to the ribs, open hand upper cross block.

Step forward into right forward stance, circle the arms into right extended ridge hand outward block, left palm heel block.

Step into left forward stance, left extended ridge hand outward block, right palm heel block.

Step into right extended forward stance, break grab, right spear hand, left open-hand face cover.

Pull back into left cat stance, left brush, right spear hand strike.

Step forward into right forward stance with right elbow smash.

Shift into side facing horse stance with right elbow strike.

Shift into right forward stance, left double spear hand U punch (left on top). Right extended ridge hand outward block, left palm heel block.

Shift 180 degrees into left forward stance, left extended ridge hand outward block, right palm heel block.

Shift back into boxer stance, break grab, cover.

Pull forward into left Ch'uan Fa drop stance with right spear hand to groin, left open chamber.

Advance forward into left forward stance, right spear hand to throat.

Look left, shift 90 degrees into left forward stance (right leg moves), right open-hand upward block, right open-hand inward block, right spear hand strike with left open chamber.

Shift 90 degrees to the left (right leg moves) into left forward stance, left open-hand downward block, right spear hand, left spear hand.

Look right on a 45 degree angle, right open-hand inward block, left rib cover.

Right side thrust kick with right open-hand upward block, left open hand chamber.

Look left on a 45 degree angle, right forward stance with left open-hand inward block, right rib cover.

Left side thrust kick with left open-hand upward block, right chamber. Step forward into left forward stance with right double spear hand U punch (right hand on top).

Step through right and pivot 180 degrees into left forward stance, left open-hand downward block. Right spear hand. Left spear hand.

Left outward arc block, right front snap kick with right knife hand block. Step down right into side facing horse stance with right elbow strike, left open hand chamber.

Shift right foot into horse stance facing the direction you started in, upper cross block (closed hand chamber).

Step right foot next to left for Set.



## Pinyon Seven (12/06/15)

Set.

Squatting position.

Left side to side punch. Right back fist strike and left hook punch block on the right side.

Left back fist strike and right hook punch block on the left side. Right side to side punch.

Left back fist strike and right punch block on the left side. Right back fist strike and left punch block on the right side. Left side to side punch.

Look right to fake. Step forward left into left forward stance, left full twisting punch (turn head and look towards opponent).

Look left. Shift 90 degrees into left forward stance with left downward block, right full twisting punch, left full twisting punch.

Look left. Move the right leg, shifting 90 degrees left into horse stance with wedge block to prevent a grab.

Pull back into left cat stance, left palm heel block, right peacock block.

Shift into side facing horse stance, right palm heel strike, left hand cover at face.

Pull back into left cat stance, left brush, right spear hand strike, left cover.

Step into right forward stance with right long chop, left cover.

Cover with right hand as you step through into left forward stance with left long chop, left short chop (move right hand into chamber with the second chop).

Right football kick, stepping into glass horse with cover.

Look over left shoulder. Pivot 180 degrees into left forward stance with left side back fist strike.

Step through into right extended forward stance, right bear claw.

Pull back into left cat stance with right figure eight clawing/ blocking sequence.

Advance into left forward stance, left rising punch.

Step right foot out into horse stance with back knuckle set position. Right back knuckle strike to the right, left back knuckle strike to the left.

Chamber. Advance into right forward stance, double full twisting punch.

Step right foot into horse stance, shifting 90 degrees left with upper cross block.

Step right foot next to left for Set.

## Pinyon Eight (12/06/15)

Set.

Squatting position.

Right side thrust kick with right upward block. Right front thrust kick with left upward block. Right back thrust kick with right full twisting punch.

Shift 90 degrees to left into side facing horse stance with scroll block 3 to left. Chamber left leg, left face cover. Left side thrust kick with left eye rake. Look right. Cross in front left into twisted horse stance, shield block to the right.

Step through right into side facing horse stance, scroll block 2 to the left. Duck, shifting left foot into a modified drop stance, palms on the floor in front of the feet. Right jumping front snap kick (or double front snap kick). Step down into right forward stance with scroll block 1.

Pivot 180 degrees to left, stepping left foot next to right, hands in back knuckle set. Look over right shoulder, right back thrust kick. Step down into right forward stance.

Look over left shoulder, left back thrust kick. Step down into left forward stance on 45 degree angle to left.

Head grab, right knee strike, step down into right forward stance.

Shift 180 degrees to left into side facing horse stance with scroll block 3 to left. Left face cover, right roundhouse thrust kick. Step right foot down, pivot into left forward stance (135 degree angle shift) facing front. Right palm heel strike with left chamber. Left palm heel strike with right chamber.

Right Kenpo kick. Step out right into horse stance, left brush block, right outward block.

Left full twisting punch, right full twisting punch, left full twisting punch.

Upper cross block.

Step right foot next to left for Set.

## Pinyon Nine (12/06/15)

Set.

Evade back right on a 45 degree angle into right cat stance with left outward block and right upward block. Right hook punch.

Step out left into side facing horse stance with left bottom fist.

Left foot pulls back into set.

Evade back left on a 45 degree angle into left cat stance with right outward block and left upward block. Left hook punch.

Step out right into side facing horse stance with right bottom fist.

Pivot 45 degrees on left foot. Right side thrust kick, right bottom fist toward the front.

Cross behind right (transition with twisted horse stance), pivot into side facing horse stance with right side to side punch.

Shift into left forward stance with lower cross block. Leg twist takedown with pull back into long cat stance. Shift forward into left forward stance with left figure four.

Step forward into right forward stance with lower cross block. Leg twist takedown with pull back into long cat stance. Shift forward into right forward stance with right figure four.

Step forward left into left extended forward stance, left face cover, right spear hand to groin.

Pull back into right cat stance with right upward block and left bottom fist.

Step left foot out, shift 90 degrees to right into horse stance, right inward block, left chamber. Right front snap kick, left full twisting punch. Left side to side punch. Right back fist with left hook punch.

Shift 90 degrees to left into left forward stance with right hook punch.

Right front thrust kick. Step down into right forward stance with left full twisting punch.

Pull left foot in, pivot 90 degrees to left, left side to side punch.

Step out right into horse stance, right side to side punch.

Jumping crossover step to the left, left side to side punch.

Shift 90 degrees to right into right forward stance with right face cover and left spear hand to groin.

Pull back into left cat stance, left upward block with right bottom fist.

Step right foot out, shift 90 degrees to left into horse stance with left inward block. Left front snap kick, right full twisting punch. Right side to side punch. Left back fist with right hook punch.

Shift 90 degrees to right into right forward stance with left hook punch. Left front thrust kick. Step down into left forward stance with right full twisting punch. Step back left into right extended forward stance, left brush, right outward block. Step back right into left extended forward stance, right brush, left outward block.

Step forward into right forward stance on 45 degree angle with right kenpo punch. Step forward into left forward stance on 45 degree angle with left kenpo punch.

Step back left into horse stance with open hand upper cross block.

Step right foot next to left for Set.

## Pinyon Ten (12/06/15)

Set.

Squatting position.

Left Ch'uan Fa drop stance, left hand face cover, right vertical punch, groin level.

Left brush block, right vertical punch to solar plexus.

Right leg moves 90 degrees into horse stance, scroll block three to left.

Left side thrust kick with left eye rake.

Cross left foot in front into twisted horse with shield block to right.

Step right foot out into horse stance with scroll block two to left.

Pivot on left foot 180 degrees into horse stance with wedge block.

Left peacock block, right palm heel block.

Right peacock block, left palm heel block.

Step into right forward stance, right hand circles the head, ear slap.

Left full twisting punch.

Look right then left. Left foot steps behind, pivoting 270 degrees on right foot, into left forward stance with left downward block.

Simultaneous left figure four and right front snap kick.

Step right foot back 180 degrees into horse stance with right side to side punch.

Left side to side punch.

Jumping crossover to right, right ridge hand with left open hand cover.

Left short chop 90 degrees to left.

Step into right forward stance, right long chop with left cover.

Right leg evades a sweep, right forward stance with right Kenpo punch.

Step left and shift 180 degrees into left forward stance with left figure four.

Right front snap kick 90 degrees to the right. Step into right forward stance with right figure four.

Recoil, right back knuckle punch, left full twisting punch.

Look right, then left, left foot steps behind, pivoting 270 degrees on right foot into left forward stance with left downward block.

Left figure four.

Right front snap kick 90 degrees to the right. Step into right forward stance with right figure four.

Recoil, right back knuckle punch, left full twisting punch.

Step out left into horse stance on a 45 degree angle with left short chop, right open hand cover. Evade back slightly.

Step out right into horse stance on a 45 degree angle with right short chop, left open hand cover. Evade back slightly.

Step back right into left forward stance (facing front) with right brush, left upward block, right full twisting punch.

Step back left into right forward stance (facing front) with left brush, right upward block, left full twisting punch.

Step right foot back into horse stance with open hand upper cross block.

Step right foot next to left for Set.

## Pinyon Eleven (12/06/15)

Hands at side.

Double rising ridge hand. Double short chops to the sides.

Left foot steps across in front into twisted horse, right inward block (closed fist), left open hand rib cover.

Step out into horse stance, right back hand slap, left chamber.

Shift into right glass horse stance, left elbow smash.

Pull back into left cat stance, left peacock block, right palm heel block, right peacock block, left palm heel block. Right front snap kick., left brush, right spear hand strike.

Left foot shifts into horse stance, left extended ridge hand outward block (off left shoulder), right palm heel block. Right open-hand upward block, left rib-level palm heel block. Right side to side punch.

Jumping crossover step to left, left side to side punch.

Right outward block, left full twisting punch to groin.

Shift into left Ch'uan Fa drop stance, left upward block, right downward block.

Shift back to horse stance, left extended inward block, right closed fist cover at elbow. Left front snap kick. Left extended forearm block, right front snap kick. Left extended inward block, left back knuckle strike. Right upward block, left chamber.

Bear claws to break grab or trap, circling clockwise, until left hand on top.

Chamber bear claws at shoulder and hip. Bear claw strikes (left to face, right to groin). Circle bear claws counter-clockwise until right hand on top. Chamber bear claws at shoulder and hip. Bear claw strikes (right to face, left to groin). Pull hands to chamber. Left Kenpo punch, 45 degrees to left.

Left hand covers at right shoulder to prepare for back hand slap. Left back hand slap, right chamber.

Shift into left glass horse stance, right elbow smash.

Pull back into right cat stance, right peacock block, left palm heel block, left peacock block, right palm heel block. Left front snap kick, right brush, left spear hand strike.

Right foot shifts into horse stance, right extended ridge hand outward block, left palm heel block. Left open-hand upward block, right rib-level palm heel block. Left side to side punch.

Jumping crossover step to right, right side to side punch.  
Left outward block, right full twisting punch to groin.  
Shift into right Ch'uan Fa drop stance, right upward block, left downward block.

Shift back to horse stance, right extended inward block (off right shoulder). Right front snap kick. Right extended forearm block, left front snap kick. Right extended inward block, right back knuckle strike. Left upward block, right chamber.

Bear claws to break grab or trap, circling counter-clockwise until right hand on top. Chamber bear claws at shoulder and hip. Bear claw strikes, (right to face, left to groin). Circle bear claws clockwise until left on top. Bear claw strikes, (left to face, right to groin). Pull hands to chamber. Right Kenpo punch, 45 degrees to right.

Open-hand upper cross block.

Step right foot next to left for Set.



## Pinyon Twelve (1/12/16)

Set.

Kenpo stance.

Shift left 90 degrees into forward stance, left downward block.

Step forward into right forward stance, right full twisting punch.

Step forward into left forward stance with simultaneous left peacock block to the front, right peacock strike to the rear.

Pivot 180 degrees into right forward stance, left brush block, right outward block.

Pull back into left cat stance, right back knuckle punch.

Step forward into left forward stance with left full twisting punch.

Pull back into right cat stance, left back knuckle punch.

Step forward into left cat stance, right peacock block, left palm heel block.

Shift left 90 degrees into right cat stance, left peacock block, right palm heel block.

Step forward into left forward stance with left brush block, right full twisting punch.

Step into right forward stance, left brush, right upward block.

Left front thrust kick, stepping down into left forward stance, right brush, left upward block.

Right front thrust kick, stepping down into right forward stance, left brush, right upward block.

Step back right into left forward stance, left downward block, right full twisting punch, left full twisting punch.

Shift 90 degrees right into left cat stance, right palm heel block (parallel to floor).

Step forward into right forward stance, right full twisting punch.

Pull back into left cat, right back knuckle strike.

While moving into left forward stance do left peacock, right palm heel block, then right peacock, left palm heel block, ending with simultaneous left Chinese palm heel to the front and right Chinese palm heel to the rear.

Shift right into left cat stance, left brush block, right back knuckle punch.

Pivot 180 degrees into horse stance, right roundhouse punch.

Pivot 180 degrees into right forward stance with left full twisting punch.

Pivot 180 degrees into horse stance, left scroll block #3.

Pivot 180 degrees into horse stance, right scroll block #2.

Cover to the left.

Right leg crosses behind into twisted horse.

Pivot 180 degrees into horse stance, right scroll block #2.

Pivot 180 degrees into horse stance, left scroll block #2.

Pivot 180 degrees into left forward stance, left brush block, right short (shoto) chop.

Step back into kenpo stance.

Set.

## Pinyon Thirteen (12/06/15)

Set

Kenpo Stance

### **Grab Art 13 (modified):**

Sink and step out left into horse stance with double full twisting punch. Ch'uan Fa stance with right elbow strike and simultaneous left spear to eyes to rear (180 degrees behind you)

Move left foot clockwise for right forward stance: right eye rake, left full twisting punch.

Left front snap kick, stepping into left forward stance.

Right full twisting punch with right foot stepping up into tiger stance.

Step left foot forward into left tiger stance with left full twisting punch.

Step up left side thrust kick with left eye rake.

### **Transition:**

Extended scroll block 3 into left glass horse. Fade back into horse stance with traditional scroll block 3 chamber at solar plexus.

### **Grab Art 10:** (look 180 degrees to right)

Pull back into left cat stance with right outward block, right inward block.

Step forward right into side facing horse stance with right bottom fist to groin.

Pull back into left cat stance with left bear claw to face, right back knuckle.

### **Transition:**

Step out right 45 degrees into right forward stance with right kenpo punch.

### **Grab Art 8 (modified):**

Shift into right tiger stance, left hand grabs wrist. Turn 135 degrees towards left. Step right foot into horse stance with right bottom fist (elbow break). Right back fist to temple. Right elbow strike to back.

### **Transition:**

Step forward right into forward stance with double palm heel press (hands horizontal, fingers facing out).

Step forward left into left forward stance with left peacock block to front, right peacock strike to rear.

### **Pinyon 11:**

Turn 180 degrees to right into left cat stance with left brush, right open hand outward block.

Right front snap kick. Left brush block. Right spear hand.

**Transition:**

Step forward right and step up left. Circle hands down past knee (palms up). Clap hands overhead, pull hands down with right knee strike to head.

**Grab Art 5:**

Turn right 90 degrees. Right Chaun Fa with left forearm strike to forearm. Shift into left Chuan Fa with right bottom fist to bicep. Right short chop to neck. Right inward block to break grab with left forward stance.

**Grab Art 1:**

Double circling backhand slaps into chamber. Double palm heel strikes to break elbows. Right front snap kick to groin.

**Punch Attack 7B (modified):**

Shift 90 degrees to right via right forward stance with right peacock block. Wrist trap with both hands. Transfer wrist into right hand. Shift into left forward stance with left bottom fist rake and simultaneously move opponent's wrist towards left with right hand. Shift opponent's wrist into your left hand. Right front snap kick to groin. Right forearm strike to back armpit, using shift into horse stance to off-balance opponent. Right backfist to temple. Left full twisting punch to head. Left front thrust kick to knee.

**Pinyon 12 (modified):**

Shift 180 degrees to right via left foot adjustment into right forward stance. Left brush, right upward block. Left front thrust kick. Left forward stance. Right brush block, left upward block. Right front thrust kick. Right forward stance. Left brush block, right upward block. Step back into left forward stance with left downward block, right full twisting punch, left full twisting punch. Shift 90 degrees to right into left cat stance. Left brush block (vertical). Step right foot forward into right forward stance with right full twisting punch. Pull back right into left cat stance with right outward block. Step forward with left peacock block, right palm heel block. Right peacock block, left palm heel block. Left forward stance with left Chinese palm heel and right chamber. Shift 90 degrees right into left cat stance with left brush block down, right back knuckle. Place right foot down, rotate 180 degrees and step left foot into horse stance with right roundhouse punch, left chamber.

**Pinyon 7 (opposite side):**

Right side to side punch.

Simultaneous left back fist, right hook punch block on left side.

Simultaneous right back fist, left hook punch block on right side.

Left side to side punch.

Simultaneous right back fist, left hook punch block on the right side.

Simultaneous left back fist, right hook punch block on the left side.

Right side to side punch.

Look right to fake. Step left into left forward stance with right full twisting punch (look to attacker with punch).

Step left foot 90 degrees clockwise into horse stance with wedge block.

Shift into right cat stance with left peacock block, right palm heel block.

Step out left into horse stance, left palm heel block, right face cover.

Shift into right cat stance with right brush block, left spear hand.

Step forward into left forward stance with left long chop, right cover.

Cover with left hand as you step through into right forward stance with right long chop, right short chop (left hand goes into chamber with second chop).

Step left foot back into Kenpo stance facing front.

Step right foot next to left for Set.

## Pinyon Fourteen (3/6/16)

Set.

### Opponent @ 12:00

Double palm heel strikes to the rear. Low right rear heel kick. Step through into right cat stance with double peacock strikes.

Step back into left cat stance with double peacock strikes to the side (45 degree angle off each shoulder).

Pull up into left crane stance, knee strike, double peacock strikes (hands side by side targeting chin).

Step out right into horse stance with double hook punches to the ribs.

### Opponent @ 9:00

Look left and turn into right cat stance with simultaneous left knife hand block, right upward block. Left circling palm block. Chamber. Simultaneous left palm heel strike, right full twisting punch to the chest.

### Opponent @ 3:00

Look right. Turn 180 degrees into left cat stance with right knife hand block, left upward block. Right circling palm block. Chamber. Simultaneous right palm heel strike, left full twisting punch.

### Opponent @ 12:00

Look left. Shift weight into right foot. Step out left into forward stance while doing right brush block, left back fist strike, right full twisting punch, left chamber.

Left hand comes in, palm toward the cheek. Shift 180 degrees into right reverse glass horse stance with left knife hand block.

Left hand comes into the center. Left rising ridge hand block, left outward arc block. Left foot steps in to center and out to 9:00. Shift 180 degrees into left Ch'uan Fa drop stance while circling the left hand over the head. The right hand follows with a downward block.

Shift 180 degrees into right glass horse stance with left full twisting punch, right chamber. Left brush, right upward block.

### Opponent @ 3:00

Left front thrust kick. Step down into left glass horse with double peacocks (front and rear).

### Opponent @ 9:00

Shift 180 degrees into left glass horse stance with left hooking peacock block, right peacock wrist block. Come back through the center again with a right peacock wrist block. Open hand lower cross block.

Lift the kick up and circle the hands back to chamber. Right front thrust kick, stepping into right glass horse with double full twisting punches.

Opponent @ 6:00

Look left. Left Chinese palm heel strike, right chamber (in reverse glass horse).

Shift 180 degrees into left glass horse stance with right Chinese palm heel strike, left chamber.

Shift 180 degrees into right glass horse stance with left Chinese palm heel strike, right chamber.

The left hand and eyes circle to the front and back around, scanning the attackers. (Index finger extended, thumb protected, like the one finger eye poke position.)

Opponent @ 9:00

Simultaneous left palm heel strike, right full twisting punch.

Right hand pulls back to chamber, left hand covers the face.

Left front thrust kick. As you step, do left Chinese palm heel and end in right forward stance with right full twisting punch.

Pull back into left cat stance with right back fist strike, left back fist strike.

Opponent @ 3:00

Shift 180 degrees into left forward stance with left downward block. Right hooking peacock, left hooking peacock (deflecting low kicks). Right bear claw to the groin, left bear claw to the face.

Step through into right forward stance, double peacock strike front (right) and rear (left).

Step through into left forward stance, double peacock strike front (left) and rear (right).

Opponent @ 12:00

Shift your focus 90 degrees to the left and step through into horse stance, left hooking peacock block, right hook punch (head level), simultaneous right elbow strike and left hook punch.

Left vertical brush block, right outward block, left front snap kick, left full twisting punch.

Opponent @ 6:00

(Step right foot counterclockwise) shift 180 degrees into horse stance with left brush block transitioning into palm heel block groin level, right extended inward block. Left peacock block, right palm heel block. Right peacock block, left palm heel block.

Step into right forward stance, right hand circles the head, right ear slap.

Step through into left forward stance with left full twisting punch.

Opponent @ 7:30

Look 45 degrees to the right. Simultaneous right side thrust kick and right eye rake. Step down into right forward stance with left full twisting punch.

Opponent @ 12:00

Shift 225 degrees into left forward stance, left downward block.

Left rising ridge hand strike. Right inside crescent kick. Side facing horse stance with right elbow strike, left chamber.

Shift 45 degrees to the left into horse stance, right upward block. Left back knuckle strike. Double palm heel block off the left hip.

Cross behind into twisted horse stance, circle the hands above the head into double palm heel block.

Right rib cover. Unwind into horse stance, right back hand slap. Right upward block. Right back knuckle strike. Look left. Left double palm heel block.

Right crane stance, left tiger claw to the eyes, right tiger claw to the throat.

Shift 90 degrees to the left into forward stance, left upward block, right hook punch.

Circle the hands and do left back fist, right back fist, right back fist, left brush block, right back knuckle strike, right front snap kick.

Place the right foot down next to the left and step out 90 degrees to the left into left forward stance with left downward block. Right full twisting punch, left full twisting punch.

Drop and advance with 180 degree crane sweep front then 180 degree crane sweep rear. Finish in drop stance, left back fist strike, right back fist strike.

Jump spinning right inside crescent kick with focus point 180 degrees to the rear.

Land on the right foot and cross behind with the left into twisted horse stance, right bottom fist, left open-hand upward block.

Right rib cover. Unwind into horse stance, left back hand slap.

Step forward into right forward stance, double ear slaps.

Left knee strike. Step forward into left forward stance, double palm heels.

Right side stomp kick, right open-hand downward block.

Right cat stance, left peacock block, right palm heel block.

Left forward stance, double punch. Double elbow strikes to the rear. Double palm heel strikes



to the rear.

Shift 90 degrees to the right into left cat stance, salute.

Left foot pulls into the right, circle both hands behind the head and down through the collar bone. Squat and circle the hands by the side of your legs at floor level. Left hand figure eight across the body. Right hand figure eight across the body.

Set.

## Ha Kuen (Monkey Form) (12/07/15)

Set

Two step salutation (as in Fau Yip)

Step back into left cat stance, right raking knife hand block down incoming kick.  
(Left hand in chamber)

Right ridge hand strike to filtrum of nose

Step forward into right glass horse stance, double palm heel press (fingers facing toward each other, right above left)

Left side drop stance, double palm heel blocks to a kick (fingers facing forward as in Lim Po, right farthest forward)

Left leg crosses behind into twisted horse with circling double palm heel blocks (fingers face each other)

Right jump spinning crescent kick

Right glass horse stance with right three quarter punch, left hand covers at right elbow

Right leg crosses in front into twisted horse, double peacock strikes

Hands cover center in mantis blocks with left high. Left, right, left hooking mantis blocks

Right elbow block, right hand circles head, inverted right palm heel block over the eye

Right peacock strike. Hand returns to cover the mouth (fingers pointing towards the mouth)

Pivot 270 degrees into right seven star stance, left low palm heel block

Step forward into set position, right palm heel block (chest level), left palm heel block (chest level), becomes closing salute

Set

Hand to Hand, Ha Kuen

## Fau Yip (Floating Leaf) (1/12/16)

Begin with hands at your sides.

Chamber fists. Right cat stance, left brush block.

Step forward to left cat stance, left spear hand over right full twisting punch (salute).

Step back right then left to feet together position, double back hand slaps circle from shoulders back to chamber.

Right hand circles overhead into palm heel block. Right ridge hand outward block, left cover.

--

Right skip kick into right glass horse, right Chinese palm heel strike (left open hand cover at elbow).

Pivot to horse stance, left outward arc block to the 45° angle, right cover.

Pivot back to right glass horse, left brush block, right spear hand strike.

Right leg folds into the left then to the right into right glass horse, right low scooping hook block.

--

Left skip kick into left glass horse, left Chinese palm heel right cover.

Shift into horse stance, right outward arc block to the 45° angle, left cover.

Shift back into left glass horse, right brush block, left spear, right cover.

Look behind, left leg crosses in front into twisted horse stance, right palm heel block, left extended open-hand inward block.

--

Right skip kick into right glass horse, right Chinese palm heel.

Shift into horse stance, left outward arc block, right cover.

Shift back into right glass horse, left brush block, right spear hand strike.

Right leg folds into the left then out to the right into right glass horse, right low scooping hook block.

--

Left skip kick into left glass horse, left Chinese palm heel right cover.

Shift to horse stance, right outward arc block, left cover.

Shift back to left glass horse, right brush block, left spear hand strike, right cover.

Left leg folds into the right then out to the left into left glass horse, left low scooping hook block.

--

Right skip kick into right glass horse, right Chinese palm heel.

Shift into horse stance, left outward arc block, right cover.

Shift back to right glass horse, left brush block, right spear hand strike, left cover.

Look left.

Right leg crosses over into twisted horse stance, left palm heel block, right open-hand extended inward block.

