

古松流拳法

MACS 象

Martial Arts Collective Society

Gathering 2008

There are two ways of spreading light:

to be the candle or the mirror that reflects it.

This year's Gathering was a huge success. Many people enjoyed the new format of how all the classes and breakout sessions were organized. Yes, there will always be glitches to work out. That goes with any event that you attend. But all in all, many lessons were shared and new friendships began.

With this year's focus being on Professor Imi Okasaki's Tribute, and many tears were shed at the banquet, her spirit remained and she was remembered by all. She was a great example to us all, her heart touched us all and if we can embrace her essence of those qualities and apply them to our training and teaching of the martial arts, her spirit will remain. Thank you, Imi, for the best lesson one may receive.

So much was going on at the Gathering it is hard to choose who to learn from. These are just a few people who graced us with their martial arts knowledge: Professor Liebert O'Sullivan, Paul Yamaguchi Hanshi, Grandmaster Ming Lum, Sifu Mike Young, Maha Guru Victor De Thouras and Ibu Jane De Thouras, Bruce Juchnik Hanshi, Uncle Larry, Sensei Robert Ito, Sensei Pat Kelly, Soki Harris Warren, O'Sensei Felix Vazquez, Sifu Bill and Mary Owens, Guru Carlito Bonjoc Jr., Master Randy Stigall, Master Glenn Gavin, Sifu Bernard Langan, Charles

Garrett Kyoshi, Sensei Lou Klaff, Master George Chung, Professor Vinton Koklich, Miles Roberts and Kalayna Macalan, plus many, many more. Thanks to all for sharing your knowledge.

The highlights of the events at the gathering were the senior discussions held on Sunday. The seniors who were there were Professor Liebert O'Sullivan, Paul Yamaguchi Hanshi, Sifu Mike Young and Maha Guru Victor De Thouras.

One question was asked, "What got you started in the martial arts?" Here is the response from Hanshi Yamaguchi: "After I left the US Army in 1947, I met Sensei Mitose. I asked him how I could make my health better, for I was only 115lbs. Mitose told me to start studying Koshi Ryu Kempo, and so that is what I did, practice. Mitose told me to learn how to breathe, not just to punch and kick. Breathe first. Use your martial arts as a survival, #1 avoid, #2 Escape.

He told me to practice my escaping by going to the mall and as people approach you, they have to go around the force or escape. Do not take on the force, do not get hurt. Be alert and aware of surroundings, be with the internal movement. Use the movement for survival and use good judgment. If your life is at stake, you know that the techniques you use will hurt them. You must be humble toward them, then you

will understand them. From my training with Mitose, I learned internal training for proper health. Breathe deep; you are purifying your blood up to your skin level, nervous system. Your body will be in a relaxing state, like an abandoned tree. Look at the root of the tree. That is what you have to stand on, from the earth, this is Koshi Ryu training, rooting to the ground will bring humbleness."

Let's thank all of the instructors and students who made this year's event great. But a huge thanks goes out to Megan Koneval, without all her many, many hours working on this year's Gathering, it would not be as successful.

Thanks Megan.

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Face to Face

By Janine Moore, Moore Martial Arts



Q&A with Professor Liebert O'Sullivan

Professor Liebert O'Sullivan began his martial arts training in 1944 in Hawaii. He studied Danzan Ryu with Bing Fai Lau (Sept. 23, 1906-Aug. 3, 1999) and Professor Sig Kufferath (Feb. 16, 1911-May 7, 1999) in the mid-1940s and received his black belt in 1949. Kufferath and Bing Fai Lau were both masters of the art of jujitsu and studied under Professor Henry S. Okasaki, founder of Danzan Ryu Kodokan Jujitsu in the 1930s.

After receiving his black belt, O'Sullivan took over the Danzan Ryu School. For the past 10 years, he taught with Olohe Richard Paglilawan (Lua) teaching Danzan Ryu to Paglilawan's Lua students. Lua arts was incorporated into the Danzan Ryu system.

When you first meet Professor O'Sullivan, you will be greeted with a warm Hawaiian smile, eyes that are the color of the Hawaii's blue oceans. His voice and his words will take you back to the days of the 40s and 50s. When he begins sharing his martial arts knowledge, notice his hands with the calloused knuckles from years of practice on the makawar boards. Then take a gander at his feet. They show that they have been through the paces of jujitsu practice and foot movement on the tatami mats.

Now face to face.

When you started your training in 1944, what was the reason or your interest to begin down this path?

