



Kilohana *Chronicles*



Volume 7 Issue 2

October 2007

Welcome Hans Ingebretsen Sensei as the Next Kilohana President by Mike Esmailzadeh

I am very excited that Hans Ingebretsen Sensei will be the next President of Kilohana. Ingebretsen Sensei has served as Vice President of Kilohana three times. His commitment and the amount of time he has given to the organization is an example to all of us.

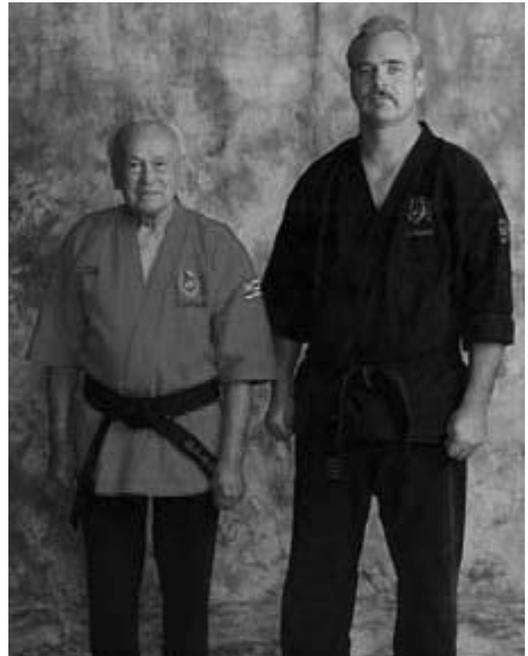
As the next administration begins their two year service to Kilohana, I would like us to all come together and support them in any way that we can.

For me Kilohana is about creating community between martial arts schools. It is about being open minded and cross training. It is about making opportunities for our students to be exposed to a variety of teachers, styles and philosophies.

I think it is important as the new administration begins that we all take a moment to think about why we are part of this organization and what our goals are. I hope we can move forward united with clear expectations and focus.

I am thankful for my time as President. I have learned a lot in the last two years, and I am grateful for our community, for the relationships and for the good memories.

Kilohana gives us a special opportunity to learn from each other as martial artists and as individuals. I am excited to see where our vital organization will go over the next two years and look forward to the many opportunities we will have to deepen our relationships to each other and to our arts.



Dai-Shihan Sig Kufferath and Sensei Hans Ingebretsen

2007 Kufferath Masters Seminar

by Nathaniel Nelson

This year the Masters Seminar took place on Saturday, April 14th, 2007, in Campbell California and was hosted by Suigetsukan of Oakland. There were many interesting classes to partake in all day.

The first class that I attended was a class on combative Kodokan. The class was taught by Shihan Russ Rhodes. It was fast-paced, and filled with creative techniques that were incredible to watch. The techniques seemed to follow a basic format of blocking an attack, putting on a lock, applying a Nage technique, and then ending with some type of Shime. This format added great flow to each technique and to the class. I had a great time at the class and found it



Shihan Russ Rhodes

Continued on page 3

Contents

Welcome Hans Ingebretsen Sensei as next Kilohana President
by Mike Esmailzadeh.....p. 1

2007 Kufferath Masters Seminar
by Nathaniel Nelson.....pp. 2 & 3

Camp Kilohana 2007
by Ben Lujan.....pp. 4 & 8

Wing Chun Kung Fu-Yip Man lineage
Part 2
By Sifu Gregory E. LeBlanc.....pp. 5-8

Reinventing the Stick Part 2
By Dale Kahoun.....p. 9

Kilohana Chronicles

Editor: Michael Esmailzadeh & Gina Rossi
Copy Editor: Lucas Lineback
Layout: Gina Rossi & Fred Brookes

The Kilohana Chronicles newsletter is published three times a year. Submission deadlines for articles and advertisements are:

January 1, 2008

May 1, 2008

September 1, 2008

We welcome submissions from everyone.

Send article submissions to:
hansingebretsen@yahoo.com

worthwhile. There was so much to learn. I would have loved to spend more time in this class working on each technique.

The next class I went to was a knife class taught by Sensei Jorge Magana. This class focused on creating a flow between you and a partner. The basic flow was chaining an attack to a defense, then counter attacking into the next defense. There were multiple techniques taught and it was interesting to participate.

Following the knife class, I attended a Kashima Shin Ryu Kenjutsu class, taught by Sensei Richard Pietrelli. I attended this class to experience a different flavor of Japanese sword. The class was different from the style I study, and put me out of my comfort zone; the posture and cuts were different. It took me some time to retrain my body to the differences, but it was enlightening to see a sword used in a different way. My favorite part of the class was how the cuts were chained together. I liked watching and feeling the cuts coming together into one sequence. The class was well taught and I felt like I had enough time practicing each technique to get a basic understanding before moving forward.