--

Left skip kick into left glass horse, left Chinese palm heel, right cover.

Shift to horse stance, right outward arc block, left cover.

Shift back to left glass horse, right brush block, left spear hand strike, right cover.

Left leg folds in to the right then out to the left into left glass horse, left low scooping hook block.

--

Right skip kick into right glass horse, right Chinese palm heel.

Shift into horse stance, left outward arc block, right cover.

Shift back to right glass horse, left brush block, right spear hand strike, left cover.

Right leg crosses over into twisted horse, double palm heel strikes (index fingers pointed upward) off to the sides.

Left skip kick, right bottom fist through left palm.

Left glass horse, left Chinese palm heel, right cover.

Shift to horse, right outward arc block, left cover.

Shift back to glass horse, right brush block, left spear hand strike.

Left leg folds into the right then out to the left into left glass horse, left low scooping hook block.

--

Right skip kick into right glass horse, right Chinese palm heel, left cover.

Shift into horse stance, left outward arc block, right cover.

Shift back to glass horse, left brush block, right spear hand strike, left cover.

Shift into right cat stance, left outward arc block (left open cover at elbow).

Pivot 180° into left cat stance, left brush block picks up the chambered right fist into salute.

Step forward and circle the hands into chamber.

Set.

## Lim Po (Continuous Step) (1/12/16)

Begin with hands at side.

Double palm heel strikes to the rear. Double spear hand thrusts to the right 45° angle.

Double circling palm heel blocks (descending) with torso twist, double palm heel blocks to break the grab.

Double spear hand strikes to the ribs. Right rear heel kick.

Right seven star stance, right back hand deflection (off right thigh). Right brush block.

Left glass horse stance, left spear hand thrust. Right hand strips the grab.

Duck, pivot 180° into left cat stance, double up vertical punch.

Left crane stance, left Chinese palm heel, right chamber.

Right glass horse stance, right vertical punch, left cover.

Left skip kick to the 90° angle, into left glass horse stance, right palm fist strike, left hand strips the grab into eye rake.

Advance to right glass horse stance, left upward elbow block, right full twisting punch.

Right ridge hand block into a grab, advance into right seven star stance with left palm heel strike takedown.

Step out into left glass horse stance, right palm heel strike, left cover.

Shift into horse stance, left open-hand downward block.

Shift into left glass horse with left open hand upward block and right bottom fist to rear.

Advance to right glass horse stance, left circling palm heel strike, right circling bottom fist strike.

Advance to horse stance double circling back hand blocks into double palm heel strikes. Left spear hand strike over the right shoulder, right elbow strike.

Left open-hand downward block.

Advance to right glass horse stance, left extended open-hand inward block, right spear hand thrust, left cover.

Shift back into horse stance, left hand strips grab and pulls, right bottom fist strike.

Pivot into left glass horse stance, right palm heel strike, left cover.

Pull back into right cat stance, left chop.

Right crane stance, left open-hand inward block. Right hand strips the grab, into right upward block. Left tiger claw.

Left bent knee outside crescent kick.

Left glass horse stance, left open-hand upward block, right bottom fist strike.

Advance to right glass horse stance, left circling palm heel strike, right circling bottom fist strike.

Left crane stance, left Chinese palm heel strike, right chamber.

Step into right glass horse stance, right Chinese palm heel strike, left cover.

Evade back into left long cat stance with double palm heel blocks. Advance into right side drop stance, circling double palm heel blocks.

Left glass horse stance, left open-hand upward block, right Chinese palm heel strike.

Advance to right glass horse stance, left circling palm heel strike, right circling bottom fist strike.

Shift into left glass horse stance, left elbow strike.

Shift into right glass horse, right elbow strike.

Advance into horse stance, double back hand block into double palm heel strike.

Right rear toe kick, double peacock strikes. Look 180° right, double back hand strikes to strip the grab, right knee strike.

Pivot 180° into right glass horse stance, double palm heel strikes.

Pivot 180° into left glass horse stance, right palm heel strike, left cover.

Pull back into right cat stance, left chop.

Right crane stance, left open-hand inward block. Right hand strips the grab, into right upward block. Left tiger claw.

Left bent knee outside crescent kick.

Left glass horse stance, left open-hand upward block, right bottom fist strike.

Advance into right seven star stance, right peacock hook and left knife hand to strip the grab.

Advance into left seven star stance, left peacock hook and right knife hand to strip the grab.

Right bear claw. (Left peacock at base of spine.)

Right leg crosses behind into left glass horse stance, right back hand slap, left circling back fist strike.

Left open-hand upward block, right palm heel block.

Retreat into right glass horse stance, left circling palm heel strike, right circling bottom fist strike.

Right rear toe kick, double peacock strikes. Look 180° right, double back hand strikes to strip the grab, right knee strike.

Pivot 180° into right glass horse stance, double palm heel strikes.

Pivot 180° left, double back hand strikes to strip the grab, left knee strike.

Left glass horse stance, double palm heel strikes.

Right leg steps up to feet together position, double spear hand strikes to the ribs. Double ridge blocks to the right 45° angle. Double circling palm heel blocks (descending) with torso twist, double palm heel blocks to break the grab.

End with hands at your sides.



## Pak Pai (12/07/15)

### Start facing 12:00: opponents 12:00 and 6:00

Double palm heel strikes back to groin

Right heel kick

Step back right into right cat stance with left ridge hand block towards own center

Left ridge hand strike to throat

Look back over right shoulder, right palm heel strike to groin

Look forward, right spear hand to throat (slide over left hand)

Shift to right crane stance with double hook blocks

Left/right monk kicks out robes (small, standing sweeps) into horse stance

Slide left foot to right. Double peacock strikes to temple.

Break grab. Roll hands through chamber.

Double roundhouse punches to ribs (hands on same line, left hand closest to center).

### Opponent @ 3:00

Simultaneous step left foot into right, (knees slightly bent, trunk upright), left bear claw, right vertical punch with left open hand cover

### Opponent @ 12:00

Look to 12:00: right/left monk kicks out robes into horse stance

(Together) left knife hand block, right palm fist strike to head

### Opponents @ 3:00 and 9:00

Cross arms, simultaneous double bottom fist strikes to groin level

### Opponent at 9:00

Look to left **(9:00)**, shift back into right crane stance with left (closed) hand upward block (maintain right bottom fist to rear **(3:00)**)

Step down left into left glass horse stance, left downward block (maintain right bottom fist to rear)

Advance with right leg into horse stance, right inward block **(9:00)**, left bottom fist strike **(3:00)**

Shift back into left crane stance, right downward block (maintain left bottom fist)

Step right foot forward into right glass horse stance with right (closed hand) upward block (left hand maintained in bottom fist)

Left upward slap under right hand

Right hand circles and slaps under left (advance left foot forward into left glass horse stance with right upward slap)

Slap both hands down onto right knee

Look to right **(3:00)**

Shift to right glass horse stance with right backward elbow strike **(6:00)** and left spear **(3:00)**

Shift towards left **(9:00)** into left glass horse stance with left open hand upward block and right vertical punch.

Shift back into right glass horse stance with right open hand upward block and left peacock strike (**9:00**)  
Duck low and shift to left glass horse stance with right circling upward slap (under left hand)  
Step forward right with simultaneous right hook block  
Lift left knee up in preparation for kick (or perform left silum kick) with left hook block  
Right jumping silum kick with right hand slap  
Land in left seven star stance with simultaneous right hand under left circling, rising slap  
Circle both hands out to side, meeting center in set position. Use momentum to turn body facing **6:00**.

Opponents @ 3:00, 9:00, 12:00 and 6:00

Look left (**3:00**) and simultaneously pull hands to chamber next to right hip  
High left front thrust kick  
Jumping cross-over (towards **3:00**)  
Left swinging back fist timed with stance shift into left glass horse stance (hands to left hip)  
Right silum kick, step down into right glass horse stance  
Double rising punches (right hand forward, left back)  
Left upper cut (to front) and right bottom fist to rear (**9:00**) (also taught as right chamber)  
Shift to horse stance (facing north) with left downward block  
Continue stance shift to left glass horse (facing **9:00**) with right upper cut to front, left bottom fist to rear  
Shift to horse stance with right downward block (**12:00**)  
Continue stance shift to right glass horse (facing **3:00**) with left upper cut to front, right bottom fist to rear  
Shift to horse (**12:00**), left downward block, right inward block (**12:00**), left bottom fist to rear  
Right downward block, left inward block (**12:00**), right bottom fist to rear  
Break grab (**12:00**), simultaneous right closed fist upward block and left cover with fist at left thigh (to block potential kick)  
(Quick look towards left (**9:00**) timed with upward block/ left fist cover move listed above)

Opponent @ 3:00

Step behind left (**9:00**) into twisted horse stance with lower cross block  
Still in twisted horse, open hands (quickly) into right open hand upward block, left palm heel block, lean body forward.  
Step right (towards **3:00**). Shift into right side drop stance and simultaneously circle hands clockwise into right open hand upward block, left peacock strike  
Maintain hand position with right 180° sweep to **9:00**  
Place hands down, shift weight between legs for left 270° sweep to opponent at **9:00**

Shift into horse stance with left open hand upward block, right low vertical punch to groin

Left brush, right vertical punch to solar plexus

Look right to **12:00**

Shift to right glass horse stance, double rising ridge hands. Double Chinese palm heels: sink lower in stance with quick head turn to left (**9:00**)

Shift back to right leg with left front snap kick, left hook block (maintain left peacock position through this series)

Step down into left glass horse stance with right thumb punch

Figure 8 back fist blocks. Simultaneously grab attacker's hand and pull back into right chamber with right low toe out heel kick

Right vertical punch in right glass horse stance

Shift into left side drop stance with right palm trap to floor

Rise from stance, step left behind into twisted horse with right spear hand

### Opponent @ 3:00

Pull right foot back even with left (standing upright) with simultaneous right hook block (left maintained in peacock position)

Left hook block (right maintained in peacock position)

Right inward block (left maintained in peacock position), right downward block

Left inward block (right in chamber position)

Break grab, moving into right upward facing palm fist block, left downward palm fist block.

Circle hands toward opponent and up. (**Right hand circles opponent's wrist while left applies lock.**) Right crane stance with double upward punches (right punch above head, left by shoulder)

Step down into left cat with double palm heel blocks (right hand in front)

Right hooking deflection clockwise, left hooking deflection clockwise (both in front of body) (**finish peacock strike to rear**)

Advance forward into left glass horse stance with left hook block and right vertical punch

Left vertical punch with right front snap kick

Step forward into right glass horse stance with right vertical punch

Left, right vertical punch (quick) down center with opposite fist in cover at elbow

Step left foot through into right cat stance and open hands to break grab with right open hand upward block, left Chinese palm heel

Right hand deflects kick, step right foot through and place next to left with circling right punch block to floor (turning body towards **12:00**)

Right jump spin inside crescent kick landing in horse stance (facing **12:00**) with right vertical punch, left open hand upward block

### Opponent @ 7:30

Look over left shoulder

Cross behind right into twisted horse with double peacock strikes (towards 45° angle)

Spin and slide left foot to right with right bottom fist strike, left bear claw

right vertical punch, right rising ridge hand strike, left Chinese palm heel, right vertical punch

Opponent @ 3:00

Look to east. Right low rear heel kick. Right replacement step  
Left step forward into left glass horse stance with left hook block, right vertical punch  
Right front snap kick with left vertical punch  
Step into right glass horse stance with right vertical punch  
Left, right vertical punch (quick) down center with opposite fist in cover at elbow

Opponents @ 10:30, 12:00, 3:00, 9:00, and 6:00

Look to **(10:30)**. Left back fist to **(10:30)**.  
Shift hips to left glass horse stance with right, left vertical punch (quick) down center with opposite fist in cover at elbow.  
Right circling thumb punch on top of left hand, transferring momentum.  
Left bottom fist towards rear, right deflection with forearm.  
Right back fist, shift to right glass horse stance right downward block, left upper cut (to **3:00**) and right bottom fist (to **9:00**)  
Shift to horse stance with left downward block  
Continue stance shift to left glass horse (**9:00**) with right upper cut to front, left bottom fist to rear  
Shift to horse with right downward block (**12:00**)  
Continue stance shift to right glass horse (**9:00**) with left upper cut to front, right bottom fist to rear  
Shift to horse (**12:00**), left downward block, right inward block (**12:00**), left bottom fist to rear  
Right downward block, left inward block (**12:00**), right bottom fist to rear  
Break grab (facing **12:00**). Simultaneous right closed fist upward block and left cover with fist at left thigh (to block potential kick)  
*(Quick look towards left timed with upward block/ left fist cover move listed above)*  
Right cross in front twisted horse with right hanging elbow block  
Step left foot back for right glass horse stance with left palm heel strike to rear and right long chop to front (**12:00**)  
Left spear (palm up) over right long chop. Pull back into left cat stance with double roundhouse punches to temple.  
Left step forward, feet together.  
Double back hand slaps overhead and to sides.  
Circling left press deflection past right foot, turn waist, circling deflection to outside left foot  
Stand upright for final press to sides

## **Sui Won (Small Circle) (1/12/16)**

Begin with hands at side.

Double palm heel strikes to rear. Double spear hand thrusts to right at 45 degree angle. Hands continue circling up over head then drop, fists to ears.

Monk kicks out robes (circling right kick, left kick, into horse stance), double downward punch.

Three-point stance to right, left hook punch, right chamber.

Three-point stance to left, right hook punch, left open hand upward block.

Three-point stance to right, left hook punch, right open hand upward block.

Three circling double peacock strikes (angle just left of center), rising to left crane stance on the third.

Step back into right crane stance, left chop, right Chinese palm heel.

Left glass horse stance, double full twisting punch.

Right crane stance, left chop, right bottom fist.

Left glass horse stance transitioning into twisted horse with left leg in front, arms circle to left side with left hand open, right inward block.

Step forward right into right glass horse stance, double full twisting punch.

Left elbow strike to the rear.

Right leg crosses to the behind into twisted horse, left bottom fist strike, right rib cover.

Untwist your stance. Pivot on the balls of your feet, bringing arms above your head.

Modified drop stance, double downward punch.

Stand, left palm fist upward block, right palm fist downward block. Right hook punch to chin, left closed cover at elbow.

Pivot the torso to the left, left palm fist upward block, right palm fist downward block.

Left Chinese heel kick, right palm fist upward block, left bottom fist block.  
Right Chinese heel kick, left palm fist upward block, right bottom fist block.

Right leg crosses in front into twisted horse stance, right circling bottom fist strike, left open hand upward block.

Pivot 360 degrees into right cat stance, right outward block, left open hand cover at elbow.

Left side stomp kick, left downward block with right closed fist cover at elbow.

Cross left foot behind into twisted horse, left inward block, left downward block, right chamber.

Pivot to horse stance with right vertical punch.

Right leg crosses behind into twisted horse, right inward block, right downward block.

Pivot to horse stance with left vertical punch.

Left leg crosses behind into twisted horse, left inward block, left downward block.

Pivot to horse stance with right vertical punch.

Replacement step to evade sweep, right outward block.

Left glass horse stance, double rising punch.

Replacement step to evade sweep, left outward block.

Right glass horse stance, right vertical punch, left closed fist cover.

Replacement step to evade sweep, right outward block.

Left glass horse stance, double rising punch.

Shuffle step forward, advancing to right cat stance, double circling ridge hand blocks (rising).

Shuffle step forward, advancing in right cat stance, double spears into throat.

Shuffle step forward, advancing in right cat stance, double circling palm heel blocks (descending).

Left glass horse, left brush block, moving to open hand cover at elbow, right palm heel strike to ribs.

Pivot 180 degrees, right side stomp kick, right open hand downward block (left closed fist cover at elbow).

Advance to right cat stance, double palm heel block (left hand lead).

Advance to left cat stance, double circling palm heel block (right hand lead).

Advance to right cat stance, double back fist block (left hand lead).

Advance to left cat stance, double back fist block (right hand lead).

Right glass horse stance, right upward block.

Left glass horse stance, left upward block, right full twisting punch.

Right front snap kick, left full twisting punch (simultaneous).

Step back into left glass horse stance, right full twisting punch.

Shift 180 degrees into right glass horse stance, right downward block.

Step forward into left glass horse stance with left upward elbow block.

Right leg crosses in front into twisted horse stance, double rising punch.

Pivot 360 degrees and step back left into right glass horse stance, right long chop to front, left palm heel strike to rear.

Left spear hand strike to eyes (over the right palm).

Pull back into left cat stance, double circling palm heel blocks (descending), double round house punches to temple.

Step forward to feet together position, circling back hand blocks. Chamber.

Salute.

## Nun Pai (1/12/2016)

Begin with hands at your sides.

Chamber fists. Double spear hand strikes to the sides. Snap fists to the ears to release grabs. Double circling back fists to chamber. Left brush, right full twisting punch. Double back hand slaps to closed hand chamber.

Right spear hand, rake right, rake left, rake back to center. Turn hand over and rotate counterclockwise to tiger claw to break a grab. Circling back fist strike.

Repeat above sequence with the left hand.

Right full twisting punch, circling back fist strike.

Left full twisting punch, circling back fist strike.

Right full twisting punch, circling back fist strike.

Low heel kick to the rear. Monk kicks out robes right, left into horse stance.

Shift to right glass horse stance with left open hand upward block. Right bottom fist to rear.

Step back into left cat stance with right chopping block into left palm.

Right glass horse stance with double palm heel strike.

Shift back into horse stance (**facing 90 degrees left/9:00**) while snapping fists into center crossing the chest to break the grabs.

Double back fist strikes to sides.

Shift into left glass horse stance (**facing 90 degrees left/6:00**). Right ridge hand into grab, left short chop. Right front snap kick.

Right glass horse stance with right spear hand, left spear hand.

Shift back into horse stance with right open hand downward block.

Left foot crosses behind into twisted horse stance with double downward punch (backs of fists facing each other).

Pivot 270 degrees (**to 6:00**) into left glass horse stance with right palm fist block to rear and left palm fist upward block to front.

Right football kick. Left hook block, horse stance with right vertical punch.



Left skip kick (**90 degrees left, 3:00**) into left glass horse stance with right palm fist block.

Shift back into right long cat with left knife hand block.  
Shift to left glass horse with right vertical punch.

Right skip kick with right ridge hand strike (**vertical**) and simultaneous left palm heel block (**moving left hand to left side of body, fingers facing forward**), right chop into left palm, ending in horse stance.

Shift to right glass horse with right outward block, left hook punch.

Shift back to horse stance, circling the hands in one finger poke position as you sink. Shift back to right glass horse with double one finger pokes.

Right foot crosses in front into twisted horse stance with left one finger poke upward block and right one finger poke rib cover. Double one finger pokes off the right.

Jump spinning right front snap kick (**315 degrees left/4:30**) with double eye rakes.

Step forward right into right glass horse stance with right hook punch and simultaneous left palm fist block.

Sit back on left heel, right foot turns out, with left hook punch and right chamber.

Rise up into horse stance with right leopard's paw to the right.

Cross left leg behind into twisted horse with right ridge hand block.  
Right outside crescent kick.  
Right tiger stance with left  $\frac{3}{4}$  punch, right closed chamber at elbow.

Sink back to left cat stance with double back fist block.  
Left crane stance with left palm heel and simultaneous right ridge hand block.  
Right glass horse stance with right spear hand strike.  
Left peacock strike with right face cover.  
Shift into left glass horse stance with right elbow smash. Right chop.

Jumping crossover (**225 degrees left / 9:00**) into left glass horse stance with double palm heel strikes

(fingers pointing out).  
Gather the chi as the hands circle back to chamber.

Dynamic tension double bear claws. Gather the chi as the hands pull back to chamber.

Right ridge hand block into wrist grab, left palm heel block, right low toe out heel kick.

Right glass horse stance with right spear hand strike.

Left upward slap kick with left open hand upward block.

Step back left on 45 degree angle (**135 degrees left/ 4:30**) into right glass horse with right hook punch, left palm fist.

Left reverse glass horse stance with double downward blocks.

Pivot to right glass horse stance (**45 degrees left/ 9:00**) with left full twisting punch, right cover.

Left bent knee silum kick with left back hand slap. Left hooking peacock block. Right inward block with (**left**) twisted horse stance. Right upside down punch.

Right side snap kick. Right cat stance with left ripping punch.

Right ripping punch into right cat stance (**90 degrees left to front/ 12:00**)

Salute. Set.

## Si Lum Pai (1/17/2016)

### Facing 12:00

From hands at side, feet together

Waist turn to right, deflect kick with double ridge hand blocks to left corner (right hand high, palm down, left low, palm up) with left cat stance

Advance in cat, deflect kick with double ridge hand blocks to right corner (off left side of body, left palm down, right palm up, right cat stance)

Waist turn to right, deflect kick with double ridge hand blocks to left corner (right hand high, palm down, left low, palm up) with left cat stance

Advance in cat, deflect kick with double ridge hand blocks to right corner (off left side of body, left palm down, right palm up, right cat stance)

(Salute) Step back (4 steps) left w/ fist and cover, double back hand slaps (keep stepping back 4x to step together) to chamber

Right up vertical punch to solar plexus, right rising ridge hand to chin, right Chinese palm heel to sternum, right spear to throat (palm up), strip grab counter-clockwise (to inside of body), tiger claw to eyes, right back fist to bridge of nose. Return to chamber

Left up vertical punch to solar plexus, left rising ridge hand to chin, left Chinese palm heel to sternum, left spear to throat (palm up), strip grab clockwise (to inside of body), tiger claw to eyes, left back fist to bridge of nose. Return to chamber.

Right full twisting punch to face, right back fist to face

Left full twisting punch to face, left back fist

Right full twisting punch, right back fist

Bring hands back into chamber.

Cross behind right into twisted horse with punch and cover.

Unwind 180 degrees (wrists crossed, right hand on inside) into horse stance with left Chinese palm heel (or short chop) to front, right bottom fist to rear (groin).

Right round house punch to temple with left bottom fist to rear

Left roundhouse punch to temple (front) with right bottom fist to rear.

Right vertical punch w/ left closed fist cover at elbow, left vertical punch with right closed cover at elbow.

Right back fist w/ left closed cover, left back fist with right closed cover.

Left open hand upward block to front, right palm heel (groin level in front).

Cross arms, right wrist on inside, step right, cross behind twisted horse.

Unwind into horse stance with left Chinese palm heel (or short chop) to front, right Chinese palm heel to rear.

### Opponent @ 12:00

Right round house punch to temple with left bottom fist to rear (groin), left roundhouse punch to front with right bottom fist to rear.

Right vertical punch w/ left closed fist cover at elbow, left vertical punch with right closed cover at elbow. Right back fist w/ left closed cover, left back fist with right closed cover.

Opponent @ 9:00

Look left 90 deg. Twist body to left (looks like Chuan Fa). Double back hand slaps on front leg. Right leg crosses in front, double downward punches (with fists facing each other) to front. Step out left into horse stance with circling right bottom fist into left palm.

Right foot pulls into left, step back right into right glass horse stance with right open hand upward block and left palm heel to front.

Shift forward into left glass horse stance with right palm heel to ribs and left open hand cover at elbow.

Right brush toward center. Left two finger poke (to eye or throat), right open hand at elbow chamber, with simultaneous right front snap kick to groin. End in right glass horse stance with left brush, right vertical punch to solar plexus and left open hand cover at elbow.

Opponent @ 6:00

Pivot into right cat stance facing 6:00 with left outward arc block, right open hand cover at elbow.

Left brush toward center, right vertical punch to solar plexus with open hand left cover at elbow.

Open/pivot left foot outward with left open hand extended outward block and right palm heel cover (groin level).

Right skip kick with right ridge hand under chin, left hand prepares by opening.

Side facing horse (right side forward) with right bottom fist into left palm.

Shift into right glass horse stance with right figure four to 6:00.

Circle back (including stance). Parallel one finger pokes, right higher than left to eyes and throat).

Opponent @ 9:00

Shift to right cat stance facing 9:00 with left outward block, right open hand cover at elbow.

Left brush toward center, right vertical punch to solar plexus with open hand left cover at elbow.

Open/pivot left foot outward with left open hand extended outward block and right palm heel cover (groin level).

Right skip kick with right ridge hand under chin, left hand prepares by opening.

Side facing horse (right side forward) with right bottom fist and left palm.

Shift into right glass horse stance with right figure four to 6:00.

Circle back (including stance). Parallel one finger pokes, right higher than left to eyes and throat.

Cross right leg in front twisted horse stance with right palm heel to 9:00 and left open hand upward block

Unwind with left open back-hand block, right brush (weight is forward with the first two brushes), left brush (weight is back) (use waist to drive brush blocks); shift forward to left glass horse stance with right palm heel to ribs.

Transitional turn into twisted horse, cross right in front (twisted horse stance) with right outward arc block and left open hand cover at armpit.

Unwind into horse stance (facing 6:00) with double back hand slaps to own thigh, double circling palm fists (own groin level). Double outward blocks (off each shoulder).

Step forward right into right glass horse stance with right roundhouse punch to temple, left cover at face level.

Left bear claw (swiping straight down): use waist twist to drive strike, right vertical punch in right glass horse stance.

Launch off left foot: cross in front twisted horse, jump with right peacock hook block. Unwind to side facing horse (left side lead) with left upper cut to ribs and right closed fist chamber.

Left glass horse stance, grab shoulders, pull down and right sweep (sweep hands to right side of body)

Left inside crescent kick, left glass horse stance with left elbow smash. Left peacock (underneath), right face cover.

Right 360 sweep backward, shifting to right cat stance and open hand cover (left hand high, right hand at elbow)

Left outside crescent kick. Jump right, left foot slap (slap with right hand, leg is doing a short externally rotated kick with knee bent). Land in horse stance with right cover (right hand high).

