

skski

Face to Face

By Janine Moore, Moore Martial Arts

Q&A with

Leslee Kufferath

Please tell us what it was like to grow up with your father, Professor Sig Kufferath?

Your parents are always telling you things and you think your listening when you really not. My father taught me how to massage at a very young age to massage him and my mother. He was such a role model for me. My father every night would train me outside on running. We would practice the 50 yd dash. He would measure the sidewalk at 50 yds, mark it with masking tape. At 8 years old I was running the 50yd dash every day. Sometimes I'd practice twice. We always trained together no matter what exercise.

We moved to California in 1959. In 1953 my father brought the Judo Team from Honolulu, (he was the head coach at the time) and they beat the team from San Jose State. My father started a Martial Arts School in Los Altos. He combined the arts of Aikido and Jujitsu and created his own style of Aki Jitsu. People were amazed on how smooth my father was in his training. When my father came to the mainland in 1959, there was only one Professor per organization.

He also believed in not giving out a black belt to a student until they were 21 years of age, even if they started at 15. This was just one of his standards that he trained and live by. His theory was if you were to get a black belt early in age, you wouldn't have the understanding and the discipline.

One of the main requirements my father had is when you get your first black you also must be trained in Seifukujitsu (the healing arts). His belief is if you break the system down you must know how to repair it. This was a must with him.

In 1961 my father opened Nikko Jujitsu School in Mt View, California. Prof Henry Okazaki gave him permission to open up a school under the name of Nikko. Prof Okazaki's Massage School was named Nikko Restoration Therapy.

My father had so many duffel bags with different Gi's in them. I always wondered why. Come to find out it was because he taught at many schools. I would ask him "Are you Ready" and he would say "I'm always ready"

When Nikko Jujitsu School was formed he only had 3 students at the time. They were. Russ Coelho, Fermin Urmeneta & Hari Urmeneta. They would practice 7 days a week. After practice they would come over to our house and play barefoot football in the street and see who could hit the street light. Those were some fun days.

I would go with my father to every class and trained a little. I got caught all the time fooling around in the gym on the horse, rings and the hanging rope.

What do you think is different today in how information is shared with martial artist than it



was in those days?

A lot has changed as far as technology, communication from one place to another. In 1999 when my father passed the only thing available was dial up on the internet and that's if you owned a computer, which we didn't have. You Tube didn't become a hit until we got into the 21st century.

This is why I'm so driven to get my father's name out there and to tell people who he really was.

Q&A with Leslee Kufferath continued, page 2

SKSKI Editors

Janine Moore, Sensei

Jon Moore, Sensei

Sharon Dunn-Newton

All photos and content is copyright protected.

Send all newsletter information to
macsnewsletter@mooremartialarts.com

skski

Q&A with Leslee Kufferath, continued

If he were alive today he would have been 100 years old. My belief is that if he were to walk into a room people would stop and be silent and listen to the words of a wise man.

A lot of martial artists today are mostly interested in rank. They are so focused on themselves that they have lost the site on where there lineage began.

History is value, my father has many books signed by different martial artists that have passed on. This is value to the martial arts world. One can't contest what really went down because it's in black and white signed by true masters of the arts.

I feel my father's spirit everyday. He is with me always.

Do you have any regrets?

No, I do not. I gave back to my parents to which they gave me, Life. Until this year I'm finally accepting that he is gone from site, but still with me in spirit. My father and I were best friends.

What advise could you give people about understanding the importance of paying attention to history?

I would like to see organizations getting together and teaching their students the importance of how to keep the lineage alive, by respecting one another no matter what organization you belong to. Respect your teacher, students and leave the negativity at the door.

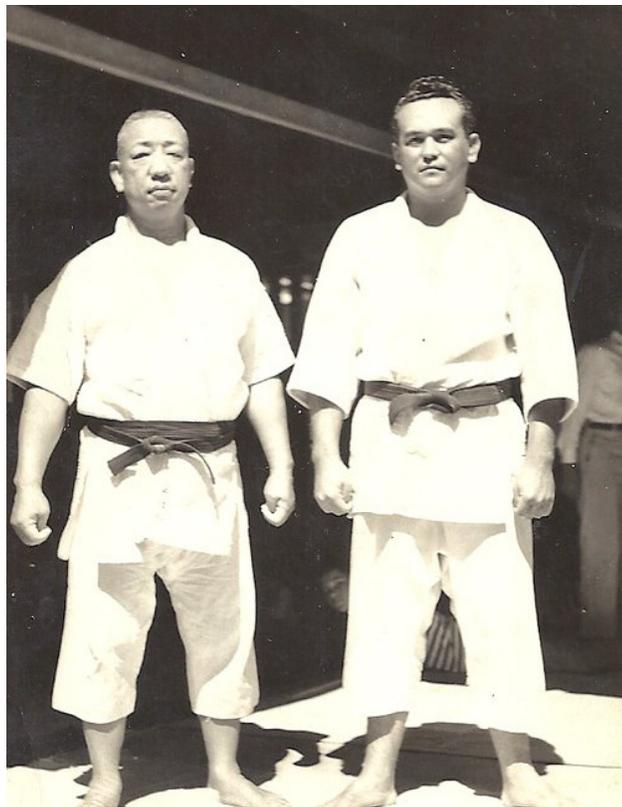
What is your goal for this seminar?