In my neighborhood, the fellows were all into jujitsu. I started in 1944, just a little, playing around with a few things. I was a young kid about 13 or 14 years old. I got into a fight, and I used Eri Gatame (a collar hold or crash). I didn't know I was using Eri Gatame. I was in jujitsu for only about two weeks. This fellow was a class bull. Originally, he was pushing everybody else around, so when he did it to me, I said, 'enough.' So we got into a fight. It was on the main highway on the Island. The street-cars were stopped so we could fight on the highway. The fight lasted about 30 seconds and that was it. The following day, the fellow I got into a fight with, Irvin, said he wanted to meet me, so we did and we became good friends. After that, I studied under Sig Kufferath, and under Bing Fai Lau. Kufferath was with Okasaki. I received my black belt in 1949 when I was a senior in high school.

What do you think of BB with kids today?

When kids get their black belts, they are not even teenagers yet, is because the instructor is not teaching the art. He's there for the money and that is what they are there for. Is that kid who has his black belt on are they equivalent to the fellow who is 20-some odd years old who just became a black belt? He's not. Is he equivalent to the fellow who is 50-60 years old with a black belt? He's/she's not. The instructor is a flaw, because all he's doing with this is making money and does not make the kid responsible. And I say responsible from this point of view that you look at. I am a black belt. You don't boast when you are a black belt. You better learn how to be humble. I have the white belt on. (The gathering weekend Professor O'Sullivan wore a white belt and this is his response to those of the boastful type and their belts of importance.) The people at the Gathering asked him why he had the white belt on. Professor said, "I don't need the red belt. I have the red belt. I don't need to walk around like a peacock. Here I am. Do you see I

am here. I'm here to help you. I don't have to have this thing, the red belt. My white belt says one thing: 'I'm here to help you. Not to stand here and say, 'Look at me.'

Professor, what do you see that is different on how techniques are being taught today than what was taught back, say in the 50s?

The arts that are being taught or how they are being taught today are using too many things, they are excessive. They are excessive because they take 10 seconds to do the whole thing. What you need is only two seconds, and you don't go to the ground because you do not know where No. 2 is. So if you want to go to the ground with the fellow attacker and you don't know where No. 2 is, then guess what? You lose.

I think that sometimes the young ones do not understand that just because they have a color belt or black belt, that they can defend themselves. Also, the young ones do not have respect for the culture. And parents look at it as a baby-sitter for them for

Face to Face cont. page 3.

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Face to Face cont. from page 2.

an hour or two. It's sad. The instructors allow that because the parents are paying them as a baby-sitter and not as a place for learning. This does not make them responsible.

How did you meet Bing Fai Lau?

At the old gym that I came to was told to me by a gentleman, I do not remember his name, but he told me to go down to the Jujitsu Club of Kaheka Lane. This is on a path that led to an old Japanese church that was converted into a dojo. And as you walk along the path you can see an altar and a statue and so forth. I came in there and talked to someone who told me to go see Bing Fai Lau. So, I said, OK, and I started off from scratch.

I didn't have a gi, just this sweatshirt. I was a ninth-grader. Bing Fai Lau charges were \$3 a month, for three times a week. Each time, it was between two, two and a half hours and sometimes longer in class. We would go over and over and over until we got it. Then we would go back over it again and start with No. 1, work on No. 2, then back 1, 2, now 2,3 and then go back and review and review and over and over until you don't think anymore, you do it. You don't have to say now what? What am I going to do? It's too late. You do it this way until you don't think. You have to practice and practice and practice, same as driving a car. You practice and practice until you get in the car, you don't think about how to start the car, you just do it. Your mind can be off but you know exactly what to do. That's also how Bing Fai Lau taught.

When I taught my classes, there were no teenagers in the class, only adults. This is the way we do it. Slowly, slowly, until we get the whole thing done.

Professor Liebert's comments on the students at the gathering: Some of the classes I've seen, they come in and

What can one say when other people step up to the plate, take care of matters, never complains, never asks for anything, but follows through on what they tell you they are going to do. All this and still has a humble heart.

What a great example of a gakkusei, one that all instructors wish all their students would be like or become. This is the story of just that one student. Her name is Kathryn, and she trains at Moore Martial Arts, in Windsor Colorado. Life for her has changed drastically this past year. Her parents went through a divorce, her Mom and her moved out and to a different town.

Her mom also changed jobs. Through

Gakkusei Corner

this time Kathryn was bound to continue with classes and she also took extra steps to attend the seminars that were hosted by her school.

Yes, her progression is slow, due to lifes bumbs, but she never complained. She always worked hard in class and asked many questions to help her understand what she was learning better. Not only did she train in the arts but she is a high school student and has a job to help her mom at home with the bills. Which meant for her that she always paid her karate tuition each month so her mom would not have to worry about that monthly bill.

Kathryn's summer-time job was doing



everybody's just doing their thing, they're not watching. Some of the Senseis, not to criticize, I just want to know how they're doing it. Some of what they're doing leaves much to be desired. Other Senseis, fabulous. Because they are doing things slowly. Good Job.