Drunken step: left Chu'an Fa toward 12:00 with right bear claw down to face.

Cross in front right twisted horse with left bear claw to 3:00.

Cross in front left with right bear claw to face (3:00).

Step into right glass horse (facing 6:00) with left bear claw to 3:00.

Cross in front left (stepping to 6:00) with right bear claw to 3:00.

Cross in front right (stepping to 12:00) with left bear claw to 3:00.

Step out left (toward 9:00) right bear claw to 12:00

### Opponent @ 12:00

Step right foot in next to left, cross wrists, left wrist closest to body (palms facing body). Step forward left (toward 3:00) into left glass horse with double rising punches (to 12:00 and 6:00).

Right outward block.

Shift to right glass horse (facing 9:00), cross wrists, left wrist closest to body, palms facing body. Left outward block, double rising punches.

Shift into left glass horse (facing 3:00) with double rising punches.  
Shift to right glass horse with left full twisting punch and right chamber at ear.  
Shift to left glass horse with right full twisting punch at ear.  
Grab shoulders, right sweep. Return to left glass horse with left short chop to throat and simultaneous right long chop to clavicle.

Right rising punch (keep left chop out). Shift to right glass horse with arms crossed (left palm inside). Double rising punches (left to 12:00, right to 6:00).  
Left outward block.  
Shift to left glass horse with arms crossed (left in closest to body), double rising punches, right outward block.  
Shift to right glass horse with arms crossed, double rising punches (left to 12:00).  
Shift to left glass horse (facing 3:00) with right full twisting punch, left closed fist cover at ear.  
Shift to right glass horse stance with left full twisting punch, right cover at ear.  
Grab shoulders, left sweep. Left long chop, right short chop (in right glass horse).

#### Opponent @ 1:30

Shift to right cat stance facing 1:30: left peacock hook block, right peacock hook block, left peacock hook block, right peacock strike to face with left peacock cover at elbow.

#### Opponent @ 10:30

Shift to left cat stance facing 10:30: right peacock hook block, left peacock hook block, right peacock hook block, left peacock strike to face with peacock cover at elbow.

#### Opponent @ 9:00

Double backhand slaps (to thighs). Lift into left crane stance with right knee strike and double peacock strikes to temples (backs of hands).  
Right front thrust kick with double peacock strikes toward rear (low).  
Replacement step with right peacock hook block, left peacock hook block (as you step left foot back for right glass horse stance), right palm heel block to floor.  
Right cross in front twisted horse stance with double one knuckle punches (parallel, right above left, palms facing each other).  
Pull one knuckle punches into chamber as you unwind to left glass horse with double one knuckle punches (right over left, palms facing).

#### Opponent @ 12:00

Pull left foot to right, step out left into horse stance. Right, left, right leopard's paw  
10:30  
Shift to left cat stance with left leopard's paw, palm down (cover right leopard's paw at elbow)

Opponent @ 1:30

Shift to right cat stance with left, right, left leopard's paw. Leopard's paw strike (palm down) with left leopard's paw cover at elbow.

Opponent @ 10:30

Shift to left cat stance with right, left, right leopard's paw. Left leopard's paw strike (palm down).

Opponent @ 12:00

Strip the grab with bear claws (right hand circles 6:00 to 12:00, left hand circles 12:00 to 6:00) counter-clockwise. Bear claws cross (right hand high), Double bear claw rips (horizontal face level) with right front thrust kick.

Replacement step with right bear claw vertical (down), left vertical bear claw as step left foot back into glass horse stance.

Shift to side facing horse with right vertical punch to 12:00, left open hand cover at armpit.

12:00 (salute)

Replacement stepping forward into right cat stance with double peacock.

Slight left step forward. Step right foot together with left brush block, right punch (punch and cover).

Double backhand slaps (high) by ears. Drop into squat (like at end of Pak Pai)

## Why Internal Arts?

There is a traditional Chinese martial arts adage that states: the internal and the external meet at the mountain top. If one trains long enough in the martial arts, regardless of where you start, you will find your way to a place where internal and external combine to create your own truest expression of power.

Kajukenbo is traditionally an external art. Its focus on self defense, constant forward pressure and punishing blows express its roots as a street fighting art where fighting back against oppressive constraints was part of the equation. And yet, some of its practitioners also found time to explore the internal expressions of power. Especially those who witnessed the negative effects of an only aggressive fighting style. Did you know that Professor Barbara Bones has had a long-time practice of Tai Chi?

Internal martial arts practice emphasizes structure and alignment to efficiently generate power. Anyone who has trained the external martial arts for more than 10 years begins to discover these principles whether they study internal arts or not. They are basic truths of the human body. But by laying the foundations of this study of internal mechanisms, one can avoid some of the common pitfalls of martial arts training: injury and improper movement.

Hand To Hand's founder Professor Coleen Gragen did not specialize in internal martial arts training, but she wished for the access to it for her students. My commitment to bringing internal arts training to external arts practitioners stems from her request to give the gifts of meditation, health cultivating practices and spiritual cultivation to all her students, and her students' students.

Here at Hand To Hand we offer simple but effective Qi Gong training to support students on their path in Kajukenbo. It is a chance to study our bodies and power in an environment distanced from combat. And is meant to support our bodies towards health, long life and happiness.

Internal martial arts asks you to investigate: what provides your balance, your strength, your power. What is your intention and how do you hone it? Hand To Hand has always been a place for this study. It has always asked us who we are, fundamentally. What do we stand for? What will we do to make our world a better place? Meditation helps us to find that will; Qi Gong helps us to develop it. Building a stronger root to our earth and ourselves makes us better Kajukenbo practitioners. In the end, it is all just energy. In the end, we are all working to get to the mountain top.

Sifu Jen  
NYC  
October, 2017



# 24 MOVEMENT YANG GOVERNMENTAL SIMPLIFIED TAI JI FORM

## 二十四势太极拳规定套路

Er Shi Si Shi Tai Ji Chuan Gui Ding Tao Lu

动作名称

Dong Zuo Ming Chen

第一组 (一) 起势

Part One: 1. Qi Shi

(二) 左右野马分宗 (三个)

2. Zuo You Ye Ma Fen Zong (san ge)

(三) 白鹤亮翅

3. Bai He Liang Chi

第二组 (四) 左右搂膝拗步 (三个)

Part Two: 4. Zuo You Lou Xi Yao Bu (san ge)

(五) 手探琵琶

5. Shou Hui Pi Pa

## Names of the Movements:

1. Tai Ji Opening
2. Part Wild Horse's Mane  
Left and Right side  
(3 times)
3. White Crane Spreads Its Wings
4. Brush Knee and Step Forward  
Left and Right side  
(3 times)
5. Play the *Pi Pa* (Chinese Lute)

The 24 Movement Yang Simplified Tai Ji Form was created in 1952 by a governmental board in the People's Republic of China from basic movements and postures originating in traditional Yang style Tai Ji. The 24 Movement form serves as a popular demonstration and competition form and can be seen being practiced by young and old early in the morning in parks throughout China. It is a basic form and a good introduction to Tai Ji. Other forms and exercises taught by Yang Shifu include Lao Jia (traditional) Yang style Tai Ji, Tai Ji Sword, Tj Staff, Tj Broad Sword, Chen style Tai Ji, basics and Push Hands.

If you are new to Tai Ji, Yang Shifu recommends that you try to watch for, digest and incorporate the three following foundational principles into your own practice:

1. **RELAXATION** Relax your body and empty your mind of stressful thoughts. Physical and mental relaxation allows your natural Chi energy to circulate in your body.
2. **ROUNDNESS** All movements have a roundness to them. This is true even when you are extending or reaching. This principle includes movement in the legs and waist as well as the arms and shoulders.
3. **EXTENSION** Without sacrificing the roundness mentioned above, movements should have extension. You will also feel more benefit from mentally extending your energy to an imaginary opponent or to a place several feet beyond your own reach.

六 左右倒转猴  
6. Zuo You Dao Zhuan Hong

第三组 (七) 左揽雀尾  
Part Three: 7. Zuo Lan Que Wei

(八) 右揽雀尾  
8. You Lan Que Wei

第四组 (九) 单鞭  
Part Four: 9. Dan Bian

(十) 云手 (三中)  
10. Yun Shou (san ge)

(十一) 单鞭  
11. Dan Bian

第五组 (十二) 高探马  
Part Five: 12. Gao Tan Ma

(十三) 右蹬脚  
13. You Deng Jiao

(十四) 双峰贯耳  
14. Shuang Feng Guan Er

(十五) 转身左蹬脚  
15. Zhuan Shen Zuo Deng Jiao

第六组 (十六) 左下势独立  
Part Six: 16. Zuo Xia Shi Du Li

(十七) 右下势独立  
17. You Xia Shi Du Li

第七组 (十八) 左右玉女穿梭  
Part Seven: 18. Zuo You Yu Nu Chuan Suo

(十九) 海底针  
19. Hai Di Lao Zhen

(二十) 闪通臂  
20. San Tung Bei

第八组 (二十一) 转身搬拉挂  
Part Eight: 21. Zhuan Shen Ban Lan Que

(二十二) 如封似闭  
22. Ru Feng Si Bi

(二十三) 十字手  
23. Shi Zi Shou

(二十四) 收势  
24. Shou Shi

6. Step Back and Roll the Magnificence  
left and right sides (4 times)

Part Three 7. Grasp Sparrow's Tail, left side

8. Grasp Sparrow's Tail, right side

Part Four 9. Single Whip

10. Cloud Hands (3 times)

11. Single Whip

Part Five 12. High Searching Horse

13. Heel Kick right

14. Attack the Ears with the Fists

15. Turn body Left, Heel Kick left

Part Six 16. Snake Creeps Down (left),  
Rooster Stands on One Leg

17. Snake Creep Down (right),  
Rooster Stands on One Leg

Part Seven 18. Fair Lady Weaves with Shuttle

19. Needle to the Sea Bottom

20. Fan Through Back

Part Eight 21. Turn Body and Hammer Fist

22. Seal Tightly

23. Cross Hands

24. Closing

SOME PRONUNCIATION HINTS #1: Mainland Chinese pinyin (romanization)

"X" is pronounced /sh/ EXAMPLE xia : /shua/

"Q" is pronounced /tch/ EXAMPLE qi : /tchi/

"Zh" is pronounced /dj/ EXAMPLE zhong : /djong/

"Shu, Zhi, Chi"...are often heard as /shur/, /jur/, /chur/ and reflect a northern Chinese pronunciation often identified as a Beijing accent.

# Weapons



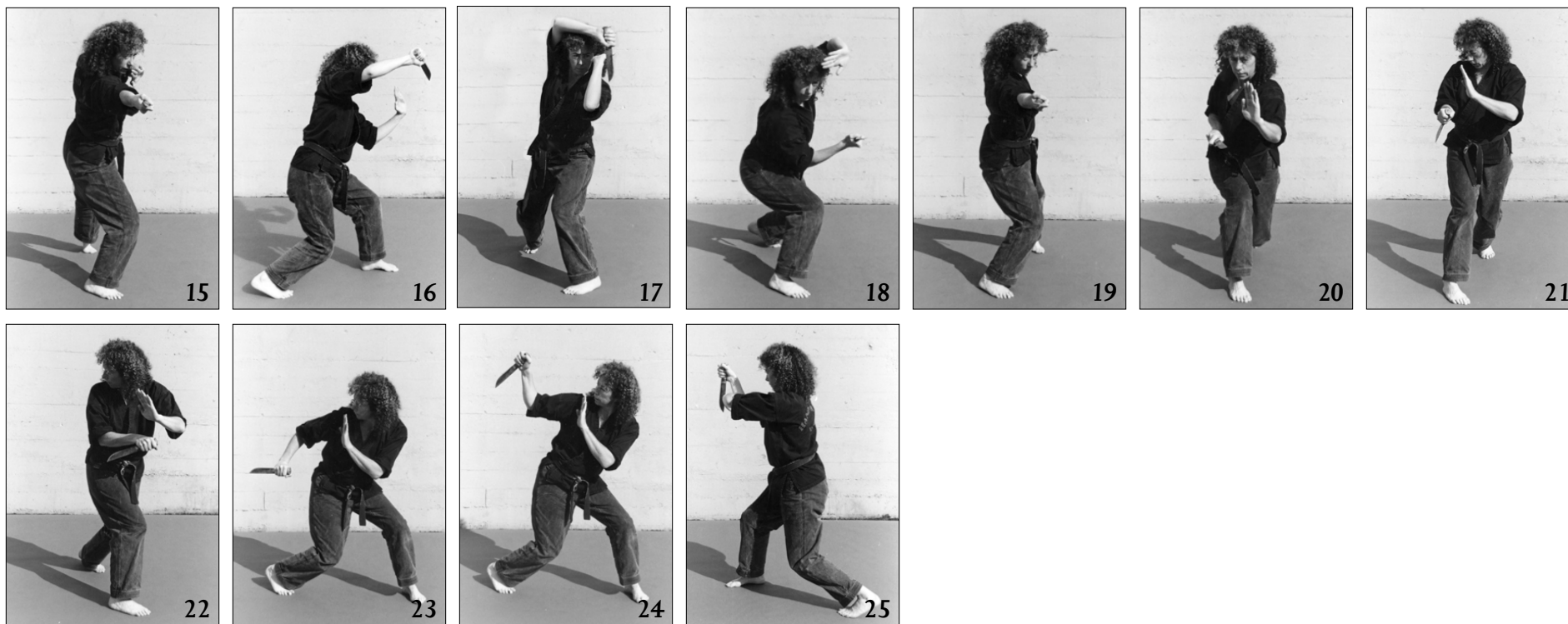
# PROFESSOR COLEEN GRAGEN'S "Natural Knife Form"

- Begin standing (facing north) feet together, knife in right hand, hidden behind forearm (blade edge behind you)
- Bring knife up over head (blade edge behind you). Knife is between both flat palms in a "prayer position" (1)
- Lower knife to face level, blade edge facing in (2)
- When tip of blade is at about chin level, bow (3-5)
- Step back right into left tiger stance, knife in ready position (6)
- Step back left with #1 slash to left side of neck (7-9)
- Follow through with thrust into ribs/throat (no stance change) (10)
- Twist back to right tiger stance (left leg back), knife in ready position (11)
- Right leg steps to the right, #1 slash to left side of neck (12-14)

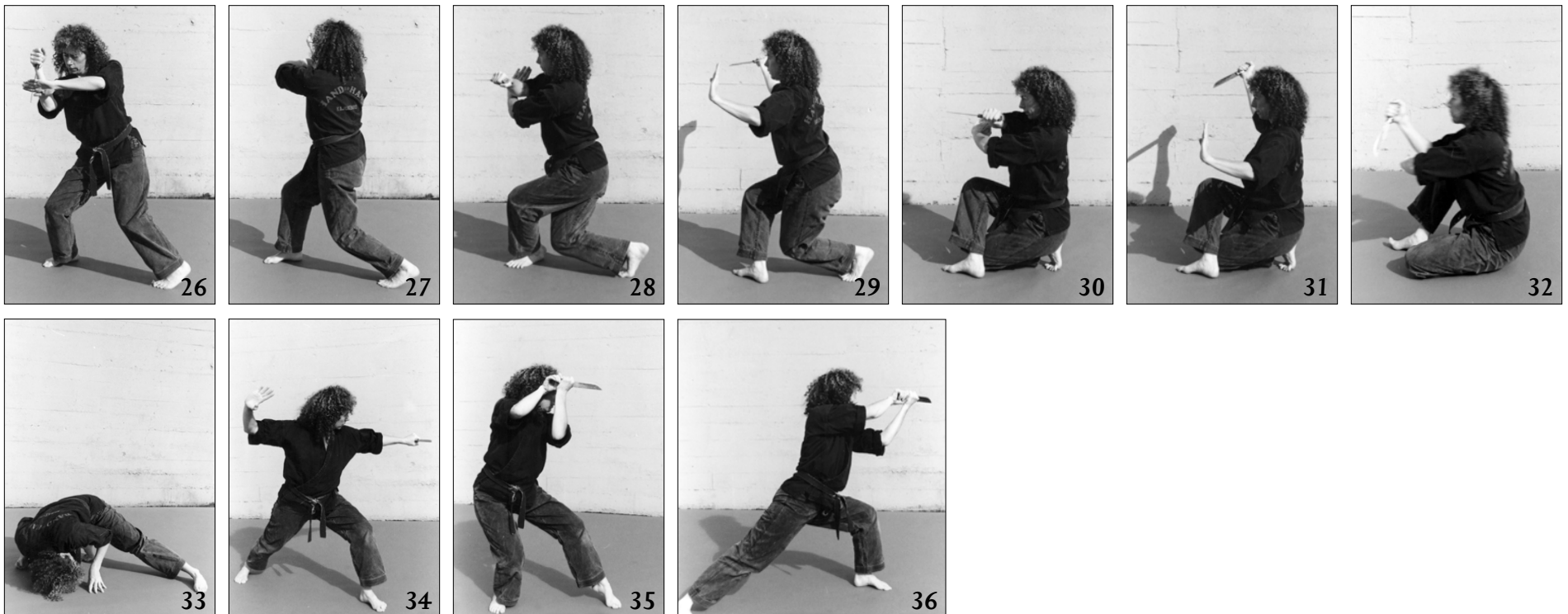




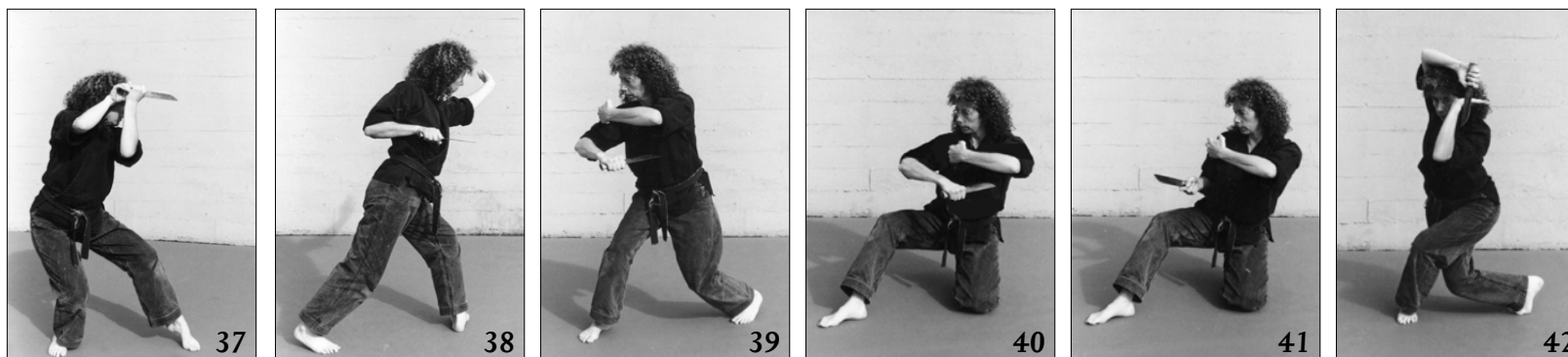
- Thrust to ribs/throat (no stance change). Leave knife out (don't retract) (15)
- From position of right arm extended, #2 slash down right side of neck while making a stationary stance change (now right foot is back)
- Knife comes up over your head, thrusts down (blade to sky) into throat while in left tiger stance
- Knife drops to block a strike to left side of your head (knife is perpendicular to ground, tip down, reinforced by left hand) (16–17)
- Weight fades back to rear leg
- Knife circles over head while left leg crosses behind right
- Step to right with right foot and #1 slash to left side of neck (18)
- Follow through into thrust to ribs/throat (no stance change) (19)
- Come back to right tiger stance (left leg back), search left, search right (20)
- Reverse grip so that blade is to the sky, look behind (to south) step back with right leg, stab behind, reinforce butt of knife with left hand (21–22)
- Cut up on a large 180 degree arc — starting at south and arching over head down to the north as you step forward right, then step behind left (23–24)
- End with right tiger stance, knife tip down, blade out, left hand reinforcing back of knife (25)



- Carve left (26), carve right (27)
- Advance with scissors redirects (passing), drop to kneeling, continue with 2 more scissors. (28–33) Pattern goes like this:
  - Arms open
  - 1) Left foot steps forward / Arms close (28)
  - 2) Right foot steps forward / Arms open (29)
  - 3) Left foot steps forward / Arms close (28)
  - 4) Right foot steps forward and sit on left heel / Arms open
  - 5) Arms close (30)
  - 6) Arms open (31)
  - Back Roll (32–33)
- In kneeling position, knife arcs 180 degrees over the head from south to north as you switch directions with sitting stance
- Complete move by sitting on right heel, left knee slightly bent and in front, knife tip down, blade edge to front, left hand reinforcing behind blade
- Switch grip to left hand, step up to left forward stance, horizontal slash, right hand extends. Stance is facing north, head looks to west (left) (34)
- Keep looking west, shift 45 degrees into right cat stance (cat stance facing west), bring knife to right temple and switch grip to right hand (35)
- Lunge into left forward stance (toward west), thrusting down into throat, blade up (36)



- Figure eight block (not shown). Pull back into cat (37)
- Step in and slightly across with left leg, grab attacker's face, step around with right leg to get behind attacker (38)
- Finish move by stepping back with left leg (now facing east) (39)
- Lower to sit on left heel, right leg extended so knee is in attackers back. Pull attacker back with knife to throat (40)
- Still grabbing attackers face and now exposing neck, threaten left, threaten right
- Step up into right forward stance, push attacker away with left palm, guard with knife (41)
- Look north (to left) — Cross in front with left leg into high twisted horse, body turns toward north, while you block left temple with knife (42)
- Step in front with right foot, hands cross block low, empty hand under, knife hand on top, while sitting into twisted horse stance
- Remain in sitting twisted horse while bringing arms over head and over to left side of body, palms together, blade to back.
- Stand up to the level of the knife, without shifting feet, right knee bent, left straight, knife by left temple
- Step back right to neutral stance while bringing knife to side behind wrist
- Bow



PLEASE NOTE: North, South, East and West are only used for directional clarity in explaining the form.

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Documented by Cici Kinsman and Jen Resnick / Photos of Professor Coleen Gragen by Catrina Marchetti / Design by Cici Kinsman

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07/31/03

## Cooperative Knife Drills: Sombrada Pattern

Head Instructor Sonya Richardson (12/07/15)

### Sombrada or Sumbrada Pattern: History of this drill:

Close in flow drill from Escrima (a Filipino martial art) first taught to H2H students by Professor Coleen Gragen. Definition of “sombrada:” a counter for counter drill; a pre-arranged set of hits and blocks. “Sumbrada” may also refer specifically to a rooftop block.

### Key knife principles:

1. The knife is /all weapons are an extension of your body
2. Likewise, you are defending against a **person holding a knife**: try not to stare at your opponent's weapon: use a softer focus
3. Specific to a knife: the movements are small and fast: ie the way we cut food, vs long movements with a staff: in general, keep your elbows down/in for faster and more efficient movement.

### Specifics about this knife pattern:

1. This is a 2 person drill w/ 5 basic movements for each person
2. Always move from offensive to defensive (counter) role (never two defending or two attacking movements in a row).
3. Footwork and efficient knife movement help set up next technique
4. This pattern teaches simultaneous block/control and counter (this principle also translates/applies to Kajukenbo punch attacks and sparring)
5. This is a cooperative drill: different than customary knife attacks in that we are allowing a counter instead of evading and or blocking the cuts



### Sombrada Knife Drill Sequence:

1. A: Offense: #1 strike to neck  
B: Defense: Rooftop slice + empty hand check
2. A: Defense: Downward slice + empty hand check  
B: Offense: #1 strike to neck
3. A: Offense: #4 strike across ribs  
B: Defense: empty out (cat stance), horizontal slice, palm down (left to right), + empty hand pass (opposite direction of slice)
4. A: Defense: empty out (cat stance), horizontal slice, palm up (right to left), + empty hand pass (opposite direction of pass)  
B: Offense: #5 strike to solar plexus (stab)
5. A: Offense: #2 strike to neck  
B: Defense: Chicken wing block with knife vertical + empty hand check (palm heel)

### ***change roles***

6. A: Defense: Rooftop slice + empty hand check  
B: Offense: #1 strike to neck
7. A: Offense: #1 strike to neck  
B: Defense: Downward slice + empty hand check
8. A: Defense: empty out (cat stance), horizontal slice, palm down (left to right) + empty hand pass (opposite direction of slice)  
B: Offense: #4 strike across ribs
9. A: Offense: #5 strike to solar plexus (stab)  
B: Defense: empty out (cat stance), horizontal slice, palm up (right to left) + empty hand pass (opposite direction of pass)
10. A: Defense: Chicken wing block with knife vertical + empty hand check (palm heel)  
B: Offense: #2 strike to neck

## Arnis - Introduction

When asked to name some of his best and most well known students for a 1989 interview in Karate International, Professor Presas named Barbara Bones from Oregon. Professor Bones was our Founder's teacher and is our current Head Instructor's teacher as well. Professor Bones said of Grandmaster Remy Presas, founder of Modern Arnis: "he expressed that arnis will feel comfortable no matter what style a person comes from because the basic movements are applicable with weapons and with the empty hand...."

### Salute

Feet shoulder width apart. Grasp stick in both hands, hold in front of you across thighs. Step in with left foot, bringing feet together. Left hand on heart, right holding stick upright. Return to original position.