I want this seminar to be the best of the best. I have martial artists coming from different parts of the world. Some of my special guest are the founders of some of the systems. That's why it's important to get the lower belts to come. This event will be the seminar of the century. My father never received the recognition he deserved. By celebrating his

100th birthday is a true act of love, respect and discipline I have for my father.

I wrote the program for this event while I was under chemo therapy. I believe my father was dictating my path and I was just the messenger. When I finished my chemo therapy I couldn't believe what I had put together.

I want to bring every organization together to show what the true meaning of "OHANA" is.



Two masters, one grandmaster, a conversation *Part III*

Hanshi Juchnik's insights on Chin Lin and Sifu Dennis Decker

What do you think of Dennis Decker and his teachings?

Dennis Decker and the Chi Lin students were all kind of reclusive, they hid from everybody so to speak. When I was with Dennis Decker, there was a lot of martial arts exchange going on, but he was fascinated by Kosho and Mitose, and the Philippine arts. When Dennis would get in contact with me, you know he is the one who drew the charts of the meridian /meridial striking, so I took this chart to Mitose and Mitose went ballistic and said where did you learn this. It was an acknowledgement right away that there was some knowledge within Decker. Mitose took a pencil and drew on the chart, he said this is incomplete. It made me understand how much Sifu Decker understands pertaining to all arts. Dennis Decker helped Kosho put the principals and concepts of Chinese arts, Dennis Decker had to explain it. He kind of developed a unique language. I had to develop a language to understand the language of Mitose. Mitose spoke in a riddle form and a lot of grunts and short answers no, yes, he would called me stupid and I had to figure it out with a unique language his meanings.

Dennis Decker gravitated towards the Kosho principals and I gravitated to understand Chi Lin and the Filipino arts. I went on a quest to understand more about Kosho as directed by Mitose. Lot of things I learned were directed, I had to seek out people such as Robert Trias and Thomas Young. So on that quest, it led me in a lot of directions. Dennis Decker had a tremendous amount of knowledge, so I sought him out to help understand the directives I was given by Mitose. Through him I heard about people such as Sam Boyd, Mike Snyder and Ron Wilkerson, etc. Then one day at the



Ron Wilkerson, Gathering 2010

Gathering, after Dennis Decker had passed, Scott Felsen showed up to talk to me. Scott to me is what I would consider Decker's inheritor. I guess Scott was directed by Decker to seek me out, and he did through encouragement by a guy named Wayne Gordon (chi lin). Scott shows up, and I explained to him on how important that Chi Lin lives on, Scott and I became very good friends. I told Scott it was important to seek out Dennis' other senior students, people like Ron Wilkerson, Mike Snyder, Jim Grude, Charlie Brown, Carlos. I look at these people as treasures. They're people that Dennis knew had unique abilities of their own and knew that they could be taught his unique art of Chi Lin and that they could understand



Great Grandmaster Dennis Decker



Carlos, Gathering 2010

his way of teaching his techniques, so he would work with each one on an individually basis based upon own abilities and expertise. We as a martial arts community are privileged to have such a unique group of great practitioners. Mike Snyder would be Dennis's pick in

skski

Decker Part III continued from page 3

internal arts. Ron Wilkerson is a well rounded practitioner, these guys have formed such a unique brotherhood, that I feel very lucky I've gotten to know all of them. I feel like it is part of my duty to do what I can to help Scott preserve these teachings.

Now Chi Lin, which I've also studied, is very unique, in fact that it is almost a study that individualizes itself to the practitioners, something Dennis was able to do.