What keeps you going?

To see students improve. To see them become better than I am.

What is the one thing you can say to the students?

Don't walk around with a chip on your shoulder. If you have a chip on your shoulder, I guess your head is made out of wood. Learn how to be humble and not to criticize each other.

research and development for a local seed company. She traveled around northern Colorado fields testing dirt and seed. She worked very hard and many hours. All this was worth it for her. Her goal was paying her way to the Gathering 08. Not only did she pay her way, but she also paid her moms way to Sac., California as well. She was bound and determined to attend this year's gathering. This was her second time.

What lessons does this pose to the rest of us, student or instructor? Sacrifice is one thing, but going the extra mile is another. What are you going to do for next years gathering?

古松拳法

An Assessment of Monk's Posture^{by Heintz, Michael A.}

Monk's (slumped) posture at least in Kosho Ryu study is often viewed and assessed as a martial superior posture. This posture is utilized to establish and teach basic principles and concepts including but not limited to: (1) stance (2) physical receptive posturing, (3) relaxed muscle posturing, (4) establishment of an earth connection for force generation, (5) alterations and variations of the visual plane. It is further traditionally postulated that this position would alter the autonomic state through alteration of energy centers. The purpose of this article is to assess the modernized methods and possible pathways for establishing this posture as a superior martial art posture, in particular in the establishment of an increased parasympathetic state.

Autonomic Nervous System (ANS)

The ANS is characterized as the visceral motor division of the peripheral nervous system. The sympathetic (SNS) division may most accurately be assessed as the thoracolumbar division arising from T1-L2 spinal segmental levels, while the parasympathetic (PSNS) division may most accurately be assessed as the craniosacral division arising from cranial nerves (III, VII, IX, X) and S2-S3 spinal segmental levels.

Development of these systems is strongly correlated to environmental engagement. The SNS may be characterized by heightened environmental consciousness, energy mobilization and utilization, and facilitated neurologic reception from the external sense organs (skin, eyes, ears). The PSNS may be char-

acterized, in contrast, by environmental disengagement, minimal levels of energy utilization, energy storage, healing and repair mechanisms. Extreme SNS and PSNS responses are associated with the absence of normal physiologic behaviors such as hunger, thirst, micturation and defecation.

Autonomic Tone

A normal homeostatic mechanism to govern the metabolic demands of the tissues and cells. Local control exists through paracrines that affect local levels of vasomotor tone to influence exchange of normal biochemical products (O₂, CO₂, glucose, nitrogenous wastes), while higher order control exists through the hypothalamus, reticular formation (cardiac, pulmonary, vasomotor nuclei), nucleus of solitary tract, and limbic system.

Stress Response (General Adaptation Syndrome)

Describes the response to stress mitigated by the sympathetic division and adrenal gland (accessory sympathetic ganglion). Stress should be understood as a response to a stimulus or environmental change; this change may be physical (external and internal) as well psychological (mental). Factors associated with heightened sympathetic tone include reduced rates of healing, increased rates of infections (upper respiratory-colds, flus), increased levels of pain, impaired and reduced levels of cognition and learning, depression of the immune system, depression of

sexual libido, impairments in achieving REM sleep (necessary to establish proper homeostatic levels), reduced levels of hunger and gastrointestinal absorption, reduced lean body mass, increased levels of biological free radicals, increased rates of cardiovascular disease, diabetes, and cancer.

Analysis of Monk's Posture

Biomechanical inspection would establish that: (1) This posture alters the center of gravity from the heel to the ball of the foot; (2) The upper and lower extremity joints exhibit a partial flexed state; (3) The spine appears minimally flexed with a reduction in both the normal cervical and lumbar lordotic curvatures, while a mid increase is seen with in the normal thoracic kyphotic curvature; (4) The thoracic and abdominal cavity demonstrate a reduction in the anterior direction, whilst demonstrating an increase in the lateral volume; (5) The head is slightly flexed forward deviating the head from the normal vertical plane, resulting in a mild anterior translation and alteration of visual and auditory planes; (6) The shoulder girdle appears relaxed within a relatively depressed and anterior translation; (7) The active (phasic) muscles appear of reduced tonicity; (8) The posture is transitioned from the predominantly ligamentous and capsular system to the postural (tonic) muscle system; (9) Diaphragmatic mechanisms of respiration appear enhanced and exhibit with relative ease in comparison to the neutral postural position.