### 12 primary targets

- Both sides of the head
- Both sides of the shoulder
- Solar plexus
- Brachial plexus left and right side
- Both knees
- Both eyes
- Top of head

### Blocks

- Hard Block
- Rooftop
- Umbrella/Wing
- Slice
- Hanging Elbow

### Strikes

- Up and Down
- Abinco
- Figure Eight
- Poke
- Rompida

sinawali: to weave using two sticks for blocking and striking

cane (or rattan stick): weapon

espada y daga: sword and dagger.

solo baston: single stick

anyo: kata

punyo: short end

\*Filipino numbers 1-10: isa, dalawa, tatlo, apat, lima, anim, pito, walo, siyam, sampu

\*Filipino is the major language of the Philippines where the Filipino Martial Arts of Kali, Eskrima and Modern Arnis originated.

## **Arnis Disarms (right handed)**

General: Block stick on stick with left hand bracing where sticks cross for #1, 2, 3, 4, 6, 7, 10, 11. For #5 step off the line and use a hanging elbow block with the stick, #8 and 9, block stick on stick. For #12 either rooftop block or hold ends of stick above head and parallel to ground.

#1 Step in with right foot and block. Slide left hand towards the end and grab your opponent's stick. Tilt the stick up so opponent's punyo is raised. Other hand also slides up so your fists are close together. It may help to step through with right or left foot. Press through with right hand as if delivering a vertical punch.

#2 Step in with left foot and block. Snake left hand over their wrist with the thumb edge of hand against their wrist. Pull them in towards your body to create an arm bar. Break their elbow with your right elbow. Take their stick with your right hand. Push their hand away.

#3 Step in with right foot and block. Snake hand over their stick and under their wrist. Their stick will rotate with the help of your forearm. When it is in a vertical position, grab it with your other hand. Your left wrist should be against theirs. Push their wrist with yours as you pull their stick away. We call it the "stop in the name of love" move.

#4 Step in with left foot and block. Use left thumb and forefinger to grab sticks at the crossing point. Slide one stick to trap their thumb and then clasp where the two sticks cross. Circle sticks clockwise to disarm.

#5 Get off line to the right with hanging elbow block using stick. Grab sticks with your palm up. Slide sticks up to vertical and turn so punyo end is down. Step back right and bring both sticks close to your right hip.

#6 Step in with right foot and block. Grab sticks with palm down. Slide your stick so it's parallel to their stick and to the floor and your wrist is behind their wrist. Keep the sticks parallel as you turn your body and sticks toward the center and roll down.

#7 Step in with left foot and block. Grab the end of their stick with your elbow up. Turn their stick skyward as you slide your stick down to rest on their wrist. The sticks are now perpendicular. Brace your punyo against your body. Left hand circles their stick to the left.

#8 No bracing, block stick to stick. Grab the sticks loosely with your thumb and forefinger where the sticks cross. Slide punyo behind their wrist so you are wrist to wrist. Draw the sticks parallel and turn your hips as you pull to your right side. Pull across, not down.

#9 No bracing, block stick to stick. After the block, position stick perpendicular to the floor. "Stir the pot." Simultaneously, with your stick, circle clockwise stick on stick. With your left hand, palm down, thumb edge against opponent's wrist, stir clockwise at wrist.

#10 Step in with right foot and block. Slide left hand under the block, pinky side to their wrist. Slide your stick close to their fist. Pull your empty hand towards you and push their stick away with your stick. Caution: flying stick!

#11 Step in with left foot and block. Same as #10 only your thumb is to their wrist. Push and pull. Caution: flying stick!

#12 Block by holding your stick on both ends. Grab sticks with your left hand. Put your punyo behind opponent's wrist as sticks become parallel and straight up and down. Step back right and pull sticks to your right hip.

#### Slice Blocks with #12, 3, and 8 disarms

#12 Step off right with "rooftop" block and hold wrist with left hand. Simultaneously swing their arm past your middle and swing your stick past your middle. Your stick is closest to your body. Reverse direction for both sticks and use your forearm to knock their stick lose. This disarm can also be done with knee or punyo.

Tip: keep their arm straight and stick perpendicular to the floor.

#3 Slice block and check. Checking hand goes over slicing hand. Hold their wrist (option to hit their ribs with your stick). Release the hold on their hand and slide your hand to the end of their stick. Put your right wrist behind their right wrist. Your stick should be perpendicular to the floor. Pull your wrist towards you while pushing their stick away.

Addition to #3. After hitting the ribs, snake your stick under their chin. Tip their chin up and take them down.

#8 Slice block down as you check their hand with your left hand. Make sure you get your knee out of the way of the strike. Step to their right side almost hip to hip while positioning their stick at their shoulder joint on their back. Grab the top of their stick and press down bending them over. Their shoulder acts as a fulcrum in the disarm.

**Anyo Isa (right handed)**  
**As taught by Sensei Sally Johnson Van Wright**

Salute

Step forward into right tiger with #8 strike. Empty hand crosses over top of stick hand with flow motion.

Step forward into left tiger with #9 strike. Empty hand crosses over top of stick hand with flow motion.

Step forward with right foot into side facing horse. Strike with a #2 strike with a sharp retraction. Empty hand covers face.

Step back into left tiger with a #8 strike. Empty hand crosses over top of stick hand with flow motion.

Step back into right tiger with a #9 strike. Empty hand crosses over top of stick hand with flow motion.

Step forward on the 45 degree into right tiger with a hard block.

Pivot on left foot into side facing horse, twirl stick (down and up) to a hard block.

Step back into right cat with rooftop block and cover.

Step back into left cat with wing block and cover.

Step forward into right tiger while twirling stick overhead and into a #1 strike. Cover face.

Step back into left tiger with #8 strike. Empty hand crosses over top of stick hand with flow motion.

Step forward right into ready position.

Salute.

## **Anyo Dalawa (right handed) As taught by Sifu Ann Killeen**

Salute

Step forward (north) with right foot and right upper strike, left hand in cover.

Move left foot behind as you turn to the left (west). Twirl stick around head to a #9 strike.

Step back with right foot with #8 strike.

Step forward (west) with right foot and right upper strike, left hand in cover.

Move left foot behind as you turn to the left (south). Twirl stick around head to a #9 strike

Step back with right foot with #8 strike.

Step forward (south) with right foot with right upper strike, left hand in cover.

Move left foot behind as you turn to the left (east). Twirl stick around head to a #9 strike.

Step back with right foot with #8 strike.

Step forward (east) with right foot with right upper strike, left hand in cover.

Move left foot behind as you turn to the left (north). Twirl stick around head to a #9 strike. Step back with right foot with #8 strike.

Step right foot forward for closing salute.

**Anyo Tatlo (right handed)**  
**As taught by Sensei Sally Johnson Van Wright**

Salute

Step to the right (northeast) in right tiger with block to a #2 strike.

Pull back into left cat facing (north) with a #7 strike, left hand cover.

Step offline to right with right tiger stance and rooftop block, left hand cover.

Step forward into left tiger with a right upper strike, left hand cover

Turn or jump around 180 degrees , stepping down with right foot and a #9 strike, then stepping back into left tiger with a #8 strike, left hand in cover.

Upper strike, left hand cover.

Turn or jump around 180 degrees, stepping down with right foot and a #9 strike, then stepping back into left tiger with a #8 strike, left hand in cover.

Step right foot forward.

Salute.

**Anyo Apat (right handed)**  
**As taught by Sensei Sally Johnson Van Wright**

Salute

Right tiger (east) with #8 strike, left hand in cover.  
Step forward into left tiger with #9 strike, left hand in cover.

Turn clockwise 180 degrees (west) into right tiger with #8 strike, left hand in cover.  
Step forward into left tiger with #9 strike, left hand in cover.

Turn clockwise (northeast) into right tiger with hard block. Twirl stick.

Turn counterclockwise twirling stick to a hard block with left tiger stance.

Right tiger (north) with rooftop block, left hand in cover.

Counterclockwise (east 270 degrees) into left tiger with upper strike, left hand in cover.

Step forward into right tiger with rooftop block, left hand in cover.

Turn clockwise (west) to left tiger with rooftop block, left hand cover.  
Step forward into right tiger with upper strike.

Turn counterclockwise (south) into left tiger with #9 strike, left hand in cover.  
Step forward into right tiger with #8 strike, left hand in cover.  
Step forward into left tiger with #9 strike, left hand in cover.

Turn clockwise (east) into right tiger with rooftop block, left hand in cover.  
Step forward into left tiger with upper strike, left hand in cover.

Turn clockwise (west) into right tiger with rooftop block, left hand in cover.  
Step forward into left tiger with uppercut, left hand in cover.

Pivot on left foot into horse stance (north) with #2 strike (east). Quick retraction of strike with kiai.

Salute



## Saht Gwan (12/07/15)

### Basic Staff Set

From Chinese system: Choy Li Fut

Weapon: Waxwood lightweight Chinese style staff (6 foot) with tapered end

### Recent history of form:

Saht Gwan is a staff drill set developed to practice basic long staff movements, in both defensive and offensive sequences. It originates from Choy Li Fut, a Northern Chinese Martial Arts system. "Saht Gwan" refers to a specific striking technique, and translates to the meaning "a devastating (or killing) blow."

With the encouragement of Professor Coleen Gragen, Saht Gwan was introduced to Hand to Hand in 1997 by Sifu Sonya Richardson and Sensei Caroline King. The form was taught to them by their Kenpo Karate instructor, Professor Gloria Boldizar, who learned it as a training exchange from Sifu Terry Neil.

### General principles of the form:

1. Consider the weapon as an extension of your body.
2. Maintain 3 points of contact with each strike (2 hands and one area on the body). Use the body and momentum as sources of power for strikes.
3. When an open hand position is indicated, the index finger serves as a primary reinforcement, and should be opposite the staff striking point.
4. When a change of stance is indicated, the stance and strike/block occur simultaneously.
5. Maintain trunk aligned over legs (upper body over lower body). Bend knees to deepen stances, rather than compromising structure by bending at waist.
6. The form is based on the eight directions of attack.
7. Directions are given in reference to a clock. You are the center of the clock, initially facing 12:00. The clock remains stationary while you step toward different directions.
8. Suggested applications are included in bold font, but are just one version of possible applied interpretation. Enjoy exploring applications within your own practice.

### **Side A (Right side of form)**

#### Opening Salute: facing 12:00

Stand with staff grasped in left hand, smaller end up.

Right hand grasps staff. Step out right into horse stance, resting staff across thighs.

Salute: right full twisting punch with left spear hand cover. Announce "Saht Gwan."

Technique 1: opponent @ 1:30

Re-grasp staff with right hand: index finger reinforcing staff. Left hand closed grasp near large end of staff.

Look to opponent. Raise staff to chest level (similar to performing a bicep curl) with right index finger under staff: chest is third point of contact. Right strike to 1:30: left hip is third point of contact. **(defensive block against strike)**

Technique 2: opponent @ 4:30

Return to preparation position with staff curled up to chest. Maintain horse stance, look and strike to 4:30, using a waist turn for power. Use right index finger to reinforce block: right hip is third point of contact. **(defensive block against strike)**

Technique 3: opponent @ 3:00

Maintain horse stance. Return to preparation position with staff curled up to chest. Look to 3:00: Right downward strike parallel to ground. **(offensive disarm)**

Raise staff straight up to chest level: corkscrew poke to 3:00: chest is third point of contact. **(offensive strike to opponent's throat)**

Re-chamber staff to own chest: second right downward strike parallel to ground. **("shaking off the blood")**

Technique 4: opponent @ 9:00

Tip right end of staff (small end) to the ground: chest is third point of contact. Look to 9:00. Step left foot out slightly. Right Saht Gwan strike with left glass horse stance: left hip is third point of contact. **(defensive block against strike)**

Prepare staff by turning right hand over and re-grasping staff with both palms down. Slide staff to left so that large end is free. Tip free/left end down to ground. Left reverse "C" block to 9:00 (counter-clockwise from the floor up) as you draw back into right cat stance: right hip is third point of contact. **(offensive waist strike to opponent)**

Reach for large end of staff and slide so that small end is free. Both hands grip staff with palms down. Step left into left glass horse with right waist strike (parallel to ground) to 9:00 with small end of staff: waist is third point of contact. **(offensive waist strike to opponent)**

Prepare by sliding right hand towards end. Both hands grip staff with palms down. Lift staff to vertical position with left hand high, simultaneous right cat stance: right hip is third point of contact. Left downward strike ending with staff parallel to ground. **(offensive strike to head or collarbone/clavicle)**

Technique 5: opponent @ 7:30

Slide staff so small end is free, right index finger reinforcing staff. Look towards 7:30. step left foot towards 6:00 into left glass horse stance with right Saht Gwan strike to 7:30: left hip is third point of contact. **(defensive block against strike)**

Technique 6: opponent @ 9:00

Shift into horse stance facing 9:00. Move staff through center (chest level, parallel to ground) overhead block parallel to ground with right index finger reinforcing block: no third point of contact, but use stability of stance (sink stance) to counter potential strike. **(defensive block against overhead strike)**

Technique 7: opponent @ 12:00

Maintain side facing horse stance from last technique. Right helicopter strike to 12:00, using waist turn for power. Strike ends parallel to ground with right elbow flexed and inside staff, right index finger reinforcing strike and left palm up toward own armpit, hand gripping staff: side of body/upper right ribs are third point of contact. **(offensive strike to body)**

Technique 8: opponent @ 7:30

Prepare staff by unwinding helicopter to chest level. Shift into left glass horse with right low block to 7:30, using right index finger to reinforce block: chest is third point of contact. **(defensive block against low strike)**

Jump (right, then left foot). Left glass horse with right Saht Gwan strike, reinforce staff with right index finger: left hip is third point of contact **(defensive block against high strike)**

Maintain staff to staff contact: step right foot up to left with knees slightly bent, right "C" block from top to bottom, counterclockwise: waist is third point of contact. **(defensive redirect)**

Raise staff straight up to chest, right downward strike parallel to ground. **(offensive disarm)**

Raise staff straight up to chest, step out right into horse stance facing 6:00 with right corkscrew poke into throat: chest is third point of contact. **(offensive strike)**

Right downward strike parallel to ground **(“shaking off blood”)**

Technique 9: opponent @ 4:30

Prepare staff by tipping right/small end to ground. Look left. Shift into left glass horse stance with right Saht Gwan to 4:30, right index finger reinforces strike: left hip is third point of contact. **(defensive block against strike)**

Cross right foot in front into twisted horse with upward strike under opponent's chin, both hands gripping palms up: right shoulder is third point of contact. **(offensive strike)**

Unwind into standard horse stance facing 12:00 with low strike to back of opponent's leg, right index finger reinforces strike: chest is third point of contact. **(offensive strike)**

Technique 10: opponent @ 3:00

Step left foot towards 12:00 into left glass horse with right Saht Gwan towards 3:00, right index finger reinforces strike: left hip is third point of contact. **(defensive block against strike)**

Step right foot up to left, feet together, knees slightly bent. Right "C" block counter-clockwise from top to bottom. **(defensive deflection and redirection)** Raise staff up to chest, right downward strike parallel to ground. **(defensive disarm)**

Raise staff up to chest. Step right foot out into horse stance with right corkscrew poke into throat, right index finger reinforces strike: chest is third point of contact. **(offensive strike)**

Raise staff up to chest, right downward strike, right index finger reinforces strike **("shaking off blood")**

Technique 11: opponent @ 9:00

Tip right end of staff to ground. Look left. Small left step out into left glass horse with right Saht Gwan, right index finger reinforces strike: left hip is third point of contact. **(defensive block against strike)**

*Closing Salute (this should be one fluid movement)* **(offensive or combined offensive and defensive strikes)**

Maintain left glass horse stance facing 9:00. Slide right hand to end of staff, right index finger reinforcing strike. Bring right hand down to right hip as left hand comes over top, striking opponent second time. Right downward strike. Wrap large end of staff around back and over left shoulder with right hand. Grasp staff with left hand and turn towards 12:00.

Option 1: To end form at this point: right cat stance with staff vertical in left hand. Step left foot together to right, right hand vertical at chest. Bow.

Option 2: Continue with side B (left side) of form.

**Side B (Left side of form)**

Technique 1: opponent @ 10:30

Step left into horse stance facing 12:00. Curl staff to chest level: left strike to 10:30, left index finger reinforcing strike: right hip is third point of contact

Technique 2: opponent @ 7:30

Still in horse stance facing 12:00 Curl staff to chest level: left strike towards 7:30, left index finger reinforces strike, use waist turn for power: left hip is third point of contact.

Technique 3: opponent @ 9:00

In horse stance, curl staff to chest level, left downward block parallel to ground, left index finger reinforcing strike.

Raise staff up to chest, left corkscrew poke to opponent's throat, left index finger reinforcement.

Re-chamber to chest, second left downward block parallel to ground, left index finger reinforcement.

Technique 4: opponent @3:00

Right glass horse stance with left Saht Gwan, left index finger reinforcement.

Shift back into left cat stance with right "C" block (clockwise from low to high), both hands grasping, palms down.

Step forward into right glass horse stance with left waist strike, both hands closed grasp.

Shift back into left cat stance with vertical preparation. Right downward strike parallel to ground, both hands closed grasp.

Technique 5: opponent @ 4:30

Step right foot towards 6:00 into right glass horse with left Saht Gwan, left index finger reinforcing.

Technique 6: opponent @ 3:00

Overhead block in horse stance, left index finger reinforcing.

Technique 7: opponent @ 12:00

Left helicopter strike

Technique 8: opponent @ 4:30

Shift into right glass horse stance with left low block.

Jump (left, then right foot). Left Saht Gwan in right glass horse stance.

Step left foot up to right. Left "C" block (clockwise top to bottom), left downward strike.

Step out left into horse stance with left corkscrew poke.

Second left downward block.

Technique 9: opponent @ 7:30

Left Saht Gwan in right glass horse stance.

Cross in front with left foot into twisted horse with right upward strike under opponent's chin, staff on left shoulder.

Unwind stance into horse stance facing 12:00 with left low strike to opponent's leg.

Technique 10: opponent @9:00

Step right foot into glass horse towards 12:00 with left Saht Gwan towards 9:00.

Raise staff up to chest. Step left foot up to right. Left "C" block (clockwise from top to bottom).

Raise staff up to chest. Left downward strike parallel to ground.  
Raise staff up to chest. Step out left into horse stance with left corkscrew poke to opponent's throat.  
Second left downward strike parallel to ground.

Technique 11: opponent @ 3:00

Shift into right glass horse stance with left Saht Gwan.

*Closing Salute:* Maintain right glass horse stance: right downward strike, left downward strike. Left wrap around back and over right shoulder. Grasp with right hand. End with staff vertical in left cat stance. Step back right, then left, to place feet together. Left hand vertical, chest level. Bow

## Double End Staff (12/07/15)

### Basic Staff Set

From Chinese system: Choy Li Fut (Northern style set)

Weapon: Waxwood lightweight Chinese style staff (6 foot) with tapered end

### Recent history of form:

With the encouragement of Professor Coleen Gragen, Double End Staff was introduced to Hand to Hand in 1997 by Sifu Sonya Richardson and Sensei Caroline King. The form was taught to them by their Kenpo Karate instructor, Professor Gloria Boldizar, who learned it as a training exchange from Sifu Terry Neil.

### General principles of the form:

1. Consider the weapon as an extension of your body.
2. Unless noted otherwise, both hands are in a closed grip.
3. Maintain 3 points of contact with most strikes (2 hands and one area on the body). Use the body and momentum as sources of power for strikes.
4. When a change of stance is indicated, the stance and strike/block occur simultaneously.
5. Maintain trunk aligned over legs (upper body over lower body). Bend knees to deepen stances, rather than compromising structure by bending at waist.
6. Directions are given in reference to a clock. You are the center of the clock, initially facing 12:00. The clock remains stationary while you step toward different directions.

### Start this series with body facing 12:00

#### Opening Salute

1. Feet together. Staff vertical in left hand, small end of staff up, right hand vertical at chest. Small bow.
2. Low side kick with sole of right foot to spin staff 1 revolution.

#### Opponent @ 9:00

3. **Rooftop block** to 9:00 in right reverse glass horse, right hand high, left lower

#### Opponent @ 3:00

4. **Downward strike/block to ground** in right glass horse stance: staff on right hip, left hand forward

#### Opponent @ 9:00

5. **Downward strike/block to ground** in left glass horse: left hip is third point of contact, right hand forward

6. Cross right foot in front in **twisted horse** stance with vertical preparation (transitional movement, right hip is third point of contact)
7. **Downward strike parallel to ground in twisted horse** stance (right hip is third point of contact)
8. Step through left into horse stance, with **medium reverse “C” block (low to high counter-clockwise)** (right hip is third point of contact)
9. Transition to **waist strike with shift into left glass horse** stance (left hip is third point of contact)

Opponent @ 12:00

10. **Left foot steps back towards 6:00** into right glass horse with **vertical block** (right hand high)
11. **Right foot shifts back towards left** foot for awkward stance (heel up and knee turned in towards left leg) with **vertical block** (small end of staff up, left hand high)
12. Right foot steps forward **with small shuffle** into side facing horse stance (body open to 9:00) for right **medium reverse “C” strike (counter-clockwise)** into opponent’s left temple (chest is third point of contact)
13. **Shuffle** forward in horse stance with **small clockwise strike** to opponent’s **right temple** (chest is third point of contact)
14. **Shift into right glass horse stance with poke to throat (no shuffle here,** chest is third point of contact)
15. Cross **right foot in front towards 6:00 in twisted horse** stance with vertical block to 12:00 (left hand high, small end of staff up)
16. Maintain staff contact on chest; pivot on balls of feet and unwind stance into **left glass horse facing 12:00 with downward strike to ground** (left hip is third point of contact at end of downward strike)
17. Slide end of staff backwards; right hand to right hip for **vertical preparation. Step left foot back to right,** body facing 3:00
18. **Left foot steps to 9:00, into right glass horse** stance with **horizontal downward strike parallel to ground** to 12:00 (right hip is third point of contact)

Opponent @7:30

19. Vertical preparation with left hand high. **Sweep staff** over ground from 12:00 to 7:30. Simultaneous **right foot adjustment through center to 7:30.** Stance ends in **right glass horse stance** facing 7:30
20. **Poke to throat towards 7:30** in right glass horse (staff under left elbow)

Opponent @12:00

21. **Right foot retreats to left** and hips turn toward 12:00. **Step right** foot to 12:00: **right glass horse** stance with **overhead block, parallel to ground**
22. Left foot steps up to meet right foot and **out to horse stance** with small **reverse “C” (clockwise redirection)**



23. Subtle **left strike backwards towards 9:00 (temple level) in left glass horse stance**. **Right foot crosses toward 9:00 in twisted horse stance Unwind facing 6:00 with right strike to temple**. Continue with **left foot crossing behind into twisted horse. Unwind into horse stance facing 12:00 with left strike to temple**. **Right foot crosses towards 9:00 into twisted horse stance. Unwind facing 6:00 with right strike to temple**. (These can be done with a jump spin as well.)