Q. Did Dennis just know where their path would be?

A: I can't really answer that. Cause Dennis was unique. He was unique. He'd would tell everybody. When I went to the first Chi Lin camp, I observed them all do a Tiger Crane form, which I saw five different methods of doing the same form. In my mind, I see things in an abstract way, I made the comment that what I witnessed was the first authentic American/Chinese gung fu art in this country. It's not second fiddle to any other system, it has its own individual personality that in which there's nothing in it that would not be considered traditional Chinese gung fu. It is a total study art. Every one of those practitioners, whether Ron Wilkerson, Charlie Brown, Mike Snyder or any of these guys, every one of them, Paul Ziegler, had their own individual personality behind the art form and all could very easily change up which would still be traditional.

When I think of the Kosho Ryu Chi Lin connections comes from that ability. Dennis Decker understood principal and concept. I believe within the next 10-15 years, the Chi Lin system will be one of the most sought out gung fu systems in the world.

Q. How would they take that?

A: Scott views these guys as his seniors, yet they know Scott Felsen is the inheritor. I think they all respect Scott as the inheritor and every one of those guys are void of ego. They know what they know, because they are total students of the arts. Their spirit, they're guarded of their spirit being ruined by silly nonsense that some practitioners have, with their ego and greed. I look at this as very precious. To me they're treasures.

When I saw Carlos come out to my event, and he's a student of Ron Wilkerson, I thought wow what energy and spirit. He is a great practitioner. In El Salvador, he's also a well known karate practitioner. Dennis Decker knew Chinese arts, Okinawan arts, and some of the jujitsu. When he was performing one of those art forms you never saw cross-blending of the others. He could literally change his personality. These others guys, I believe, possess the same ability, which is very unique. These guys can too. That spirit they possess and so many others in arts has to be protected.

Q. For other martial arts systems, wouldn't that make sense that is our job as well to protect the arts?

A: I expect all my students to understand that I'm going to

abuse them, use them, by putting as many guilt trips on them as I can, to make them work and protect the art forms. What kills it is ego, greed, people who feel self important and how many people out there are doing that to the arts, it's all about them. You have to make the art more important than yourself. So many people believe that it's all about them. Even some of my own people don't get it.

Q. Why would Chi Lin be so sought out?

The Chi Lin system is gaining popularity because it's open minded pertaining to their art, the changing of their art, they're not closed minded. It's gaining support from traditional karate systems, and the their respect. A lot of times what has happened, some systems have become closed off, you stagnate in your own growth, so how is your art going to grow if you seal it off. The Chi Lin system, that gung fu art will grow. One thing Dennis Decker and I understood about martial arts is strategies never change only technology. The second your art form stops evolving through application of strategies, you've just killed your art. I believe it's going to grow cause all these people are traditionalist, but all have the innovative mind. Because of the fact, that no matter how good they are, you'll never see them boast. For example: At the Gathering 2010, I saw all of them busy trying to learn from other practitioners, Ron Wilkerson was learning capoeira from Sifu Bill Owns. Which shows these individuals have never lost their main status, and that is students of the arts.



Chin Lin Group with Juchnik Hanshi at the Gathering 2010

skski

Juchnik Hanshi training methods from the masters:

Training tips from the past masters that will not cost you money:

There are many different ways to develop our martial arts. It's been my experience to observe many of my teachers and how they would develop positions and strengths in martial arts training. Remy Presas had a grip like iron, if he were to grab your hand his grip felt like a vice. To develop this, probably his main one, instead of getting special machines to do exercise, he would get a paper towel and keep squeezing and squeezing until it would be so condensed to where it was almost string like. He would take the paper towel and squeeze it between each finger, so he was individualizing the strength in each finger, developing a grip, and he'd take his arm and change the arm position to develop the different muscles in the wrist and forearm. To train you to develop tight hand motions and to bring your movement in tight, he would take me in a corner and practicing fencing maneuvers, instead of being in big room, I would have my back in corner to bring my hands in tight, so I was forced to make tight movements. Remy also used to have me lean up to the side of that corner, where I was forced to rotate my body in different positions to ward off an attack, I was learning to operate off both sides of the anatomy.