Juchnik Sensei Training Corner

Using logic with kata

When studying kata, don't be just aware of the movements being taught, but the purpose of performing the kata. The kata Passai which means, to storm the fortress, does that mean that the form needs to be done in its entirety to establishing its basic meaning or each movement of the form would be used for direct penetration of an obstruction. Think in terms of every strike in the form and where the contact point would be made, it should always be made at an angle that would penetrate the target. Remember when using small bone, there must always be a slight shift or angle to accomplish the penetration, if that is not done damage would take place to the practitioner delivery the strikes. Those of you that know the form Passai, you might find that the angle that you take to perform the form would cause considerable harm to your hands, shoulders, and it would

offset your base. In the use of the form Passai, the correction that might be needed could be less than 2 inches to the left or right, never perform a form just to get through it.

Nekobudo, cat dance kata, it is suppose to mimic the movements of a cat. It uses spring, ripping and tearing motions, each movement in this form again is a form within itself. Each movement in the kata represents its own technique and possesses its own densho. My question to all practitioners, is it just going through the form or have you been made aware of the starting move of each form. The secret of each movement in Nekobudo, Passai and Naihanshi really relies in the posture of the last motion to generating the power in the transition to the next movements. If you study that, it should tell you exactly where the target is. So in practicing a form, know the purpose, know if you are taking the proper direction to accomplish the purpose, and know if all of your movements are logical.

Upcoming Events

Date of Events	Event Title	Contact Info
Jan 17-18, 2009	New Hampshire seminar	Hanshi Juchnik, 916-308-2606
Jan 24-25, 2009	Jeff Driscoll	Hanshi Juchnik, 916-308-2606
Jan 31-Feb 1, 2009	Redondo Beach	Hanshi Juchnik, 916-308-2606
Feb 7-8, 2009	Rhode Island, Swordmanship, Jeff Driscoll, Bruce Juchnik	Hanshi Juchnik, 916-308-2606
Feb 21-22, 2009	Colorado Seminar Moore Martial Arts	Jon Moore 970-686-1247 www.mooremartialarts.com
Feb 28-29, 2009	Hanshi Inhouse Training	Hanshi Juchnik, 916-308-2606
March 7-8, 2009	Oregon Seminar	Hanshi Juchnik, 916-308-2606
March 12-16, 2009	Puerta Rico Seminar	Hanshi Juchnik, 916-308-2606
March 22-23, 2009	Midwest Filipino Arts Camp, Guro Dave Greco, Guro Pat Kelly	Dave Grecco, 708 646-1006 www.midwestunitedmartialarts.com
March 21-22, 2009	Florida Seminar	Hanshi Juchnik, 916-308-2606
March 28 -29, 2009	Tony Dow Seminar	Hanshi Juchnik, 916-308-2606
April 4-5, 2009	Pottsville PA Seminar	Jeff Driscoll, 570 622-5059 www.driscollinstitute.com
April 18-19, 2009	Hanshi Sponsoring Sword Seminar with Jeff Driscoll	Hanshi Juchnik, 916-308-2606
April 25-26, 2009	Chi Lin Camp Sifu Scott Felson	Hanshi Juchnik, 916-308-2606
May 16-17, 2009	Ohio Seminar	Hanshi Juchnik, 916-308-2606
May 23-24, 2009	Lodi California, Seminar with Carlito Bonjoc, Bruce Juchnik, Wes Tasker	Hanshi Juchnik, 916-308-2606 Carlito Bonjoc
May 30-31, 2009	Gettysburgh PA, Jeff Driscoll	Jeff Driscoll, 570 622-5059 Hanshi Juchnik, 916-308-2606
June 6-7, 2009	Toronto Canada Paul Brown	Hanshi Juchnik, 916-308-2606
June 13-14, 2009	Kosho Rocky Mountain Summit Moore Martial Arts, hosts Preregistration \$140.00	Jon Moore 970-686-1247 www.mooremartialarts.com
June 20-21, 2009	Las Vegas Nevada, Ring of Fire, Victor DeThauras Dan Inosanto, Bruce Juchnik, Sifu Scott Felson	Hanshi Juchnik, 916-308-2606 Victor DeThauras
June 27-28, 2009	Tampa Florida Seminar, Eddy Clingo	Hanshi Juchnik, 916-308-2606
July 11-12, 2009	White Water Rafting and Training Camp Ryan Chamberlain	Brent Crisci, 207 582-0700 www.unitedkosho.com
July 18-19, 2009	Hanshi In House Seminar	Hanshi Juchnik, 916-308-2606
August 8-9, 2009	Oregon Coast Gathering	Hanshi Juchnik, 916-308-2606
August 22-23, 2009	Chicago Tribute Seminar	Jon Ludwig, 630 918-9789
Sept. 26-27	The Gathering, Sacramento Marriott Rancho Cordova, Sacramento Pre-registration \$225.00	Hanshi Juchnik, 916-308-2606

Please note: that if your event dates have changed or the information posted is incorrect, email macsnewsletter@mooremartialarts.com.
If your event is not posted here and would like it to be, email macsnewsletter@mooremartialarts.com with the correct information.
All information is subject to change.

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