Opponent @ 9:00

24. Look to 9:00. Evade strike by shifting into **left side drop stance with downward press onto ground**
25. Cross **right foot in front towards 3:00 into twisted horse with vertical shield to 9:00 (left hand high)**
26. Unwind and shift into left glass horse with **waist strike to 9:00 (left ribs are third point of contact)**

Opponent @ 4:30

27. **Vertical shield with right hand high. Right crane stance with spin to 3:00 (shield left leg during spin)**
28. **Left foot steps towards 4:30 into left glass horse stance with left strike to temple (staff at right hip), right upper cut to groin (staff outside right forearm)**
29. **Right foot steps to left. Right vertical block to 4:30 with left hand high**
30. **Right foot retreats back to left glass horse facing 4:30 with left strike to temple (left forearm reinforces strike, both arms shoulder level)**

Opponent @ 6:00

31. Shift to **right glass horse stance towards 9:00 with downward strike parallel to ground (right hip is third point of contact, left hand forward, striking towards 6:00)**
32. Shift into left glass horse to 3:00 with **downward strike parallel to ground (left hip is third point of contact)**
33. **Right foot steps in to meet left and steps forward to 6:00 into right glass horse with downward block/strike to ground (left elbow on inside left index finger reinforcement, left hip is third point of contact)**

Opponent @ 3:00 (use left index finger reinforcement grip for this series)

34. Maintain right glass horse stance, **left low block/strike (chest is third point of contact, left index finger reinforcement)**
35. Step **left foot forward to meet right foot with reverse "C" (clockwise redirect bottom to top, chest is third point of contact, left index finger reinforcement)**
36. Raise staff up chest level, **downward strike parallel to ground with feet together (left index finger reinforcement)**

37. Raise staff up chest level, **left foot moves** toward 3:00 into **horse stance with corkscrew poke** towards 3:00 (chest is third point of contact, **left index finger reinforcement**)
38. Re-chamber staff to own chest, **downward strike parallel to ground (left index finger reinforcement)**
39. Evade low attack by **retreating into right cat stance with left low staff sweep** (sweep on left side of body, **left finger reinforcement**)
40. Left foot steps forward into **left glass horse with downward strike to ground**, left elbow on inside of staff (left hip is third point of contact, **left finger reinforcement**)
41. **Switch back to closed hand grip**. Look over left shoulder. **Vertical shield with right hand high. Spin in left crane stance**. Stop spin once facing 12:00 (shield right leg during spin)

Opponent @ 12:00

42. Step down with right leg into horse stance with **downward strike parallel to ground**
43. Raise staff up to chest level, **corkscrew poke to throat** in horse stance
44. Raise staff up to chest level, **downward strike parallel to ground** in horse stance
45. **Left foot** evades by stepping to **right foot**. **Left low staff sweep**
46. Left foot retreats towards 9:00 into **right glass horse** with downward **strike parallel to ground** (right hip is third point of contact)
47. Shift into **left glass horse** with **crossing strike** to shoulder level (left forearm and left hip are third points of contact)
48. Shift into **horse stance** with **right and left cross strikes** to temples (these are rapid strikes, forearms are third points of contact)

Opponent @ 3:00

49. Right hand palm up. Shift into **right glass horse** with **helicopter strike** to temple (right elbow inside staff, **right index finger reinforcement**)
50. **Left front thrust kick**
51. **One full vertical staff twirl** on right side of body. End twirl with **right upper cut** to chin (right shoulder is third point of contact, **closed hand grip**) with **left step forward into twisted horse**.
52. Cross **right foot** in front towards 3:00 into **twisted horse**. **Unwind to horse** facing 12:00 with **downward strike parallel to ground**
53. Drunken Monkey sequence: maintain **horse stance** with **right low block (right index finger reinforcement)**. Cross **right foot** in front toward 9:00 into **twisted horse** with **circular re-direct counterclockwise (right index finger reinforcement)**. **Left foot circles around right foot and steps toward 3:00 in twisted horse**. **Right foot steps toward 3:00 shifting into horse stance with corkscrew poke to throat toward 3:00 (right index finder reinforcement)**

Opponent @ 9:00

54. **Staff sweeps** along ground from 3:00 counterclockwise to 6:00 with shift from horse facing 12:00 into right cat stance facing 9:00 (closed hand grip)
55. **Figure 8 move** with right hip **downward strike** and then behind the back. Large end of staff comes over right shoulder (**right index finger reinforcement to guide staff**)
56. **Downward press to ground** with **left side drop** stance
57. **Upward (Tiger) strike** to groin towards 9:00, still in **left side drop stance** (**right index finger reinforcement**)

Opponent @ 10:30 (use right index finger reinforcement grip for this series)

58. Maintain **left side drop stance, block to 10:30** (chest is third point of contact, **right index finger reinforcement**)
59. Stand up into **left crane stance** with **small circular clockwise redirect** (chest is third point of contact, **right index finger reinforcement**)
60. Right foot steps down towards 12:00 into right glass horse with **small semi-circular twirl (counter clockwise) ending in strike to temple** to 10:30 (chest is third point of reinforcement, **right index finger reinforcement**)
61. Semi-circular twirl clockwise to tuck large end of staff under right arm (**right index finger reinforcement**)

Opponent @ 7:30 (use right index finger reinforcement grip for this series)

62. Unwind staff from right armpit, **low staff sweep clockwise to 7:30**
63. Shift into **right crane stance** facing 6:00 with **circular re-direct, clockwise** (chest is third point of contact, **right index finger reinforcement**)
64. Step left foot forward towards 6:00 into **left glass horse** with **right Saht Gwan strike** to temple (left hip is third point of contact, **right index finger reinforcement**)
65. **Right foot moves up to meet left foot** with **reverse "C" re-direct** (counter-clockwise top to bottom, **right index finger reinforcement**)
66. Raise staff up chest level. Step out right towards 9:00 into horse stance (facing 6:00) with **downward strike, parallel to ground** (**right index finger reinforcement**)
67. Raise staff up chest level, **corkscrew poke to throat** (chest is third level of contact, **right index finger reinforcement**)
68. Raise staff up chest level, **downward strike parallel to ground** (**right index finger reinforcement**)

Opponents @ 9:00 and 3:00: Twirling Series (return to closed hand grip)

2.5 total body turns

Though twirl is overhead, transitional moves go under right arm

69. Left foot crosses behind towards 9:00 into twisted horse with **two handed overhead staff twirl, parallel to ground**. Rotate body until facing 6:00 again.

70. Right foot crosses in front into horse with **two handed overhead staff twirl**. (Unwinding to 6:00)
71. Left foot crosses behind toward 9:00 into twisted horse with **two handed overhead staff twirl**. Rotate body until facing 6:00 again.
72. Right foot crosses in front into horse stance with two handed overhead staff twirl
73. Left foot crosses behind, shift into **left glass horse** stance **facing 9:00** with **poke** to throat (staff under right armpit)
74. Shift to **right glass horse** stance with **poke** to throat towards 3:00 (staff under left armpit)

Closing Salute facing 12:00

75. **Fold staff back** towards 9:00 with both hands (**or use 2x, two-hand vertical twirl: 1x on right side of body and 1x on left side of body**) as left foot comes back to right in **right crane stance**
76. Maintain right crane stance, **staff is vertical in left hand, presented forward to 12:00 with right hand chamber**
77. **Step back left with right Chinese palm heel**
78. **Step right foot back to meet left foot**, pull right hand vertical to chest
79. **Small bow**

# Punch Attacks and Grab Arts



## Self Defense Targets and Practice Contact Levels

**Contact Level Definitions:** “Level 1, 2, and 3” will vary per partner and target.

- **For all contact levels:** Demonstrate good body alignment, weapon formation and intention.
- **No Contact:** Target, but do not make any contact.
- **Level 1 Contact:** Light or touch contact only.
- **Level 2 Contact:** Medium/moderate contact, as defined by recipient.
- **Level 3 Contact:** Heavy contact, as defined by recipient: the most contact she/he can safely tolerate for a few repetitions.
- **Note:** Generally, we do not intentionally practice level 3 contact to self defense targets on each other, as strikes have the potential to cause damage. We do practice all levels into target pads.

### **Primary Targets:**

- Areas that will likely cause at least temporary disablement:
  - Eyes, throat, knees, groin

### **Secondary Targets:**

- Any region that might cause damage or pain, for example:
  - Ear, filtrum or bridge of nose, temple, chin, clavicle, neck, spine, ribs, kidney region, shins, top of foot, Achilles tendon, nerve strikes to arms, legs, inner thigh, etc

### **Practice Contact Levels:**

**Target, but no contact to:**

- Eyes
- Throat: **Exception: brown/black belts level 1 contact**
- Ears: **Exception: brown and black belts level 1 contact**
- Nose: **Exception: brown and black belts level 1 contact**
- Temple: **Exception: brown and black belts level 1 contact**
- Spine: **Exception: brown and black belts level 1 contact**
- Neck: **Exception: brown and black belts: level 1 to sides, but not back**

**Level 1** (light or touch) contact for **PURPLE belts and above**, white and orange belts at discretion of instructor

- Kidney region
- Groin
- Knees
- Shins
- Top of foot

**Level 2** (medium) contact for **all belt levels** to:

- Ribs
- Clavicle
- Sternum
- Solar Plexus
- Flank (sides of trunk)
- Nerve strikes to arms and legs

## Kajukenbo Punch Attacks (updated 03.02.10)

*Unless otherwise noted, the attacker (Uke) steps in with a left lead and punches with the right to the face. Instructions for attackers are in italic font.*

- 1A. Evade left into left forward stance with left brush block, right outward block, right front snap kick to the groin. Shift to right tiger stance with left bottom fist to the radial nerve (just below the elbow). Right reverse punch to the temple. Cover back.
- 1B. Evade left into left forward stance with left brush block, right outward block, right front snap kick to the groin. *Attacker throws a second (left) punch.* Shift to right tiger stance with left bottom fist to the radial nerve (just below the elbow). Shift to left tiger stance with right full twisting punch (slightly round path) to the jaw. Right short chop to throat. Cover back.
- 2A. Evade left into left forward stance with left brush block, right outward block, right front snap kick to the groin. Shift to left cat stance with right back knuckle rake down the arm, left hand brushes down attacker's arm to control. Right back knuckle strike to the temple. Cover back.
- 2B. Evade left into left forward stance with left brush block, right outward block, right front snap kick to the groin. *Attacker throws a second (left) punch.* Shift to left cat stance as left hand brushes second punch down. Right back knuckle strike to filtrum of nose. Step right into forward stance with right elbow smash to temple. Cover back.
- 3A. Simultaneous right front snap kick to the groin, left brush block to forearm, right bottom fist under bicep (nerve strike). Right hand grabs the wrist, left hand grabs behind the shoulder. Right toe out heel kick (thrust) into attacker's left inguinal groove with simultaneous pull toward own right hip, destabilizing attacker's balance. Pivot on the left leg into side facing horse stance, throwing attacker to the ground. Cover back.
- 3B. Simultaneous right front snap kick to the groin, left brush block to forearm, right bottom fist under bicep (nerve strike). Right hand grabs the wrist, left grabs behind the shoulder. Right toe out heel kick (thrust) into attacker's left inguinal groove with simultaneous pull towards own right hip, destabilizing attacker's balance. Pivot on the left leg into side facing horse stance, throwing attacker to ground. Jumping cross-over, step out right into horse stance with back fist strike to the base of the spine (tail bone). Shuffle in horse stance with back fist strike to the base of the attacker's head. Shift into right glass horse, left hand grabs the hair and pulls the head up, shift hips toward left with right reverse punch to the temple. Throw the face to the ground. Jump toward head with right roundhouse kick to the temple. Cover back.



- 4A. Simultaneous left brush block, right front snap kick to the groin and right bottom fist strike under the bicep (nerve strike). Left hand grabs the wrist, right hand grabs the shoulder. Step down with the right leg and through with the left leg until you are in left forward stance with your hips next to the attacker's. Right forearm presses uke's chest, off-balancing attacker. Right leg sweeps out the attacker's right leg (mid-calf to mid-calf contact). Right step back into horse stance, pull the falling attacker in until the neck is locked against your left leg. Right hand grabs wrist, pinning the forearm against your thigh, left hand palm up under the elbow. Break the elbow. Left bottom fist to the rib. Switch grab to left hand. Left Ch'aun Fa drop stance with right bottom fist strike to the sternum. Cover back.
- 4B. Same as 4A through the sweep. Step back into left forward stance, locking uke's shoulder, press forward, rolling attacker's body onto his side. Apply wrist lock with both hands. (May be appropriate to reinforce shoulder lock with own left knee.) Right front thrust kick to the spine. Right axe kick to the solar plexus. Step right into twisted horse stance under uke's neck, trapping head. Right shoulder dislocation (right hand presses attacker's elbow). Right back fist to the ribs. Left side stomp kick across the face, stepping into horse stance. Cover the eyes with the left hand, right reverse punch to the face. Cover the eyes. Cover back.
- 5A. Evade by stepping into left forward stance, left brush block, right outward block. Right hand grabs the wrist. Pull left leg into the right then step in between attacker's legs into horse stance while pulling the attacker off center: simultaneous left bottom fist strike to the solar plexus. Left hand grabs the wrist. Step back left into right forward stance and internally rotate the arm, locking uke's elbow. Shuffle forward if needed, side facing horse stance with right circling bottom fist to the elbow. Right short chop to the neck. Grab behind the shoulder. Step back into left forward stance and pull the attacker off balance. Right front snap kick to the solar plexus. Step back right and turn the hips to right while pushing down on the shoulder and raising the wrist. This will send the attacker into a left shoulder roll. Cover back. (Advanced variation: include elbow smash to the face with uke off-balance.)
- 5B. Same as 5A but stay with the attacker as he falls, landing on top of him (modified front fall position) with right forearm smash to the throat. Front roll over uke to escape. Cover back. (Advanced variation: include elbow smash to the face with uke off-balance.)
- 6A. Step out left into horse stance, right open hand upward block. Hook your wrist around the punch and redirect it across your body as you pivot into left glass horse stance. Pivot to right glass horse stance with right eye rake, left spear hand to the throat. Pivot to left glass horse stance with right "V" hand strike to eyes. Right roundhouse kick to the head (or ribs). Cover back.

- 6B. Step out left into horse stance, right open hand upward block. Redirect the arm across your body and trap it with left snake under your left arm as you shift into left cat stance. Right bottom fist to the floating rib. Right short chop to the throat. Circle arms behind back, right hand pulls the attacker down to meet a right knee strike to the solar plexus with simultaneous left palm heel strike to the spine, completing compression strike (left palm heel is directly opposite the solar plexus). Drop back into left cat with right elbow strike on the spine. Cover back.
- 7A. *Uke: full twisting punch to the sternum*  
Empty into left cat stance with double palm heel strikes to the wrist (left on top). Pivot to right cat stance, lock wrist with left fan hook, right bottom fist rake to the ribs (palm up). Right front snap kick to the groin. Step down into left cat stance. Right bottom fist to the bicep, right short chop to the throat. Step out into right extended forward stance (and possible left 2<sup>nd</sup> step forward) with fan-hook take down. Left hand throws the attacker's hand towards his own groin, right back fist to the temple. Cover back.
- 7B. *Uke: full twisting punch to the sternum*  
Empty into left cat stance with right peacock block into two-handed wrist grab (right hand on top). Pivot into right cat stance, left bottom fist rake to the ribs (palm down). Swing arm up towards own left hand for two-handed wrist grab (left hand on top), twisting (internally rotating) and locking the arm. Right front snap kick to the groin. Step down into horse stance with right forearm strike deep into the shoulder joint to dislocate it. Right back fist to the temple. Pivot to right glass horse stance with left full twisting punch to the temple. Left side stomp kick to the knee. Cover back.
- 8A. *Uke punches to face*  
Evade by stepping into left forward stance, left brush block, right full twisting punch to the solar plexus. Right up-vertical punch to the solar plexus. Shift to left chu'an fa stance with right whipping hand strike to the groin. Right arm circles behind the back and pulls the attacker down to meet a right knee strike to the solar plexus with simultaneous left palm heel strike to the spine, completing compression strike (left palm heel is directly opposite the solar plexus). Drop into left cat stance with right short chop to the back of the neck. Cover back.  
\*Advanced variation: Substitute left brush block downward, right dropping punch into sternum for opening block and counter. (Uke punches to the sternum.)
- 8B. *Uke punches to face*  
Same as above through the whipping hand strike. Horse stance facing the attacker's right side, double roundhouse punches to the spine and solar plexus. Right arm circles behind the back and pulls the attacker down to meet a right knee strike to the solar plexus with simultaneous left palm heel strike to the spine, completing compression strike (left palm heel is directly opposite the solar plexus). Sink into right forward stance with double Chinese palm heel strikes to the kidney and ribs. Cover back.  
\*Advanced variation: Substitute left brush block downward, right dropping punch into sternum for opening flock and counter. (Uke punches to the sternum.)

- 9B. Step forward into left forward stance, left upward block, right full twisting punch to the groin. *Attacker throws a second (left) punch.* Slight shuffle forward with left brush block, right back knuckle to the temple. Right short chop to the throat. Right roundhouse kick to the groin, shuffle forward slightly into left forward stance, right short chop to the throat. Grab the attacker above and below the right shoulder and throw attacker down as you step back right and turn your hips into right forward stance. Jumping left shin kick to the groin. Drop your left knee into the small of his back. Grasp head (eyes or under jaw) and lift head with both hands, compressing spine. Right reverse punch to the kidney. Jump toward head with a right roundhouse kick to the temple. Cover back.
- 10A. Drop under punch into left Ch'uan Fa drop stance, right vertical punch to the groin. Left brush block (vertical), right vertical punch to the solar plexus. Right step through the attacker's legs into forward stance with right elbow smash to the solar plexus. Left hand grabs behind the attacker's right thigh for take down. Pivot to horse stance and pull attacker in until the knee is locked across your legs. Right circling bottom fist strike to the side of the knee. Circular redirect to close attacker's legs. Cover back. (Advanced variation: left palm heel to solar plexus after first right vertical punch.)
- 10B. Drop under the punch into left Chu'an Fa drop stance, right vertical punch to the groin. *Attacker throws a second (left) punch.* Right ridge hand block, return hand across face with right eye rake (palm up). Pivot to right glass horse with left full twisting punch to the face. Left roundhouse kick to the head or ribs. Cover back.
- 11A. *Uke/attacker steps back into left forward stance. Left downward block. Right full twisting punch to the face.*  
Defender steps back into right side facing horse stance with right side to side punch chamber. Left figure four (full twisting punch to face) with right front snap kick to the groin. *Attacker throws a second (left) punch.* Step right foot down next to the left foot, left downward brush block (horizontal block). Step out left into forward stance with right full twisting punch to the face. Right side thrust kick to the solar plexus. Cover back.
- 11B. *Uke/attacker steps back into left forward stance. Left downward block. Right full twisting punch to the face.*  
Defender steps back into right side facing horse stance with right side to side chamber. Left open hand outward block with right spear hand to the throat, right front snap kick to the groin. *Attacker throws a second (left) punch.* Right foot steps down just behind the left with left downward brush block and grab wrist. Left side thrust kick to the ribs. Cover back.

- 12A. Evade punch by dropping into left Ch'uan Fa drop stance, right whipping hand strike to the groin. Left cat stance with double full twisting punch to the solar plexus. Right step through the attacker's legs into forward stance. Right elbow smash to solar plexus with simultaneous left hand grab and pull behind attacker's right thigh for take down. Shift into horse stance, pulling leg in until uke's knee is locked across your legs. Right circling Chinese palm heel strike to the side of the knee. Circular redirect to close attacker's legs. Cover back.
- 12B. Evade punch by dropping into left Ch'uan Fa drop stance, right whipping hand strike to the groin. Left cat stance with double full twisting punch to the solar plexus. Both hands grab behind attacker's thighs, pull in as you head butt his solar plexus for a take down. Hold onto legs as uke falls and slide grip down to ankles. Right heel stomp to groin. Throw legs to one side and cover back to opposite side.
- 13A. Evade by stepping into left forward stance, left brush block, right bottom fist rake through ribs (palm up). Right bottom fist rake through the ribs (palm down). Right elbow smash through the ribs. Right front snap kick to a second attacker, right short chop to the back of the first attacker's neck.
- 13B. Evade by stepping into left forward stance, left brush block, right bottom fist rake through ribs (palm up). *Attacker throws a second (left) punch.* Shift into right forward stance with double forearm block. Step forward left (toward attacker) into forward stance with right hook punch to the solar plexus and left forearm strike to the throat, right upper cut under the chin. Right side stomp kick to the back of attacker's right knee. (*Attacker goes down to knee.*) Right back fist to the base of the skull. Cover back.
- 14A. Simultaneous left brush block, right rising punch under bicep (nerve strike), right front snap kick to groin. Left cat stance as left hand brushes punch down, right Chinese palm heel strike to the clavicle. Cover back.
- 14B. Simultaneous left brush block, right rising punch under bicep (nerve strike) and right front snap kick to groin. *Attacker throws a second (left) punch.* Drop into left cat stance with right ridge hand block, return hand across face with right eye rake. Shift to horse stance with right elbow strike to solar plexus. Shift to left cat stance with left bear claw to eyes, right back knuckle strike to nose. Right side thrust kick to solar plexus. Cover back.
- 15A. Step out left into horse stance with right open hand upward block. Redirect punch across body, catch and hold in left hand, shifting into left glass horse stance. Right roundhouse punch to temple, right roundhouse kick to temple or floating rib. Cover back.

- 15B. Step out left into horse stance with right open hand upward block. Redirect punch across body, throwing it away with shift into left glass horse stance. *Attacker throws a second (left) punch.* Shift into right glass horse stance with right outward arc block and simultaneous left roundhouse punch to temple. Left roundhouse kick to temple or floating rib. Cover back.
- 16A. Drop into left cat stance with left open hand upward block, grabbing wrist, and right full twisting punch to groin. Shuffle in with right knee strike to groin and right upper cut under chin. Drop into left cat stance with right hook punch under bicep (nerve strike). Grab wrist with both hands and step (180 degrees) counterclockwise under uke's arm, into left forward stance facing attacker. *Uke cover face.* Right front snap kick to face. Cover back.
- 16B. Drop into left cat stance with left open hand upward block, grabbing wrist, and right full twisting punch to groin. *Attacker throws a second (left) punch.* Simultaneous right ridge hand block and right knee strike to groin. Drop into left cat stance with right hook punch under bicep (nerve strike). Turn 180 degrees, placing right foot between attacker's feet. Move left foot next to right foot. Slip right arm under attacker's arm, grabbing under shoulder. Grab uniform at upper arm with left hand. Bend knees, place hips under attacker's and slightly outside of uke's hips. Straighten knees and throw directly over shoulder, maintain hold on arm and pulling up to control throw. Right front thrust kick to spine. Cover back.
- 17A. Evade by stepping into left forward stance with left brush block, right outward block. Sticking wrist to punching arm, circle right arm 360 degrees clockwise. Right arm circles behind the back and pulls attacker down into right knee strike to solar plexus with simultaneous left palm strike to spine, completing compression strike. Drop into left cat stance with right short chop to back of neck. Cover back.
- 17B. Evade by stepping into left forward stance with left brush block, right outward block. *Attacker throws a second punch (left) punch.* Shift into right forward stance with right outward arc block, catching and trapping wrist, simultaneous left vertical punch to solar plexus. Left roundhouse kick to groin. Step through into left forward stance (underneath attacker's arm) with left elbow smash to floating rib. Transfer attacker's wrist to left hand, applying fan hook lock. Stepping into left forward stance, turn body under uke with right elbow strike (back of elbow) to floating rib. Right forearm bar (press with rotation on attacker's tricep), forcing attacker to ground, face down. Control uke by locking shoulder, elbow and wrist. Cover back.
- 18A. (*Uke may throw right hook punch or right full twisting punch to solar plexus.*) Drop into left cat stance, right palm heel block. Hold punch down with left hand, shuffle in with right spear to eye or throat (palm up) and right front snap kick to groin. Cover back.

- 18B. (*Uke may throw hook punches or full twisting punches to solar plexus.*) Drop into left cat stance with right palm heel block. *Attacker throws second (left) punch.* Right palm heel block, hold punch with left hand, shuffle in with right spear to eye or throat (palm up) and right front snap kick to groin. Drop into left cat stance with double ear slaps, pull head down into right knee strike. Place hands on back of attacker's neck in palm heel position, step back right into left forward stance, press/force head down to floor. Cover back.
- 19A. (Start close in.) Step back into left forward stance with left upward block turning into wrist grab, right chamber. Right tiger claw to throat with simultaneous right step in behind attacker's rear leg. Force attacker's chin up, shift into left Chu'an Fa for takedown. (Use small circle to control uke's fall). Right tiger claw to attacker's right arm: nerve strike with right thumb into armpit, index and middle finger into pectoralis muscle. Cover back.
- 19B. (Start close in.) Step back into left forward stance with left upward block. *Uke throws a second (left) punch.* Shift to left cat stance with left downward palm heel block. Step right foot forward and out, shift to left forward stance with right bottom fist strike to tricep. Pull back with right hand on shoulder as you sweep attacker's left leg forward with right foot. Step right into horse stance with right back fist strike to temple. Cover back.
- 20A. *Uke punches or thrusts a knife to solar plexus.* Empty into left cat stance with a left brush block, grabbing wrist. Right one-knuckle punch to back of hand. Shift 180 degrees into right cat with circling bottom fist to bicep, right short chop to throat. Right upward forearm strike under tricep, grasping wrist. Use figure 4 lock on shoulder for takedown. Disarm uke and cover back.
- 20B. Empty into left cat stance with left brush block. *Uke throws a second (left) punch or thrusts with a knife to the solar plexus.* Right knife hand block, grabbing wrist. Left round house kick to groin. Left upward forearm strike under tricep, grasping wrist. Figure 4 lock on shoulder for takedown (as in 20A). Disarm and cover back.
- 21A. Left side drop to ground with right drop kick (side thrust kick) to groin or floating rib. Get up and cover back. \*Variation: jumping right side thrust kick with left side drop to ground.
- 21B. Right side drop to ground with left drop kick (side thrust kick). Hook left leg behind attacker's front leg and scissor kick for takedown. Roll onto left side with right round house kick to temple. Front roll away from uke into standing cover. \*Variation: jumping left side thrust kick with right side drop to ground.

## Kajukenbo Grab Arts

### Grab Arts 1- 9: attacker grabs onto lapels with both hands

1. Simultaneous step back right into forward stance with double palm heel strikes under elbows. Grab elbows, press thumbs into radial arm nerves. Lift attacker's elbows up and rotate arms out to jam shoulders. Right front snap kick. Push attacker away through jammed shoulders. Return to left forward stance.
2. Simultaneous step back right into forward stance with double palm heel strikes under elbows. Grab elbows, press thumbs into radial arm nerves. Lift attacker's elbows up and rotate arms out to jam shoulders. Right front snap kick, kicking leg stays up. Break grab by circling both hands through center and to outside. Step forward into right forward stance, pushing attacker up and out.
3. Clasp hands together above head and step back left into forward stance. Shift into horse stance on 45° angle while pulling arms down, trapping opponent's forearms or breaking grab. Shift hips forward with eight knuckle punch to face.
4. Step back left with simultaneous left bottom fist to opponent's right forearm and right upper elbow block. Shift weight forward with right back fist to bridge of nose.
5. Step out right 90 degrees into right Chu'an Fa drop stance with left forearm strike to attacker's left forearm, (elbow between opponent's arms), left hand pins uke's wrist. Pivot into left Chu'an Fa drop stance with right bottom fist to biceps, right chop to throat. Step back left into side facing horse stance with right inward block to clear grab.
6. Step out right 90 degrees into right Chu'an Fa drop stance. Left forearm strike to attacker's left forearm (elbow between opponent's arms), left hand pins wrist. Pivot into left Chu'an Fa drop stance with right rising punch under biceps (nerve strike), right bottom fist to ribs. Step back left into side facing horse stance with right inward block to clear grab.
7. Step out right 90 degrees into right Chu'an Fa drop stance with left forearm strike to attacker's left forearm (elbow between opponent's arms), left hand pins attacker's left wrist and grabs for wrist lock. Pivot into left tiger stance, maintaining wrist lock, with right circling bottom fist to elbow. Step right into side facing horse stance, pressing hip into attacker's armpit. Step forward right, pushing attacker down and out to ground. Release.