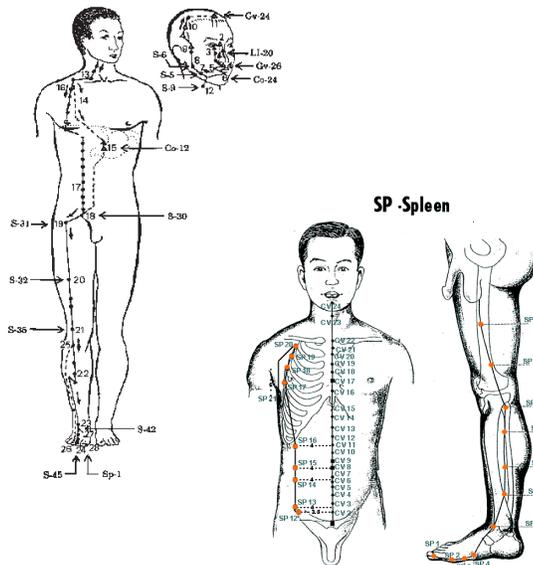
Remy had many different training methods. One of his favorite methods, which fortunately I never had to deal with, that I was told that they would do in the Philippines, one of his teachers had a large cardboard box that held a refrigerator. Placing the cardboard box on the ground, Remy and another practitioner would began sparring with a baston. His teacher would get another stick and start striking the top of the box. If your head rose above the box your head would get hit. Once you were inside the box there was no easy way out. Similar to that but in the Kempo world, we'd have to practice our line work, step through punch knife hand block, the teachers would take a shinai, if your head went above that space you'd get hit in the head, this is to develop the legs. Sometimes you don't need squats, you just need someone willing to hit you in the head with a shinai.



Restorative Arts Martial Arts Tidbit Corner

Simple understanding of restorative arts can help you with relieving internal body pain and aches. Lets look at relieving a stomach ache. Usually a stomach ache happens due to an imbalance between the stomach and spleen. A quick way to help relieve that is to stretch the stomach and spleen meridian lines. These lines run on the outer and inner parts of the legs. The major stomach point is ST36 and major spleen points are SP8 and SP9 of the legs. How to stretch these lines are to go to a kneeling position. Lean back with your hands placed on the floor behind your feet, if you are more flexible you can go to your elbows or even lay flat on your back. Squeeze your knees together

for a count of 10 or so, than relax your knees and legs. Then press your knees outward some for another count of 10 or so. Relax again. Repeat this a few times. Slowly come up to a sitting position. Remember to give your body some time to think about what the stretch is doing and to react and balance the stomach and spleen. So the next time you have a stomach ache and do not have Tums to take. Try this, it just might work.





Upcoming Events

February 19-20, 2011	Hayward CA, Kosho Seminar	Hanshi Juchnik, 916-308-2606
February 26-27, 2011	Chicago IL, Kosho Seminar Jon Ludwig	Hanshi Juchnik, 916-308-2606
March 12-13, 2011	In-house seminar, Hanshi Juchnik	Hanshi Juchnik, 916-308-2606
March 19-20, 2011	New Hampshire seminar, Terry Dow, Hanshi Juchnik and Bill Wallace	Hanshi Juchnik, 916-308-2606 Terry Dow terry@terrydowsacademy.com
March 26-27, 2011	Sig Kufferath's 100th Birthday Seminar Santa Clara CA., Leslee Kufferath	Hanshi Juchnik 916-308-2606 leslee.kufferath@sbcglobal.net
April 2-3, 2011	Massachusetts, Ray Erlandson	Hanshi Juchnik 916-308-2606
April 9-10, 2011	Texas Seminar	Hanshi Juchnik 916-308-2606
April 16-17, 2011	Chi Lin Camp, Amicalola Falls State Park and Lodge, GA., contact Scott Felsen, moyvat@yahoo.com	Hanshi Juchnik 916-308-2606
April 30-May 1	East Coast Gathering	Hanshi Juchnik 916-308-2606
May 21-22, 2011	In -House seminar	Hanshi Juchnik 916-308-2606
June 11-12, 2011	Rocky Mountain Summit, Estes Park, CO Jon Moore, jon@mooremartialarts.com	Hanshi Juchnik 916-308-2606 Jon Moore 970-686-1247
June 15-17, 2011	Madrid Spain, Kosho Seminar	Hanshi Juchnik 916-308-2606
June 25-26, 2011	Ring of Fire, Las Vegas, Nevada	Hanshi Juchnik 916-308-2606
July 9-10, 2011	In-house seminar	Hanshi Juchnik 916-308-2606
Aug 6-7, 2011	Australia Kosho Seminar, Gary Curtis	Hanshi Juchnik 916-308-2606
Aug 13-14, 2011	Oregon Coast Summit	Hanshi Juchnik 916-308-2606
Sept 24-25, 2011	The Gathering, Sacramento CA	Hanshi Juchnik 916-308-2606
Oct 15-16, 2011	Lynn Kelch seminar, Texas Retreat	Hanshi Juchnik 916-308-2606
Nov 5-6, 2011	In-house seminar	Hanshi Juchnik 916-308-2606

Please note, all dates are subject to change, if questions, please call Juchnik Hanshi, 916-308-2606.