8. Step out right 90 degrees into right Chu'an Fa drop stance with left forearm strike to attacker's left forearm (elbow between opponent's arms), left hand pins attacker's left wrist and grabs for wrist lock. Pivot into left tiger stance, maintaining wrist lock, with right circling bottom fist to elbow. Step right into side facing horse stance, pressing hip into attacker's armpit. Right back knuckle to temple, right elbow strike to spine. Maintaining wrist lock, grab shoulder, step forward right, step forward left to take attacker down. Right knee on elbow to control or break.
9. Pivot right into right Chu'an Fa drop stance with left open hand inward block against grab, trapping hand against own body. Pivot into left tiger stance, right hand circles under grab, traveling upward. At highest point of circle, turn body 90 degrees. Use right hand to pull attacker down into right knee strike to the solar plexus with simultaneous left palm strike to spine, completing compression strike. Right chop to back of neck.

**For grab arts 10 and 11, the attacker stands in back, shoulder distance away. Attacker grabs right shoulder with his left hand and punches right.**

10. Step back right into right forward stance (turning to face opponent) with right outward block, right inward block. Shift to horse stance with right bottom fist to groin. Shift to left cat stance with left bear claw to face, right back knuckle to filtrum of nose.
11. Step back right into right forward stance (turning to face opponent) with right outward ridge hand block, raking eyes. Right open hand extended inward block back across face, raking eyes. Shift back into left cat stance, drawing hands into center. Step forward right into right forward stance with right Kenpo punch.

**For grab arts 12 through 15, the attacker uses a rear bear hug, pinning arms. Uke loosens grab slightly following foot stomp to top of foot.**

12. Right foot stomp to top of foot. Sink as you step out left into horse stance with double full twisting punches. (Continue movement by pushing arms up and out while pressing rear-end back to break grab.) Simultaneous right rear elbow to solar plexus and left full twisting punch to face in right Chu'an Fa drop stance. Step forward left, turn 180 degrees into right forward stance with right back fist to temple. Left front snap kick to groin. Step down left into forward stance with left full twisting punch to face, leaving punch in place to block attacker's vision. Left step up side thrust kick.



13. Right foot stomp to top of foot. Sink as you step out left into horse stance with double full twisting punches. (Continue movement by pushing arms up and out while pressing rear-end back to break grab.) Simultaneous right rear elbow to solar plexus and left spear hand strike to eyes in right Chu'an Fa drop stance. Step forward left, turn 180 degrees into right forward stance with right eye rake. Left full twisting punch to face. Leave punch in place to block attacker's vision. Left front snap kick to groin. Step down into left forward stance. Right full twisting punch with shuffle step (bringing right foot forward). Left full twisting punch while stepping forward into left forward stance. Leave punch in place to block attacker's vision. Left step up side thrust kick.
14. Right foot stomp to top of foot. Step out left into horse stance with double full twisting punches. (Continue movement by pushing arms up and out while pressing rear-end back to break grab.) Simultaneous right rear elbow to solar plexus and left full twisting punch to face in right Chu'an Fa drop stance. Right bear claw to groin. Grabbing groin, pull into peacock with left step forward into forward stance. Right back thrust kick to body or face.
15. Right foot stomp to top of foot. Step out left into horse stance with double full twisting punches. (Continue movement by pushing arms up and out while pressing rear-end back to break grab.) Simultaneous right rear elbow to solar plexus and left full twisting punch to face in right Chu'an Fa drop stance. Left hand slides down uke's right arm and grabs wrist. Right arm circles under opponent's right arm, compressing it between your forearm and biceps. Right foot steps next to uke's foot to trap. Move hips right, under and slightly outside uke's. Shift to left Chu'an Fa drop stance, throwing attacker over right hip. Right stomp kick to upper ribs. **(Be very careful of your own right knee during throw. You must drop into left Chu'an Fa to protect your knee.)**

## **Kajukenbo Grab Arts 16-21 (9/28/2015)**

Grab Arts 16-21:

Performed against 2 assailants/attackers: Uke #1 puts on a bear hug from the rear; uke #2 steps forward left and throws a right full twisting punch from the front

Grab Art 16:

Simultaneous left upward block (to front/attacker #2), right elbow strike to solar plexus (to rear/attacker #1)

Right bottom fist to groin (to rear/attacker #1)

Right rising punch under chin (to front/attacker #2)

Left full twisting punch to (right) brachial plexus (to front/attacker #2)

Right full twisting punch to (right) brachial plexus (to front/attacker #2)

Right Chinese palm heel to (right) brachial plexus (to front/attacker #2)

Right front snap kick (to front/attacker #2)

Right back thrust kick (to rear/attacker #1)

Cover back.

Grab Art 17:

Simultaneous left upward block (to front/attacker #2), right elbow strike to solar plexus (to rear/attacker #1)

Right bottom fist to groin (to rear/attacker #1)

Right back knuckle to face (to rear/attacker #1)

Right hook punch (to chin OR solar plexus) (to front/attacker #2)

Step to side of attacker; left arm around #2 assailant w/ right hook punch to solar plexus

Step left foot in front of attacker #2 into horse stance

Right knife hand strike to groin (attacker #2)

Use knife hand to lift partner into a horse stance throw (throw by rotating uke around your left leg)

Left side thrust kick to attacker #1

Cover back

Grab Art 18:

Simultaneous left upward block (to front/attacker #2), right elbow strike to solar plexus (to rear/attacker #1)

Right punch (to right brachial plexus) (to front/attacker #2), followed by shirt grab

Right back kick (to rear/attacker #1)

Right front snap kick (to front/attacker #2)

Throw front attacker into rear attacker, shifting to right forward stance with throw

Cover back

Grab Art 19:

Simultaneous left upward block (to front/attacker #2 + hold arm for takedown that occurs later), right elbow strike to solar plexus (rear/attacker #1)

Right bottom fist (to rear/attacker #1)

Right back knuckle (to rear/attacker #1)

Right short chop to right side of uke's throat (to rear/attacker #1)

Right long chop to left side of uke's throat (to front/attacker #2)

Step behind front attacker's right leg with your right leg for take down (similar to 4a sweep), breaking uke's arm over your right knee

Left side thrust kick to attacker #1

Cover back

Grab Art 20:

Simultaneous: cover and trap rear attacker's hands; maintain your left hand on their right hand AND turn left as punch happens, so rear attacker is hit in the face by the front uke's full twisting punch

Step out left into horse stance with right bottom fist to front attacker's ribs (right side of attacker #2's body)

Slip under rear attacker's right arm, step backward right into forward stance, locking uke's right elbow and shoulder

Right circling bottom fist to rear attacker's (attacker #1) right elbow

Right front snap kick to rear attacker's (attacker #1) solar plexus

Left side thrust kick to front attacker's (attacker #2) ribs

Cover back

Grab Art 21:

Trap hands of rear attacker with your hands.

Throw weight back onto attacker #1 (grabber) and block punch with a right inside or outside crescent kick

Right front snap kick to solar plexus of front attacker (without putting foot down following crescent kick)

Left front snap kick to solar plexus of front attacker

Shift weight forward (and rotate hips toward left) to throw rear attacker over right "shoulder" (side of your body) such that they will fall and roll into front attacker

Cover back

# Sparring



## **“Some Thoughts on Sparring”**

Sparring- such a petty little word for such a tremendous human experience – working together with another human being to retrieve your sleeping instincts while consciously creating new instincts by the power of your mind.

Helping each other learn to survive and flourish is something that would only be done between training partners who trust each other. Sparring is an act of solidarity.

I realize that there are people in this world who think of themselves as my enemy – human beings motivated by greed, ignorance, ego, and lust for power, insanity. I understand that I’m preparing myself to choose my own life over theirs if they force that choice on me.

I understand that the people in this room that I will spar with are not my enemies, but my trusted friends. I will let go of fear and commit myself to a bond of sisterhood and trust.

What we do here we do not only for ourselves, but also in the name of many centuries of women who have been abused, dominated and enslaved by the use of physical force. We are involved in a historic process. Our work here is an evolutionary milestone for the human race. We are creating a gift for future generations of women by developing a science that will help enable them to remain free from physical abuse and emotional intimidation.

As I begin sparring, I will make the following commitments:

- To appreciate the good technique of my partners and to feel a sense of victory for women as a whole when I see or feel good technique.
- To trust the purity of intention of my partner. If I am hit hard, I will believe that it was an accident stemming from weakness. I will forgive everything and I will use everything that happens as a lesson in perfection of my fighting spirit and technique.
- I will let go of false roles and seek to be neither the controller nor the slave. I will pursue perfection of technique and allow my partner to do the same. I will seek to stay grounded in my original nature and not be drawn into the rhythm, style or mindset of my partner.
- I will avoid indirect manipulation of my partner through emotional games and will seek to be honest and direct with her at all times.

From Free Sparring Workshop  
Special Training 85- Professor Coleen Gragen

## **Reminder Tips for Practicing the Zen of Sparring**

### **Mu-Shin**

Calm your spirit, like a still mountain pond clearly reflecting its surroundings. Soft focus your gaze and keep your attention on the whole of your partner's presence at once.

### **I-Shin**

Give yourself totally and full heartedly to your attack. Hold nothing back.

### **Hishiryo**

Combine broad awareness with committed movement to achieve unity of intuition and action.

### **Suki**

Study opportunity by learning to read signs of loss of concentration in your partner or by reading the pattern of the breath.

### **Mu Sho To Ku**

Try to spar without trying to win. Practice just doing it for itself without worrying about progressing.

## Sparring Gear

### Required:

Mouth guard (upper **or** upper/lower combination)

Gloves/Hand gear (foam dipped)

Foot gear that covers full foot (foam dipped)

### Highly Recommended:

Shin guards (foam dipped or cotton covered)

Forearm guards (cotton covered are easiest to put on)

Helmet (foam dipped, mask area open)

### Avoid purchasing:

Combination shin guard + partial foot cover (not enough protection for feet)

Boxing gloves (too large)

Hanging bag gloves (usually very small or made of leather; sometimes reinforced with bar at base of fingers). These gloves do not protect your partners enough.

### Items may be purchased at the following locations:

Young's Trading Co.: may purchase all sparring equipment at this location

5705 Telegraph Ave, Oakland, CA

(510) 547-0121

Brendan Lai's Supply Co.: may purchase all sparring equipment at this location

1928 Mission St, San Francisco, CA

(415) 626-8850

Sports Authority: cotton covered forearm, mouthguard, and also possibly shin guards

3847 Emery St, Emeryville, CA

(510) 450-0107

Online supplier:

[www.MartialArtsMart.com](http://www.MartialArtsMart.com)

## Sparring Targets and Practice Contact Levels

**Contact Level Definitions:** “Level 1, 2, and 3” will vary per partner and target.

- **For all contact levels:** Demonstrate good body alignment, weapon formation and intention.
- **No Contact:** Target, but do not make any contact.
- **Level 1 Contact:** Light or touch contact only.
- **Level 2 Contact:** Medium/moderate contact, as defined by recipient.
- **Level 3 Contact:** Heavy contact, as defined by recipient: the most contact she/he can safely tolerate for a few repetitions.
- **Note:** Generally, we do not intentionally practice level 3 contact during sparring. We do practice all levels into target pads.

**Trunk is appropriate for level 2 contact for all students:**

- Chest, but not breasts
- Solar plexus
- Ribs
- Flank (side of trunk)
- Abdomen: women should avoid repeated heavy contact to lower abdomen/womb region

**Head:**

- Target alongside the “mask” region: temple, forehead, chin, jaw
- White through blue: **target, but no contact**
- Brown and Black: level 1 (light/touch) contact
- Green belts: level 1 contact according to instructor’s discretion

**Groin:**

- White through blue: **target, but no contact**
- Brown and Black: level 1 (light/touch) contact
- Green belts: level 1 contact according to instructor’s discretion

**Knees:**

- White through blue: **target, but no contact**
- Brown and Black: level 1 (light/touch) contact
- Green belts: level 1 contact according to instructor’s discretion

**No contact to the following regions:**

- Eyes
- Ears
- Nose
- Throat
- Neck
- Spine
- Kidney region

**Sweeps, Locks, Takedowns:**

- Agree on sweeps, locks and takedowns with partner prior to beginning free-sparring matches if appropriate.
- Only perform sweeps, locks and takedowns with partners who are capable of receiving and responding appropriately to such techniques.



**Sparring Principles of the Kajukenbo System**  
**(credit is given to Grandmaster Al Decascos for configuring the list of principles)**

1. Center line coverage
2. Constant forward pressure
3. Critical distance line
4. Relaxation vs. tension
5. Independent motion
6. Economy of movement
7. Leading side vs. trailing side
8. Faking
9. Broken rhythm
10. Straight line vs. curved line
11. Mobility vs. immobility
12. Three primary techniques
13. Primary vs. secondary attack
14. Initial speed
15. Angular attack vs. technique variation
16. Unpredictability vs. classical
17. Defensive choice (jam, block and counter, running, angle off)
18. Initial speed vs. combination
19. Half, full and extension commitment
20. Positioning (mobility, leg and hand immobility, recovery)
21. Leading center (telltale signs of hips, shoulders and body show attack pattern)
22. Defensive movement pattern
23. Time commitment theory (elapsed time of technique, time it takes to raise the energy level, and time to set the mind)
24. Mental projections
25. Reversing the flow
26. External vs. internal focus
27. Targeting

# Sparring Language

## **Fighting Stance**

Usually tiger, short forward, or side facing horse stance. Your basic preferred fighting stances should provide hand and foot mobility, good defensive coverage, and enable you to commit your body wait quickly in multiple directions.

## **Cover or Cover Center Line**

Your center line is a vertical line that divides you in relation to your opponent. If you are covering your center line well you have multiple lines- hands, elbows, knees, shins, etc.

## **Intention**

To spar with intention is to be fully present and committed both in defense and offense. Keeping the body weight in to the interaction, being solid and responsive at the same time, and maintaining mental alertness. Similar to maintaining constant forward pressure, but more spirit oriented.

## **Bridging the Gap**

The gap is the line between the safety and danger ranges. To bridge the gap successfully is to cross the line or cause your partner to cross the line without losing your intention.

## **Monitoring**

To monitor is to maintain awareness of something, for instance your partners hands, feet, etc. You can monitor visually or tacitly or?

## **Soft Focus**

Using the vision in a way that allows you to monitor your partner's whole body.

## **Split Focus**

Causing your partner's attention to focus on something other than what you are going to hit him with. It can be accomplished in many ways – high/low, straight/round, with a kiai, a feint, a diversion, a set-up, etc.

## **Broken Rhythm**

To use broken rhythm in sparring, lure your partner into a timing pattern (example: shuffling) and then suddenly break the pattern with your offense.

## **Offset Timing**

To use offset timing, break up the normal delivery timing of a particular technique. For example: lift the knee for front kick, but instead of delivering the kick, wait for your partner's defensive choice and then complete the original kick to an unprotected area.

## **Constant Forward Pressure**

Maintain body weight forward, hands up and into the fight, take ground whenever possible, give ground without losing intention.

**Drawing**

Inviting your partner in to attack by causing her/him to see an opening where one really does not exist. To cause your partner to fall into a trap. To invite the extension of your partner's energy in your direction.

**Evasion**

Moving the body and body parts in such a way that you are difficult to hit. There are head evasions and body evasions for example, weaving and bobbing. There are footwork evasions, like angling.

**Angle of Attack**

Changing the angle of attack, or angling – The angle of attack is the line from which the attack is coming. To change the angle of attack is to quickly side step or drop or jump or move in such a way that your attacker is being hit moved on from a new and surprising angle.

**Controlled Contact Sparring**

Can mean different things to different people but at its best means a contact level that is safe in the sense of unlikely to cause physical injury to either party. This means that the actual level needs to be relative to the control capabilities of each party. Note that the measure is physical not emotional safety. Sometimes people misinterpret their own emotional vulnerability in sparring with lack of control on the part of the partner.

**Harmony Sparring**

Playful exchange without much contact, often slow, which emphasizes training the ability to feel and work with and off your partner's energy.

## **BRIEF DESCRIPTIONS OF THE 5 OFFENSIVE AND 7 DEFENSIVE APPROACHES NOTES FROM AMERICAN FREESTYLE KARATE, DAN ANDERSON**

### **OFFENSIVE APPROACHES**

#### **DIRECT ATTACK**

Direct attack is exactly as it implies; picking out a target and going for it without anything added. A direct attack is very dependent on the “initial move”. The initial move is the footwork used to bridge the gap for your attack. It has to be fast, explosive and definitely committed to crossing the gap between you and your opponent. You have to do the footwork, bridge gap and attack in virtually the same instant. The feeling or attitude you should have here is “suddenness”. At one moment you are here, the next moment, there.

The lunge is most effective footwork for the direct attack approach, although a slide up can be used also. One of the hardest things to do is to get rid of extraneous motion prior to your initial move (now using the term for the footwork and attack). Examples of direct attack are the lunge round kick to the groin, back fist to the head, etc.

This particular approach is easy to learn and conceptualize and probably one of the hardest to master.

#### **ATTACK BY COMBINATION**

“ABC” is merely compounding the direct attack. Here, the initial move isn’t quite as important, but if you develop it well, your ABC is going to be that much more effective. One of the main problems of ABC is that of quitting within your opponent’s hitting range after your attack. Also there seems to be a tendency for a time lag in between the first and second shot or the second and third shot.

In ABC, special care should be taken regarding balance so that you can follow up immediately. You have to develop a coordination combining forward footwork and good, solid attacks.

#### **INDIRECT ATTACK**

Indirect attack consists of using an attention-getter on your opponent. You can either fake an attack, use some sort of distraction or leg sweep. The primary idea is that you are trying to set up an opponent so that they will be in a position where you can hit them or you can work off of their natural reaction patterns. When Rocky Graziano was knocked out by Sugar Ray Robinson, his comment to the press was “I zigged when I shoulda zagged.” That is the idea of what you are doing to your opponent.

#### **ATTACK BY TRAPPING**

A “trap” consists of a grab, arm pin, joint lock, catching a kick or take-down/throw and any type of mat work. “Grabbing” consists of grabbing, pulling, pushing and twisting. You can “ABT” offensively and defensively. The easiest ABT is grabbing an opponent’s kick. The idea here is to either distract or immobilize an opponent’s attacking agent to your benefit. This type of approach is especially beneficial for street use.

## ATTACK BY DRAWING

There are three approaches to “ABD”; to lure your opponent by 1) leaving an opening in your guard, 2) “push” goad them into attacking prematurely, or 3) “pull” pull away out of range and get the opponent to either make up the distance or to chase you.

In 1), this is fairly simple to do – you merely leave an area open and when they attack, cover the area or shift its position out of line with the attack and hit them.

2) Requires a bit more trickery. You can goad them with footwork or by pressure. With footwork, you can move in and out of their critical distance line or gradually pull them toward you by moving away bit by bit. With pressuring, you can stutter step and employ a number of fakes to get the opponent jumpy.

3) Is good for driving your opponent somewhat crazy. Basically you keep stepping out of range or stay totally away from them until their patience breaks and they come after you full bore. Then you either run or pick them off, depending on what the options are at the time. You can switch back and forth from 2) to 3) to 2) and really get them going. A slyly done ABD should appear to the untrained eye as solely a defensive move.

## DEFENSIVE APPROACHES

### HIT AS THE OPPONENT MOVES

I put this in the category of defensive approaches because your opponent is moving first, regardless if they are going to attack or merely moving. Here you want to select a time when you want to hit your opponent based on their movements. They may be doing footwork or bobbing the hands or whatever. The main thing is to catch them in mid-move from one point to another. This is good if they are stepping, changing lead legs, dropping an arm, etc. Generally a direct attack is quite effective in this.

## OFFENSIVE AND DEFENSIVE APPROACHES

### HIT AS THE RANGES CROSS

Here you are moving forward in response to your opponent’s attack. When your opponent attacks, they attack you at where you are right then. Assume they have ten (10) units of distance to cross before they make contact; they will time their attacks to hit just as they have crossed that tenth unit.

When you move forward, you are crossing some of the distance units for them, so now they have only crossed five (5) and they are close enough to hit. If you hit as they move, you will hit them as they are in mid-move. Most fighters don’t shift mental gears quickly enough to account for the missing distance.

### HOLD YOUR POSITION AND HIT

This is your basic stationary pick-off move. Standing and kicking somebody as they come in is an all-time favorite or standing inside of someone's range and counter punching.

(A brief note here, hit as ranges cross and hold your position and hit are examples of what I mean when I say "do something". The most common error in sparring is hesitation to an opponent's action and this comes from inefficient monitoring and indecision. The first way to break through this is when your opponent attacks, DO SOMETHING. The first three require an attack in response. The next two require a block first. The last two require an evasive movement. When an opponent attacks, DO SOMETHING! ANYTHING! And then, when it begins to feel comfortable, start picking and choosing what you are going to do.)

### SIMULTANEOUS BLOCK AND HIT

This is basically where your action requires a block but you want to do the soonest possible counter – so you hit them at the same time you block. A person is open EVERY TIME they throw an attack.

The timing of this is crucial – with monitoring you can spot when your opponent is going to attack. As they attack, begin your own attack and block (note – I didn't say "block and attack") so that your attack is completed and hits the target just as the block finishes blocking the attack. Shielding an area of your body and hitting at the same time is also part of this concept.

### BLOCK AND HIT

This is the traditional Karate approach to defense and still is a very valid one. It is both quite primitive and sophisticated. The block and hit is strictly a 1-2 move. The tricky part of it is in the timing of the counter hit. The counter hit should begin just as the block has knocked the attack off trajectory (sweep, hook, downward block) or stopped the attack (shield and press) so that there is no time lag in between the two movements. The two movements should flow together into one complete movement so that there are no breaks from start of block to return to original position after the attack.

### EVADE AND HIT – EVADE

Evasion is primarily repositioning the body out of the way of an attack. It can be done with footwork – circling, retreating, jumping, etc. It can be done with body movement – ducking, bob and weave, angling, dropping, forward incline and so forth.

In evade and hit, the idea is to reposition the body out of the way of an attack but still be in close enough proximity for a counter strike. In plain evasion, you merely need to get out of there.

In order to make your offensive and defensive approaches work, you have got to give them total commitment – no less will do. Also, consider this: When you can do any of the offensive approaches singularly with some degree of comfort, then do a combination of approaches. Example: Attack by combination – Indirect Attack – Hit–Hit-Fake-hit.

Another example: Indirect Attack – Attack by Trapping – Sweep-Hit-Takedown and Hold. Lastly, here is something else to consider. The counter hit(s) that follow a defensive maneuver is in the attack approach realm. Most people follow a defensive maneuver with just a direct attack. You can use almost any offensive approach with almost any defensive maneuver. Example: Hit as Ranges Cross/Attack by Trapping, Evade and Hit/Indirect Attack, etc. The possibilities are amazing.

## **Examples of Offensive Setups**

1. Get them to cross their feet by circling to their back side, then attack straight in.
2. Play with their distance sense by using a fake lead.
3. Draw their energy down low and strike high or the reverse.
4. Force them to change lead then hit them as they are making the change.
5. Do a blitz with high hand strikes followed by a groin kick.



# Requirements for Advancement



## Requirements for Advancement to ORANGE BELT (01.22.11)

Orange Belt represents energy for the art. Students should be willing to make their best effort and have incorporated the art into their lives enough so that they are able to maintain a regular training schedule. No mastery is required of any of the techniques, however, students should have made progress in general coordination, demonstrating centered movement in the execution of basic techniques.

### ETIQUETTE

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*:

- Advancement and promotion
- Class attendance
- Commitment to Diversity
- Conduct between students/training partners, teachers, black belts
- General class conduct
- Saluting
- Uniforms, jewelry, shoes
- Working with Injuries

### STANCE WORK

- Basic knowledge of all stances in Stance Form - names, weight distributions.
- Make best effort to perform them with depth, and proper form
- Be able to move (advancing and retreating) in forward stance, tiger stance, cat stance and horse stance (3 ways)
- Punching, shifting from horse stance to forward stance and back (for reverse punch)
- Turning 180 degrees, from forward stance to forward stance (as in Kata 3)
- Sparring: moving from tiger to forward to deliver a blow

### BLOCKS

- Brush (deflection)
- Bottom Fist Block
- Downward
- Inward
- Lower Cross
- Outward
- Upper Cross (open hand)
- Upward

### BLOCKING CONCEPTS

- Deflection vs. Blocking
- Blocking with the flow / blocking against the flow

### HAND STRIKES

- Back Fist Strike
- Back Knuckle Strike
- Cross (Rear Hand Reverse or Full Twisting Punch)
- Eight Knuckle Punch
- Elbow Smash
- Eye Rake
- Full Twisting Punch
- Jab (Lead Hand Reverse Punch)
- Long Chop
- Reverse Punch
- Roundhouse Punch

- Side to Side Punch
- Short Chop
- Spear Hand Strike

## **KICKS**

- Front Snap Kick (lead and rear leg)
- Front Thrust Kick (rear leg)
- Knee Strike
- Roundhouse Kick (lead and rear)
- Side Thrust Kick (lead leg)

## **CONCEPTS (OF TECHNIQUE DELIVERY)**

- Body connection
- Economy of movement
- Eight Angles of Attack
- Knowing when a joint is hyperextended
- Snap vs. Thrust

## **FORMS**

- Stance Form
- Katas 1 - 3
- Pinyon One

## **PUNCH ATTACKS & GRAB ARTS**

Punch Attacks:

- 1A & 1B (*related concept*: getting off the line, cover back)
- 2A & 2B
- 3 (*related concept*: simultaneous block & counter, front fall)

Grab Arts: 1 – 4

Mat Work: side fall, back fall, front roll, front roll to side fall, front fall, tumbler's roll, back roll

## **SELF-DEFENSE**

- Strong Kiai (including assertive use of voice)
- Basic Self-Defense Safety Stance
- Four Primary Targets (Eyes, Throat, Groin, Knees) and appropriate strikes to those targets
- Other appropriately vulnerable Self-Defense Targets (secondary targets) and appropriate strikes to those targets

## **STREET/APPLIED SELF DEFENSE**

- Successful with monkey line for safety stance + use of voice
- Successful with monkey line against successive punch attacks or grab arts

## **SPARRING**

- Etiquette rules for Sparring
- Appropriate sparring targets and contact levels
- Acquire your own set of sparring equipment: hand protection, shin protection,

- mouth guard
- Concepts:
  - Block and Counter
  - Center Line Cover
  - Critical Distance Line
  - Harmony Sparring/Cooperative Sparring
  - Respecting Blows
- Personal reflection on experience of sparring:
  - What is your experience of contact (both giving and receiving contact)?
  - What emotions arise for you in sparring and partner work - strength, empowerment, fear, self-judgement, judgement of others, enthusiasm, frustration, joy, etc.

### **ARNIS**

- 12 basic strikes, right and left hands
- Blocks for 12 strikes, right and left hands
- Single sinewale, switching hands

### **HISTORY AND PHILOSOPHY**

- Familiarity with "quiet sitting in "awareness"
- Familiarity with class opening and closing statements
- Founders of Kajukenbo
- School Lineage
- Significance of Seal

### **PHILISOPHY IN PRACTICE**

- Make your best effort
- Participation in Soji

## Requirements for Advancement to PURPLE BELT (01/22/11)

Purple Belt represents self-reliance, strengthening, and "bruises" acquired from effort, commitment, and willingness to make mistakes. At this level, the student has personalized her relationship to training enough that she is able to work hard and independently in class. By now the student has insights about how he learns and what he needs to do in order to retain what is taught in class.

### ETIQUETTE

Be a role-model for younger belts - exemplify good etiquette, training effort and attitude. Know and make your best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*: as listed for Requirements for Advancement to Orange Belt

### RETAIN ALL MATERIAL FROM ORANGE BELT TRAINING IN ADDITION TO NEW MATERIAL LISTED BELOW

#### STANCE WORK

- Forward Stance into Shooting Star (as in Pinyon 3)
- Forward Stance to Boxer Stance to Chu'an Fa Drop Stance (as in Pinyons 5 & 6)
- Jumping Cross-Over Step
- Sparring uses of Tiger, Horse, Forward, and Cat stances
- Waist turning in Horse Stance (as in Pinyons 3 and 4)

#### BLOCKS

- Catch and Hit (as in Punch Attacks 3 and 4)
- Closed fist upper cross block
- Palm fist block (single and double)
- Palm Heel Block
- Sparring Blocks:
  - Body shield
  - Hook
  - Spring
  - Double Forearm

#### BLOCKING CONCEPTS

- Blocking with the flow / blocking against the flow
- Deflection vs. Blocking

#### HAND STRIKES

- |                  |                     |                 |
|------------------|---------------------|-----------------|
| • Double punches | • Palm Fist strike  | • Uppercut      |
| • Elbow Strike   | • Short Chop        | • V-hand strike |
| • Eye Poke       | • Spear Hand        |                 |
| • Figure Four    | • Ridge hand strike |                 |
| • Hook Punch     | • U Punch           |                 |

## KICKS

- Back snap and thrust
- Lead front thrust
- Side Thrust (front and rear leg)
- Spin Back
- Stomp Kick
- Tuck Side

Kick combinations:

- Butterfly
- Double Roundhouse
- Roundhouse, Spin Back

## FORMS

- Kata 4
- Pinyons 2-5
- Bunkai for Kata 1, Kata 2, Pinyon 1

## PUNCH ATTACKS & GRAB ARTS

Punch Attacks:

- 4A & 4B (*related concept*: foot sweeps)
- 5A & 5B (*related concept*: forward roll)

Grab Arts: 5-8

## SELF-DEFENSE

- Know differences between passive, assertive, and aggressive responses. Be able to demonstrate de-escalation skills in a role play
- Demonstrate and return to stand from ground defense position
- Grab Escapes: single and double wrist grabs, single and double leg grab, lapel grab

## STREET/APPLIED SELF DEFENSE

- Successful with Monkey Line at slow speeds (against single punch)

## SPARRING

- Etiquette rules for Sparring
- Three Primary Sparring Techniques: Back Knuckle, Lead leg Roundhouse kick, Reverse Punch
- Effective blocking system (good defensive skills in sparring)

Concepts:

- Attack By Combination
- Bridging the Gap
- Constant forward pressure
- Economy of Movement
- Initial Speed
- Reversing the Flow
- Removed Angling
- Faking
- Relaxation Vs. Tension
- Targeting

- Commitment to practice conflict resolution in dealing with disagreements or conflict that may arise with sparring partners (regarding contact, control, etc.).
  - Willingness to take responsibility for one's part, work it out, and to get support from a Black Belt if necessary.
- Demonstrate physical and mental perseverance while sparring, as well as skills to keep oneself safe
- Acquire a full set of sparring equipment: Hands, head, mouth, shins, feet

### **ARNIS**

- Single sinawale, moving partner around
- Disarms one and two, right and left (with Arnis cane and open hand)

### **HISTORY AND PHILOSOPHY**

- General knowledge of roots and history of the martial arts
- Readings on History of Kajukenbo - be able to discuss
- Be familiar with Hand to Hand's Mission Statement

### **PHILOSOPHY IN PRACTICE**

- Familiarity with "quiet sitting in awareness" (Using breath to be present and gather center)
- Make your best effort
- Participation in Soji

## **Requirements for Advancement to BLUE BELT (01/22/11)**

Blue belt stands for "looking toward the light." The student at this level has the understanding that the martial arts are about reflective/spiritual training. She or he takes responsibility for self-training, observes and exemplifies kwoon etiquette, and is a supportive and challenging training partner. A student ready for blue belt demonstrates the ability to tap the resources of mind and spirit to extend the limits of the physical.

### **ETIQUETTE**

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*: as listed for Requirements for Advancement to Orange Belt

Make effort to know all kwoon members, especially beginners.

Practice skills on how to give and receive feedback: be able to do a role-play in which you offer feedback non-judgmentally to a partner in the context of sparring - and also how to listen non-defensively.

### **RETAIN ALL MATERIAL FROM WHITE THROUGH PURPLE BELT TRAINING IN ADDITION TO NEW MATERIAL LISTED BELOW**

#### **STANCE WORK**

- Emphasis on spontaneous stance changing and varied stance usage: demonstrate/integrate in 8 count drill
- Familiarity with Chinese stances - Glass Horse, Horse, Cat, Side Drop

#### **BLOCKS**

- Combination Back Fist Hook Punch Block (as in Pinyon 7)
- Open hand version of the four basic blocks: Outward, Upward, Inward, Downward (as in Pinyon 6)
- Outward Arc Block
- Scroll Blocks 1, 2, 3
- Extended Open Hand Blocks (as in Pinyon 6)
- Knife Hand Block
- Peacock block
- Shield Block
- Wedge Block

#### **HAND STRIKES**

- Bear Claw
- Bottom Fist Rake
- Down Vertical Punch
- Leopard's Paw
- Peacock Strike
- Rising Punch
- Spear Hand Strike and Thrust
- Spear Hand U Strike



- Tiger Claw
- Up Vertical Punch
- Vertical Punch
- Whipping Hand Strike

## **KICKS**

- Flutter Kick
- Football Kick
- Hook Kick
- Inside Crescent
- Jumping Front Snap Kick
- Kenpo Kick
- Outside Crescent
- Skip Kick

## **BASIC CONCEPTS**

Basics done with body connection, proper weapon formation, and knowledge of target  
**Can do all techniques as snap or thrust (when applicable)**

## **FORMS**

- Pinyons 6, 7, 8
- Fau Yip (floating Leaf)
- Stance Form with techniques with each change of stance

## **PUNCH ATTACKS & GRAB ARTS**

Punch attacks:

- 6A & 6B (*related concept: arm trap*)
- 7A & 7B (*related concept: wrist locks, arm bars*)
- 8A & 8B (*related concept: compression strikes*)

Grab Arts: 9 - 11

## **SELF DEFENSE**

- Demonstrate de-escalation skills
- Have taken a Level 1 Self-Defense class at Hand to Hand
- Grab/Pin Escapes: Front and rear chokes, hair grab, ground pins
- Knowledge of four Primary Targets (Eyes, Throat, Groin, Knees) and appropriate strikes to those targets
- Other appropriate/vulnerable Self-Defense Targets and appropriate strikes to those targets
- Strong Kiai (including assertive use of voice)

## **STREET/APPLIED SELF DEFENSE**

- Multiple Attackers: demonstrate ability to line up multiple attackers
- Repetitions: understand and demonstrate stages 1, 2, 3, 4
- Monkey Line: appropriate techniques and targeting with medium speed monkey line

## **SPARRING**

Knowledge of sparring strategies including:

- Angling
- Economy of Movement
- Evasion
- Evade and Counter
- Faking
- Leading Side vs. Trailing Side
- Straight Line vs. Curved Line
- Understand own sparring strengths
- Understand own opportunities for growth

Reading: Dan Anderson' s article on Sparring Strategies (in manual)

## **ARNIS**

Disarms 1 through 5, right and left (with Arnis cane and open hand)

## **HISTORY AND PHILISOPHY**

- Article in manual: "Ethnic Strife and the Origins of Kajukenbo"
- Knowledge and understanding of the Eight-Fold Path

## **PHILOSOPHY IN PRACTICE**

- Participation in Soji
- Recognition that at this level, through your conduct and training attitude, you start to become a mentor and model to newer students.

## **Requirements for Advancement to GREEN BELT (01/22/11)**

Green belt represents growth in the art. At this level, the student should have an idea of how martial arts training fits into his or her individual growth and development. He or she should demonstrate willingness to work with any mind, body, or spirit challenges that arise through training. The student at this level has enough self knowledge to have identified weaknesses and strengths in training and works with/on them.

### **ETIQUETTE**

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand* as listed for Requirements for Advancement to Orange Belt

Conduct between students, teachers, black belts to take on leadership, conducts oneself as a model and mentor for others in school.

Cultivate openness and willingness to work with ALL kwoon members - seek out challenging partners.

### **RETAIN ALL MATERIAL FROM WHITE THROUGH BLUE BELT TRAINING IN ADDITION TO NEW MATERIAL LISTED BELOW**

#### **STANCEWORK**

- Emphasis on conditioning for improved stances - know what individual conditioning needs are for stance improvement
- Awareness of body alignment needed both to appropriately perform stance and to minimize risk of injury
- Emphasis on in-depth understand of stance work in sparring: know the use of horse stance, tiger, forward and cat in sparring as well as which techniques work best with varied stances
- Improvement - practice them regularly.

#### **BLOCKS**

Elbow blocks:

- Hanging Elbow
- Over the head hanging elbow (as in Pinyon I0)
- Upward Elbow

#### **HAND STRIKES**

- Circling Bottom Fist Strikes (advancing and retreating)
- Kenpo Punch
- Peacock Scissor (as in LimPo)
- Stripping Grabs

#### **KICKS**

- Ability to use kick combinations effectively in sparring
- Jump Side Snap Kick

- Back Toe Kick
- Spin Hook
- Bent knee crescent (as in Lim Po)
- Spin Roundhouse
- Jump Roundhouse Kick

## **FORMS**

- Pinyon 9-10
- Monkey Form
- Limpo
- Demonstrate consolidation of line basics from lower forms on right or left side

## **PUNCH ATTACKS & GRAB ARTS**

Punch Attacks:

- 9B (*related skill: dealing with an opponent on the ground*)
- 10A (*related skill: leg locks*) &
- 10B
- 11A & 11B (*related skill: simultaneous multiple strikes*)
- 12A
- 12B (*related skill: back fall*)

Grab Arts: 12 - 15

## **SELF-DEFENSE**

- Ability to use physical self-defense strategies while on the ground
- Describe and demonstrate verbal self-defense strategies to a variety of situation
- Understands and uses weapons of opportunity

## **STREET/APPLIED SELF DEFENSE**

Multiple Attackers: Demonstrate basic strategies for dealing w/ group harassment (attackers standing, throw punch or kick)

## **SPARRING**

Commitment to practice conflict resolution in dealing with disagreements or conflict that may arise with sparring partners (regarding contact, control, etc.). Willingness to take responsibility for one's part, work it out, and to get support from a Black Belt if necessary.

Consistent ability to adjust contact level in delivery of techniques

Knowledge of sparring strategies including:

- Broken Rhythm
- Offset Timing
- Positioning
- Setups and Drawing: Defensive Draws
- Simultaneous Block and Counter
- Adjust strategies for different partners

## **HISTORY AND PHILOSOPHY**

Knowledge and understanding of the Eight-Fold Path and its relationship to martial arts practice

## **ARNIS**

- Disarms through 12, right and left
- Disarms through 12, open hand
- Double sinawale

## **PHILOSOPHY IN PRACTICE**

- Approach training with an "empty cup" and beginner's mind attitude
- Participation in Soji
- Recognition that at this level you are a mentor and model to newer students, especially through conduct and attitude.

## **Requirements for Advancement to BROWN BELT (01/22/11)**

Brown Belt represents rooted-ness in the art. For promotion to this level, the student has learned the majority of material and is prepared to spend concentrated self-directed time to deepen his or her knowledge. At this level, the student is an excellent model for committed practice and training spirit. Student has begun to assistant teach or has taken on some other form of leadership in the kwoon.

### **ETIQUETTE**

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*:

Demonstrate openness and willingness to work with ALL kwoon members - seek out challenging partners

Be a model of what our training is about: openness, excellence, humility, compassion, wisdom on and off the training floor, in trainings at our home school as well as while visiting other schools.

### **RETAIN ALL MATERIAL FROM WHITE THROUGH GREEN BELT TRAINING IN ADDITION TO NEW MATERIAL LISTED BELOW**

#### **STANCEWORK**

Know and be able to use all stances listed in manual.

Emphasis on depth, endurance, precision, and the use of stances to empower techniques

#### **BLOCKS**

Know and demonstrate use of all blocks listed in manual

#### **HAND STRIKES**

Know and demonstrate use of all hand strikes listed in manual

#### **KICKS**

- Jump Spinning Crescent (Inside and Outside)
- Crane Sweeps (180\*)
- Drop Side (as in PA 21)
- Scissor (as in PA 21)
- Inward and Outward Axe
- Rising Side
- Heel kick
- Wheel Kick
- Low Toe-Out Heel
- Double Front
- Jump Spin Back
- Jump Spin Roundhouse

#### **FORMS**

- Pinyons 11-14
- Knife Sombrada pattern

## **PUNCH ATTACKS & GRAB ARTS**

Punch Attacks: All

- 13A & 13B
- 14A & 14B (*related skill*: nerve strikes)
- 15A & 15B
- 16A & 16B (*related skill*: shoulder fall & high fall)
- 17A & 17B
- 18A & 18B
- 19A & 19B
- 20A & 20B (*related skill*: figure 4 shoulder locks)
- 21A & 21B (*related skill*: jumping side fall and drop side kick)

Grab Arts: All

## **SELF-DEFENSE**

- Describe and demonstrate verbal self-defense strategies to a variety of situations
- Spontaneous Grab Escapes
- Strategies for when stick is involved (active vs. reactive stick)
- Strategies for when knife is involved (active vs. reactive knife)
- Demonstrates differences between stick and knife

## **STREET/APPLIED BASICS**

- Monkey Line: wide range of strategies for Monkey Line drill
- Repetitions: Demonstrates economy of movement and proficient speed with stage 1 – 4 repetitions
- Multiple Attackers: dealing with group attack (2 person) on ground

## **SPARRING**

- Knowledge and integration of a wide range of sparring strategies
- Ability to deliver techniques with full control contact level (Precise in delivering light to solid contact.)
- Train to take contact: work core strength, practice contact drills
- Commitment to practice conflict resolution in dealing with disagreements or conflict that may arise with sparring partners (regarding contact, control, etc.). Willingness to take responsibility for one's part, work it out, and to get support from a Black Belt if necessary.
- Able to coach junior belt in basic sparring strategies
- Attend and participate in at least 2 Open Sparring sessions (e.g. Friday Fight Night or Open Sparring at camps) between Green and Brown belt tests.

## **ARNIS**

- Double, double, single, single sinawale
- Disarms with follow up strikes
- 6 count
- Reverse, reverse after double, double, single, single pattern

- Redondo
- Reversals

### **HISTORY AND PHILOSOPHY**

Have understanding of and be able to discuss cultural and religious influences on the martial arts (Buddhism and Taoism in particular).

Have understanding of and be able to discuss what role race conflicts played in the origins of Kajukenbo (refer to article in manual: "Ethnic Strife and the Origins of Kajukenbo").

### **PHILOSOPHY IN PRACTICE**

Attend at least one Committee meeting (e.g. Fundraising Committee) or participate in organizing one fundraising event

Be familiar with the Hand to Hand mission statement and be able to verbalize your own part in active mission performance

Participation in Soji; lead Soji efforts when need noted



## **Regarding “STUDENT BLACK BELT” (2.06.10)**

Black Belt represents death of the ego. For this promotion, the student has learned all the basic material in the Kajukenbo system. Students are working to understand and consolidate concepts of power, body connection, and rootedness into daily classes and self training. The student consistently includes cross-training for strength and endurance in preparation for black belt testing. At this level, the individual demonstrates leadership, compassion and a concrete willingness to work toward conflict resolution through practices on and off the training floor.

Promotion to Student Black Belt is a significant accomplishment and should always be regarded as such.

At this level, the student has demonstrated the training habits, leadership, and learned the basic material of a first degree black belt, but will benefit from additional focus on one or more areas prior to receiving rank as First Degree. The Board will provide specific recommendations related to skill areas needing additional development and/or opportunities for growth.

If a student is advanced to this level, she/he will be referred to as “Sifu \_\_\_\_\_” and is invited and encouraged to participate in Black Belt meetings as well as sit on the Board for tests.

Traditionally, advancement from Student Black Belt to First Degree does not require an additional test for rank.

Please refer to “Requirements for Advancement to First Degree Black Belt” for a comprehensive list of rank requirements.

## **Requirements for Advancement to First Degree BLACK BELT (01/22/11)**

Black Belt represents death of the ego. For promotion to black belt, the student has learned all the basic material in the Kajukenbo system. Students are working to understand and consolidate concepts of power, body connection, and rootedness into daily classes and self-training. The student consistently includes cross-training for strength and endurance in preparation for black belt testing. At this level, the individual demonstrates leadership, compassion and a concrete willingness to work toward conflict resolution through practices on and off the training floor.

### **ETIQUETTE/LEADERSHIP**

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*

Be a model of what our training is about: openness, excellence, humility, compassion, wisdom on and off the training floor, in trainings at our home school as well as while visiting other schools or camps.

Act as a mentor to others: offer to help younger belts review and consolidate materials as the opportunity and your time permits.

Volunteer to review/teach material to younger belts during short in-class break-out sessions as the opportunity presents.

Volunteer to teach or assist with a one hour , semester-long class as is appropriate for your personal skill level (ie white belts PA/GA/SD class, orange – blue Basics/Forms) and schedule. Teaching a physical art is challenging. Not everyone will teach, but the willingness to learn this skill and offer time back in leadership is key.

Attend and participate in 2 or more Kajukenbo Association of America classes between Brown and Black belt tests.

### **RETAIN ALL MATERIAL FROM WHITE THROUGH BROWN BELT TRAINING IN ADDITION TO NEW MATERIAL LISTED BELOW**

Focus on limb and core strengthening, stretching and conditioning required to perform material on a “daily” training basis and in preparation for testing.

### **STANCEWORK**

- Know and be able to use all stances listed in manual.
- Emphasis on depth, endurance, precision, and the use of stances to empower techniques
- Special attention to Chinese stances

## **BLOCKS**

- Know and demonstrate use of all blocks listed in manual
- Able to instruct Uke in appropriate technique to deliver for partner application of blocks

## **HAND STRIKES**

- Know and demonstrate use of all hand strikes listed in manual
- Able to self-adjust/change stances to maximize power and minimize effort for delivery

## **KICKS**

- Demonstrate power and accuracy with all basic kicks
- Understand weapon formation and delivery of jumping, spinning and less utilized kicks in order to continue accurate training

## **BOARD BREAKS**

- Prepare a breaking demonstration that is challenging, exciting, and requires you to expand your perceived limits

## **FORMS**

- Sui Won
- Pak Pai
- Weapons Form (Arnis cane, knife or staff preferred): know the form application, history, principles and etiquette of your preferred weapon
- Bunkai Study: for all forms, solid application for Katas 1 – 4, Pinyons 1 - 7
- Personal Form: prepare a form of your creation, reflective of your training path.

## **PUNCH ATTACKS & GRAB ARTS**

- All with accuracy, power and speed, as well as good control of uke.
- Success with spontaneous punch attacks, including takedowns and control of uke once on the ground.
- Success with spontaneous grab escapes

## **SELF DEFENSE**

- Strategies for when gun is involved
- Demonstrates appropriate responses in role plays that include weapons
- Demonstrates differences between stick and knife and gun defense

## **STREET/APPLIED BASICS**

- Monkey Line: wide range of strategies with good control at full speed for Monkey Line drill
- Repetitions: Demonstrates economy of movement at full speed with stage 1 – 4 repetitions
- Multiples: dealing with group attack (3+ people) on ground

## **SPARRING**

- Well rounded use of basics during sparring and development of personal combinations.
- Demonstrate a variety strategies, adjusted per partner
- Train to take contact: work core strength, practice contact drills
- Endurance: never give up. Conditioning efforts should be evident in sparring.
- Seek opportunities to spar/train with partners who present a challenge and will push you to grow.
- This requires you learn to deal with your own fears, including fear of injury and/or ego.
- Excellent control, even under pressure
- Emotional self-control: stay mentally engaged and do whatever is needed and appropriate to protect yourself. Demonstrate the ability to channel your emotions appropriately and learn to let go, move on and stay present.
- Attend and participate in at least 2 Open Sparring sessions (e.g. Friday Fight Night or Open Sparring at camps) between Brown and Black belt tests.

## **ARNIS**

- Disarms from flow with multiple attackers
- Disarms from 6 count
- Initiate working with knife and stick

## **HISTORY AND PHILISOPHY**

- Know your manual thoroughly
- Be able to tell the story of the history of the martial arts and of Kajukenbo specifically such that a person with no knowledge of either has a basic understanding.
- Study on your own to deepen your knowledge of the art.
- Follow through on opportunities to train with our elders in the art: Professor Bones, Grandmaster Juarez
- Study the relationship of mind, body and spirit as they relate to your training.
- Develop your own practice of meditation or quiet sitting
- Read and Study the following:
  - “On Being a Black Belt” written by Professor Coleen Gragen
  - “The We Te Code of Ethics”
  - “Shambhala – The Sacred Path of the Warrior”

## **PHILOSOPHY IN PRACTICE**

- Attend at least one Board of Directors meeting and be familiar with the leadership and decision-making structure of the kwoon.
- Set a well-paced daily/weekly calendar in preparation for testing. Be responsible for your personal path and engage others in your test preparation (classmates, instructors) as needed.
- Know that the preparation for ranking and the test itself is a mutual, rare and valuable gift: from you to the community and from your instructors, training partners, family and friends back to you.
- **Honor the gift.**

# On Being a Black Belt

Written by Professor Coleen Gragen



# “On Being a Black Belt”

Written by Professor Coleen Gragen

## 1. What does it mean to be a black belt?

Just as the robes are the mark of the monk, the wedding band the mark of the householder, the crown the mark of the ruler, the black belt is the initiation mark of the spiritual tribe of the warrior.

While it has been debased and trivialized, wearing the black belt remains a potent symbol to the human race. The wearer of the black belt is both respected and feared; respected because the belt implies great effort, self sacrifice, and self control and feared because the belt implies physical and mental power and unstoppable determination.

Receiving and wearing the black belt is a bittersweet honor, more like shaving your head than getting your PhD. It is the symbol of a spiritual commitment, more than it is a reward for work well done.

The specific attributes of a follower of the black belt path are:

- Lifelong commitment to body/mind unity
- Mental and physical self discipline
- True humility
- Courage
- Compassion for all living things

For more details on all the above attributes I suggest Chogyam Trungpa’s book, Shambhala, The Sacred Path of the Warrior. Sample quote:

*“To be a warrior is to learn to be genuine in every moment of your life. That is the warrior’s discipline...”*

## 2. What responsibilities, leadership or service do you feel it is fair to expect of a black belt?

*Embody excellence. Never rest on your laurels, but always strive to improve yourself.*

This is shown by:

- Regular attendance as much as possible
- Being a fantastic and challenging partner in class
- Never abandoning or looking down on the practice of basics
- Keeping your body fit and your skills sharp

- Deepening your knowledge through seminars, specialization in one area, etc.
- Loving and caring for yourself, your physical and emotional wellbeing

### *Embody honor*

This is shown by:

- Being honest and straightforward, not deceitful and manipulative
- Keeping your word
- Fulfilling the responsibilities you take on in a timely fashion
- Taking responsibility for your actions and attitudes and their impact on the world

### *Build unity and spirit within the school*

This is shown by:

- Resolving your conflicts with your teachers and training partners rather than holding onto them and ragging behind their backs
- Not participating in gossip that spreads disunity
- Keeping your eyes and ears open for issues that threaten the unity of the school and raising them in a way that they can be peacefully resolved
- Keeping confidentiality and professionalism. Realizing that as a black belt and teacher you are privy to conversations, evaluations of people's performance, etc. that are not intended for the general ear. For example, comments within test board meetings, teachers meetings, etc. None of us will feel free to speak their true feelings if other black belts immediately carry their comments out to the kwoon general population. This includes lovers and friends.

### *Embody compassion*

This is shown by:

- Trying to see the good in every kwoon member, not just picking out a few people to help and befriend, but feeling a sense of responsibility to every other kwoon member. This means working on our attitudes towards people we find difficult.
- Pass on what you know as much as you are able. Teach, assist, encourage, support, challenge other kwoon members. Share your experience by sitting on test boards.
- Outreach to bring new people into the practice. Help people feel welcome.
- Never bully junior students with your skills.
- Don't let jealousy or defensiveness keep you from supporting the skill of others. Try to embody a sense of pride in the achievements of all our kwoon family.
- Forgive mistakes, including your own.

### *Embody true humility*

This is shown by:

- Being the first to pick up a broom or vacuum (or in some cases whatever hypo-allergenic soji project is needed).
- Showing up at meetings, events and jumping in to help especially on the less popular projects.
- Don't squabble over who is higher ranked than who, or support this behavior in juniors.
- Receive criticism openly.
- Don't vie with other black belts for opportunities.

### *Embody faithfulness*

This is shown by:

- Honoring the bond between yourself and your teachers. Even when we no longer practice with our teachers, they remain our seniors on the path and deserve our love and respect. We also owe gratitude to our teacher's teachers and all the lineage of our style for passing the path on to us. This responsibility to respect on our part is independent of the actions of our elders, because we have benefited from their work no matter what differences we may have with them. We can show our respect by attending their classes and seminars, by being careful to always speak of them honorably, by bringing recognition to them in the world, by keeping them involved in our kwoons and most of all by constantly cultivating the feeling of gratitude in our hearts for those who have prepared the ground for us.
- Within the kwoon our responsibility to our teacher is greater than our responsibility to other students. Communication and information sharing should respect this principle. If we have conflicts with our teacher, we should go to her first and attempt to resolve them. If we perceive divisiveness within the school, we should steer in the direction of direct and principled action and never encourage backbiting.
- We do not compete with our teacher. (Example: once at a tournament Grandmaster Mainenti and his student Sifu Fred King were the last two competitors in the men's black belt division. Rather than fight his teacher in public, Sifu Fred automatically withdrew and took 2<sup>nd</sup> place.) We do not compete for students, either subtly or overtly. We get our teacher's approval for projects of ours within the art so as to avoid competition (example: starting a new school, applying for camps, etc). We would never teach a former student of our teacher without her permission.
- If we perceive that our teacher is in trouble spiritually or materially, we will help. This includes honest and respectful criticism of our teacher when necessary.



### **3. What rewards, benefits, or privileges do you feel come along with being a Black Belt?**

#### *Acknowledgement of your effort and commitment*

This is shown by:

- The importance given to the black belt test/ceremony itself. This should always be seen as a vitally important day for the kwoon because our black belts embody our values and must be honored and celebrated for their effort.
- The *very special title*, Sifu, or teacher, which acknowledges your special role and honored role in the life of the kwoon.
- Asking you to sit next to the altar at the beginning of class.
- Asking you to stand in the front row during training.

#### *Primacy of your opinion and experience*

This is shown by:

- Being consulted for your opinion on important kwoon matters.
- Being consulted regarding the promotion of students (being on boards).
- Being informed of critical information that affects the future and life of the kwoon.
- Being weighted more in your teacher's heart and actions than junior students.

#### *Support for your continued growth*

This is shown by:

- Sifu's care and attention to your training beyond black belt level.
- Availability of advanced training opportunities.
- Special seminars and guest instructors that give new perspectives and material for you to work on.
- Support to attend training outside the kwoon.
- Support to develop as a teacher.
- Strong relationships with our lineage that give you access to higher level instructors (Professor Bones, Grandmaster Juarez, etc.).
- Leadership from your teacher on how to keep learning and growing, including guidelines for promotion beyond first degree black belt.

#### *Honesty and challenge from your teacher*

This is shown by:

- Your teacher never treating you like you are a finished product, but engaging with you and continuing to challenge you to grow.

- Your teacher and other black belts speaking directly with you if they have problems with you.
- Your teacher putting opportunities in front of you for growth.

### *Love*

This is shown by:

- Your teacher's efforts to keep together a training community where we all can practice together.
- Your teacher's words and actions towards you.

# Training Beyond Black Belt



## **TRAINING BEYOND BLACK BELT (2011 updated)**

### **Death of the Ego**

**(A document written by Professor Coleen Gragen and revised January 2002)**

Portions of this document are integrated into requirements for achieving advanced degrees and duly noted.

As with all living arts, portions of this recommended list have altered on the training floor. As example, Kata 4 is taught as a requirement for purple belt and Monkey Form is a green belt test requirement. Nonetheless, Professor Coleen's thoughtfully recorded reflections continue to offer wisdom and direction for advanced practitioners.

### **BASICS**

Emphasis: Understanding of the principles at play in basics and how to demonstrate these principles. Ability to analyze movement (your own and others) with an eye to identifying strengths and weakness in basics.

Ability to adapt basic movement to accommodate injuries and the aging process.

### **STANCES**

Drunken step

Jumping, twisting cross behind step (Si Lum Pai)

Squat and kick (Nun Pai)

Grasp the three methods of advancing in tiger taught by {Grandmaster} Juarez

Integrate the big, body shifting stance changes in punch attacks as taught by Great Grandmaster Gaylord

Develop and maintain personal strength training habits to protect joint during stance-work

Clarify questions about how to teach or perform stances.

### **HAND STRIKES**

Study precision in targeting. Know which nerves you are striking and possible effects of nerve strikes.

Work on simultaneous front and rear striking for extension and power (Lim Po, Pak Pai, Si Lum Pai).

One finger pokes

Praying mantis strikes

Leopard's paw

One knuckle punches

## **KICKS**

Focus on the kicks that occur in the (Chinese) sets (ie Si Lum kick). Work to make them more natural.

Focus on using a variety of kicks in sparring. Study method to make them work for you.

Focus on kicks that can be used to off-balance.

## **FORMS**

Kata 4

Pinyon 13

Sui Won

Pak Pai

Si Lum Pai

Monkey Form

Personal Form – Develop a new personal form and work it over time, incorporating elements of the art that you are focusing on perfecting.

Learn or develop a second form in your weapon of choice:

Options:

Natural Knife, Kenpo Staff Forms, Earth Dragon Staff, Monks Plum Blossom Sword, Sifu Michelle's Tai Chi Sword.

## **SELF DEFENSE**

### **Punch Attacks**

Focus on understanding {Great Grandmaster Gaylord's} method of performing Punch Attacks

Know Punch Attacks on the opposite side

Able to perform spontaneous Punch Attacks {including} takedowns and controls on the ground.

### **Grab Arts**

Spontaneous grab releases and escapes from holds on the ground

Continue to grow in your weapon of choice.

Seek new knowledge and analyze how it can be incorporated into our Kajukenbo practice.

Mentor Students who are also specializing in your weapon of choice

## **VIOLENCE PREVENTION AND COMMUNITY BUILDING**

(nothing is documented under this heading)

## **SPARRING**

Focus on strategy and develop {competent fighting strategies} with every partner.

Study {methods} to conserve your energy when sparring.

Develop methods that work for you as you advance in years.

Focus defense, off-balancing and mental projections.

Develop your emotional self-control, {such that} you stay present and responsible no matter what {takes place during} the sparring round.

Learn to be a sparring coach.

Learn to be a good point sparring judge.

## **HISTORY AND PHILOSOPHY**

Study the deep meaning of the goal for your rank “death of the ego.”

Read and research this great task which is shared by all spiritual traditions.

Develop your meditation practice: seek a method that works for you.

Practice beginner's mind. Stay enthusiastic about the basics and model this for other students.

Live by the principles in “On Being a Black Belt”

Be humble, train hard, train smart, pace yourself for the long haul. Remember the martial arts are a way of life.

Remember you are a model of what our school aims to develop in our members. Be aware of your influence at all times.

Spread love and positive energy to all kwoon members.

## **PRACTICE ETIQUETTE**

Study {Professor} Bones' “Perfect Practice”

Avoid arrogance. Do not demand respect. Win respect by your behavior. Show respect to others even when they are disrespecting you.

Go toward challenge. Volunteer for what is difficult. That's where the transformation lies.

When your training time is limited by other commitments, accept this situation and practice fully and with joy for the time you're able.

Don't injure yourself trying to live up to a standard you aren't able to embody. This is ego. But, do your absolute best, joyfully, with what you've got. This is death of the ego.

Accept the natural rhythm of staying with the practice throughout your life. Try not to envy of compete with those who are in the early and wildly enthusiastic stages of their practice. Support them. Celebrate them. Be mountain-like and just stay through it all. Find ways to keep moving, growing, learning. Develop your internal practice. Learn Tai Chi, Chi Gung, the Healing Arts. Avoid self pity. Celebrate the refinement of energy that comes with practice over many years. Become an elder – wise, compassionate, honorable and a source of inspiration for those who come behind.

Share what you've been given!

## **Requirements for Advancement to Second Degree BLACK BELT (01/22/11)**

Similar to our life-long path in the martial arts, training beyond first degree is a personal journey made possible through working in the community (on and off the training floor) with others. Implications for promotion beyond first degree black belt vary per individual. Principles for advanced degree requirements are listed below, and will be utilized as a general guideline.

The requirements cited reflect collective input from a number of Head Instructors in our lineage including Professor Coleen Gragen (from her 2002 revised document "Training Beyond Black Belt: Death of the Ego"), as well as current responses from Professor Barbara Bones, Chief Instructor Sonya Richardson, Chief Instructor Jen Resnick, Chief Instructor Michelle McVaddon, and Chief Instructor Melinda Johnson.

### **GENERAL NOTES FROM PROFESSOR BARABARA BONES REGARDING ADVANCED RANKING:**

Requirements.... a few things come to mind immediately. I have used something akin to the higher Ed model where an area of focus is negotiated early on - this either driven by the students interest or the teachers direction of needed skill development - it could include research, a thesis, going out to add some new information to the body of knowledge of the school - etc.... then the mentoring process can be truly focused throughout the entire time of growth.

**Internalize the art** I think up until 1st degree, folks practice it from the outside - trying to shape their interpretation to the expectations of others - during the early dan rankings they usually begin to find their own expression and internalize the art in such a way that it is no longer a mental process - more like visceral knowledge.

**Service** Grow the art, grow the school, grow the community- begin to carve out a niche of giving back. Of course - no drama. One expects the leaders to be a force of compassion and compromise - having the grace of knowing the most effective way to bring ideas forward to the leadership of the school.

Doing the right thing and leading others to do the right thing in the right way.

Continuing openness to learning

Fearlessness.

### **SECOND DEGREE: a demonstrable shift in the physical understanding Kajukenbo**

The shift from first to second degree is marked by better technical understanding and demonstration of the art. It may also reflect demonstration of successful feedback integration, such that a recurrent habit/issue has shifted.

By second degree, a student is actively involved in her/his own training and progress. She does not have to rely on the Head Instructor for total guidance and demonstrates initiative and focus for growth within the art.

Some examples are listed below. A few are specific to individuals within our Kajukenbo family. A student integrates sparring recommendations to “soften and yield” rather than always relying on aggressive constant forward pressure. This led to the student expanding her sparring options and more importantly, allowed work on grounded-ness.

A student demonstrates more fluid movement: softening movements to allow for fluidity when appropriate while still maintaining form and power.

Students begin to demonstrate consistent body connection: frequently this manifests as physical power delivered in techniques. Solid body connection may take place by second degree, but sometimes does not develop until 3<sup>rd</sup> degree black belt.

## **ETIQUETTE/LEADERSHIP**

Have confidence in yourself as a black belt and leader within the school, with the understanding that there is a great deal more to learn.

Develop an area of interest/specialization in the art. (for example Self Defense, Internal Arts, Weapons, New Beginners, sparring). The student may not yet have technical expertise, but demonstrates growth beyond the basic requirements.

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*

Be a model of what our training is about: openness, excellence, humility, compassion, wisdom on and off the training floor, in trainings at our home school as well as while visiting other schools or camps.

Act as a mentor to others: offer to help younger belts review and consolidate materials as the opportunity and your time permits.

Volunteer to review/teach material to younger belts during short in-class break-out sessions as the opportunity presents.

Skillful teaching at least one category of our curriculum (basics, forms, punch attacks/grab arts/street, weapons or sparring) to one or more belt groups (beginners, white belts, orange – blue belts or advanced belt groups).

Consistent teaching at Hand to Hand, particularly with beginner through blue belt levels.

Seek out and offer simple leadership tasks that may support longevity of the current teaching staff/primary leaders as is appropriate with your schedule:

Examples include:

- Seamlessly open class and begin warm ups should the Head Instructor or assigned instructor not be on floor/in the building.
- Readily volunteer to cover a class should the usual instructor require a substitute. Do not sit back and wait to see if someone else will take it on.
- Volunteer to be the point person on the floor (black belt in charge) for Open Sparring should coverage be needed.



- Organize and be responsible for communication for a specific school-wide project such as an intensive soji, or book review/study group.
- Organize and be responsible for communication of monthly Arnis classes.
- Volunteer to organize and lead a group to a KAA training.

Attend at least one national camp and have an understanding of how Kajukenbo fits in the world of martial arts.

## **RETAIN ALL MATERIAL FROM WHITE BELT TRAINING THROUGH FIRST DEGREE BLACK BELT**

Comfort level with all required materials. Beginning to consolidate the material such that memory is no longer an issue. Is able to perform at a consistently competent level all material. If the student has any physical impediments, they understand fully what they are and where they affect physical performance.

### **BASICS**

**The following basics section (stance work, hand strikes, kicks) is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Emphasis: Understanding of the principles at play in basics and how to demonstrate these principles. Ability to analyze movement (your own and others) with an eye to identifying strengths and weakness in basics. Ability to adapt basic movement to accommodate injuries and the aging process.

### **STANCEWORK**

Drunken step

Jumping, twisting cross behind step (Sui Lum Pai)

Squat and kick (Nun Pai)

Integrate the big, body shifting stance changes in punch attacks as taught by Great Grandmaster Gaylord

Develop and maintain personal strength training habits to protect joint during stance-work

Clarify questions about how to teach or perform stances.

### **HAND STRIKES:**

Study precision in targeting. Know which nerves you are striking and possible effects of nerve strikes.

Work on simultaneous front and rear striking for extension and power (Lim Po, Pak Pai, Si Lum Pai).

## **KICKS**

Focus on the kicks that occur in the (Chinese) sets (ie Si Lum kick). Work to make them more natural.

Focus on using a variety of kicks in sparring. Study method to make them work for you.

Focus on kicks that can be used to off-balance.

## **FORMS**

Sui Won

Nun Pai

Tai Chi 24

Natural Knife form with examples of application

Middle belt form integrating weapon

## **WEAPONS**

Can demonstrate competence with either stick or knife. Able to defend against stick and knife attack with solid self defense principles.

**The following specific to weapons is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Continue to grow in your weapon of choice.

Learn or create a second form in your weapon of choice. Some options include: Natural Knife, Kenpo Staff sets, Earth Dragon Staff, Monks Plum Blossom Sword, Tai Chi Sword set.

Mentor students who are also specializing in your weapon of choice.

## **PUNCH ATTACKS & GRAB ARTS**

Consolidation of all punch attacks for right and left punches.

Able to alter punch attack and grab arts according to direction of attack/angle or opportunities and/or challenges that occur during partner work.

**The following specific to punch attacks and grab arts is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Focus on understanding {Great Grandmaster Gaylord's} method of performing Punch Attacks  
Know Punch Attacks on the opposite side

Able to perform spontaneous Punch Attacks {including} takedowns and controls on the ground.

Spontaneous grab releases and escapes from holds on the ground

## **SELF DEFENSE**

Self Defense is cornerstone to fulfilling our organization's mission statement.

Is proficient with basic Self Defense curriculum. (Know what we teach at H2H and what our SD philosophy is.)

Preferably has assisted (throughout) a 6 week SD class. The student does not need to teach the class, but would greatly benefit from a solid understanding of this important sector of our school and community offerings.

## **SPARRING**

Develop effective and efficient methods for takedowns during sparring.

Be responsible for safely taking opponents to the ground: mindful of space/neighboring matches.

Seek opportunities to spar/train with partners who present a challenge and will push you to grow. This requires you learn to deal with your own fears, including fear of injury and/or ego.

**The following specific to sparring is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

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Focus defense, off-balancing and mental projections.

Develop your emotional self-control, {such that} you stay present and responsible no matter what {takes place during} the sparring round.

Learn to {appropriately coach others} during sparring.

Learn to be a good point sparring judge.

## **HISTORY AND PHILOSOPHY**

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Read and research this great task which is shared by all spiritual traditions.

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Live by the principles in "On Being a Black Belt"

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## **PHILOSOPHY IN PRACTICE**

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Study {Professor} Bones' "Perfect Practice"

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others even when they are disrespecting you.

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When your training time is limited by other commitments, accept this situation and practice fully and with joy for the time you're able.

Don't injure yourself trying to live up to a standard you aren't able to embody. This is ego. But, do your absolute best, joyfully, with what you've got. This is death of the ego.

Accept the natural rhythm of staying with the practice throughout your life. Try not to envy or compete with those who are in the early and wildly enthusiastic stages of their practice. Support them. Celebrate them. Be mountain-like and just stay through it all. Find ways to keep moving, growing, learning. Develop your internal practice. Learn Tai Chi, Chi Gung, the Healing Arts. Avoid self pity. Celebrate the refinement of energy that comes with practice over many years. Become an elder – wise, compassionate, honorable and a source of inspiration for those who come behind.

Share what you've been given!

## **Requirements for Advancement to Third Degree BLACK BELT (01/22/11)**

Similar to our life-long path in the martial arts, training beyond second degree is a personal journey made possible through working in the community (on and off the training floor) with others. Implications for promotion beyond second degree black belt vary per individual. Principles for advanced degree requirements are listed below, and will be utilized as a general guideline. The requirements cited reflect collective input from a number of Head Instructors in our lineage including Professor Coleen Gragen (from her 2002 revised document "Training Beyond Black Belt: Death of the Ego"), as well as current responses from Professor Barbara Bones, Chief Instructor Sonya Richardson, Chief Instructor Jen Resnick, Chief Instructor Michelle McVaddon, and Chief Instructor Melinda Johnson.

### **GENERAL NOTES FROM PROFESSOR BARABARA BONES REGARDING ADVANCED RANKING:**

Requirements.... a few things come to mind immediately.

I have used something akin to the higher Ed model where an area of focus is negotiated early on - this either driven by the students interest or the teachers direction of needed skill development - it could include research, a thesis, going out to add some new information to the body of knowledge of the school - etc.... then the mentoring process can be truly focused throughout the entire time of growth.

**Internalize the art** I think up til 1st degree, folks practice it from the outside - trying to shape their interpretation to the expectations of others - during the early dan rankings they usually begin to find their own expression and internalize the art in such a way that it is no longer a mental process - more like visceral knowledge.

**Service** Grow the art, grow the school, grow the community- begin to carve out a niche of giving back.

Of course - no drama. One expects the leaders to be a force of compassion and compromise - having the grace of knowing the most effective way to bring ideas forward to the leadership of the school.

Doing the right thing and leading others to do the right thing in the right way.

Continuing openness to learning

Fearlessness.

### **THIRD DEGREE: a tangible shift in leadership, teaching and skill integration**

By third degree the art is "in you" physically. Third degree within our school is primarily marked by a shift in leadership as well as a deeper understanding and physical integration of Kajukenbo. Third degree black belts have taken on consistent mentoring of/teaching younger belts as well as making a demonstrable contribution to the school's well being and growth. Leadership efforts are in alignment with the Head Instructor and Mission Statement: mutual support evident and modeled to the student body.

### **LEADERSHIP**

By this level, leadership is evident in practices and behavior on and off the training floor. Third degree black belts mentor students and support leadership efforts throughout the school. Individuals demonstrate a deeper understanding of the art, our value to the surrounding community and act in clear representation of our school's mission through school project

management, program development, on or off-site teaching. Said examples of leadership to date include, but are not limited to:

- New Beginner's Curriculum development
- Organization of New Beginner's instructors and enrollee follow up
- Leadership within the Self Defense program
- Basic Arnis Curriculum development: recommended belt-level specific requirements
- Primary instructor at Off-Site program: Mills or community-based Self Defense classes
- Leadership for or organization of Hand to Hand community performances
- Applying for and teaching at a National Camp (AWMAI, PAWMA, NWMAF) or at a sister/brother school (Destiny Arts, Oakland Kajukenbo, Seattle Kajukenbo, Seven Star Kajukenbo Self Defense Center)
- Serving on a National Board (PAWMA, NWMAF, AWMAI), a national committee (NWMAF's Anti-Racism Council) or serving in some capacity as a national camp organizer

All above actions are performed with mindful representation of our school's principles, mission and with respect for fellow instructors and community martial artists:

**Actions must be community-building, rather than divisive in any manner.**

The individual is able and willing to act as primary leader on-site, including mindfully addressing student questions in absence of the Head Instructor (eg HI on vacation)

Try your best to serve as a model of good long-life practices in the Art:

Examples:

- Able to balance work, family, teaching and training
- Focus and direct own training to maximize training outcomes with likely less actual training time.
- Consistent with self-care specific to physical, emotional and spiritual well-being

## **SKILL INTEGRATION**

By third degree, a student is actively involved in her/his own training and progress. She does not have to rely on the Head Instructor for total guidance and demonstrates initiative and focus for growth within the art.

Some examples of advances in physical movement and understanding of the art are listed below.

Students demonstrate consistent body connection: frequently this manifests as physical power delivered in techniques. Solid body connection may take place by second degree, but sometimes does not develop until 3<sup>rd</sup> degree black belt.

By promotion to 3<sup>rd</sup> degree, the student demonstrates more consistent economy of movement throughout each aspect of the art and particularly during more spontaneous forms of martial expression: sparring, repetitions, spontaneous punch attacks and grab arts.

## **TEACHING**

Skillful teaching any belt level any of the basic Kajukenbo foci: Basics, Forms, PA/GA/Street, Sparring

Bring a creativity to teaching: can integrate principles with technical skills while teaching.

Volunteer to review/teach material to younger belts during short in-class break-out sessions as the opportunity presents.

## **ETIQUETTE**

Have confidence in yourself as a black belt and leader within the school, with the understanding that there is a great deal more to learn.

Know and make best effort to practice etiquette expectations explained in *Etiquette and Hand to Hand*

Be a model of what our training is about: openness, excellence, humility, compassion, wisdom on and off the training floor, in trainings at our home school as well as while visiting other schools or camps.

Act as a mentor to others: offer to help younger belts review and consolidate materials as the opportunity and your time permits.

Set fair and appropriate boundaries with younger belt students. Though friendships are natural within a community, be mindful about potential affects on your interactions with others. Strive to treat each student and community member with equal value.

## **RETAIN ALL MATERIAL FROM WHITE BELT TRAINING THROUGH SECOND DEGREE BLACK BELT**

## **BASICS**

**The following basics section (stance work, hand strikes, kicks) is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Emphasis: Understanding of the principles at play in basics and how to demonstrate these principles. Ability to analyze movement (your own and others) with an eye to identifying strengths and weakness in basics. Ability to adapt basic movement to accommodate injuries and the aging process.

## **STANCEWORK**

Drunken step  
Jumping, twisting cross behind step (Sui Lum Pai)  
Squat and kick (Nun Pai)

Integrate the big, body shifting stance changes in punch attacks as taught by Great Grandmaster Gaylord

Develop and maintain personal strength training habits to protect joint during stance-work

Clarify questions about how to teach or perform stances.

## **HAND STRIKES:**

Study precision in targeting. Know which nerves you are striking and possible effects of nerve

strikes.

Work on simultaneous front and rear striking for extension and power (Lim Po, Pak Pai, Si Lum Pai).

## **KICKS**

Focus on the kicks that occur in the (Chinese) sets (ie Si Lum kick). Work to make them more natural.

Focus on using a variety of kicks in sparring. Study method to make them work for you.

Focus on kicks that can be used to off-balance.

## **FORMS**

Si LumPai

Pinyon 15

Able to teach or problem solve application of all forms up to Pinyon 14 (does not include advanced Chinese sets)

## **WEAPONS**

**The following specific to weapons is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Continue to grow in your weapon of choice.

Learn or create a second form in your weapon of choice. Some options include: Natural Knife, Kenpo Staff sets, Earth Dragon Staff, Monks Plum Blossom Sword, Tai Chi Sword set.

Mentor students who are also specializing in your weapon of choice.

## **PUNCH ATTACKS AND GRAB ARTS**

Demonstrates a variety of finishing moves (chokes/locks) for spontaneous grab releases for ground-work (spontaneous punch or grab response).

**The following specific to punch attacks and grab arts is an excerpt from Professor Coleen Gragen's "Training Beyond Black Belt: Death of the Ego" (Revised January 2002)**

Focus on understanding {Great Grandmaster Gaylord's} method of performing Punch Attacks

Know Punch Attacks on the opposite side

Able to perform spontaneous Punch Attacks {including} takedowns and controls on the ground.

Spontaneous grab releases and escapes from holds on the ground

## **SPARRING**

Develop effective and efficient methods for takedowns and finishing moves (basic locks and traps) during sparring.

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