Sensei Richard Pietrelli

The fourth class I went to was Island Blend, taught by Professor James Muro. The class was amazing to watch and participate in. Watching Muro's one-of-a-kind strikes and combinations can leave your jaw dropped and you scratching your head. I am glad that the instructors had enough time to give great explanations and help people. The class was unique to me and hard to grasp at first; however, as the class progressed I found myself picking up on Muro's techniques more quickly. Because there was enough time to practice each technique, I could better understand an art I had never seen before. This class definitely stuck out the most for me, and I would recommend that if you go to the Masters Seminar next year, attend a class taught by Professor Muro.



Professor Michael Esmailzadeh

The final class I attended was a target cutting class taught by Sensei Mike Esmailzadeh. It was a great end to the day. We were taught the basics to holding a sword and we got the opportunity to cut targets made from tatami mats. The explanations were simple and everyone got a chance to cut once or twice. It was a relaxing wait in line and fun to watch the different techniques used to cut a target as well as to cut the target myself. I found that cutting required total concentration. It gave me time to reflect on the day's events and to try something new.

Overall, I felt that the Masters Seminar was a day well spent. I would recommend that anyone with an interest in any form of martial arts to attend the next seminar.

Camp Kilohana 2007 - By Ben Lujan

Kilohana's annual convergence upon Sensei Richard and Jill Pietrelli's remote Hydesville ranch occurred from June 28 through July 1 of this year. While our initial Friday night workout involved Kashima Shin Ryu on the Van Duzen River, the focus of camp this year was almost entirely upon Danzan Ryu Ju Jitsu. Our instructors included Professor Michael Esmailzadeh, Sensei Richard Pietrelli, and Sensei Hans Ingebretsen, who led us through an in-depth study of selected techniques through some of our various lists.



Training on the river with Hans



Jeremiah proves his prowess

Getting off to an early start, we officially began camp on Saturday morning with a group bow in, accompanied by the sounding of conch shells. Classes commenced with Tanto No Maki on the lawn area, and later moved under the tent for Nage No Kata. Making our move back to the river, we enjoyed classes on Tanju No Maki and Tessen No Maki, divided by a prolonged swimming break. Upon our departure, several of the strongest campers assisted in hauling Sensei Pietrelli's beloved new Kilohana Rock back to his property, to be featured within his

newly constructed waterfall. Concluding the evening was the Japanese Feast, which kept with tradition by outdoing the preceding year's triumphs yet again.

A hot and invigorating Sunday morning by the pond set the scene for Sensei Bill McClure's Tai Chi workout, wherein he led us through the Seven Treasures set. Dividing



Camp Kilohana 2007

Continued on page 8

Wing Chun Kung Fu -- Yip Man lineage, Wong Shun Leung Style and Gary Lam system

By Sifu Gregory E. LeBlanc

Part 2

The first half of this article and Sifu LeBlanc's bio can be found in the Kilohana Chronicles, Volume 7, Issue 1. Here Sifu LeBlanc explains the five main branches of Wing Chung Kung Fu.

The most well known techniques of Wing Chun fall into the category of crossing hand. These are the movements most often seen in the Qi Sao training (sticky hands). Crossing hand techniques usually focus on gaining contact with an opponent's extremity and then using that connection to obtain the target area. In Wing Chun we call this making a bridge. This bridge can either be provided by the opponent or created by the practitioner. The head and neck are the preferred targets of choice, with secondary targets being on the centerline of the upper and lower torso. The crossing hand technique used will vary depending upon the situation. Crossing hand techniques are typically executed in combination with a simultaneous control or a defensive action.

The different types of Wing Chun techniques are described by Sifu Lam as a buffet of martial knowledge; each student is led by the teacher through the variety of martial dishes. Choosing carefully and not hurrying the process, the various actions are slowly enjoyed and then thoroughly digested. When the student has matured, he or she then has a tool box of Wing Chun techniques at the ready, filled with the most appropriate actions needed in that moment. Perhaps the most important element in transforming the student's tool box of techniques into a working fighting system is Qi Sao (sticky hands). Qi Sao is Wing Chun's open secret to success in applying, combining and changing from one fighting action to another, all the while attacking the opponent's centerline targets.

Called the soul of Wing Chun, Qi Sao in its advanced form is a freestyle sensitivity drill, ideally training the student not only how to hit the opponent but also how to feel and control their attacking actions. Qi Sao allows the students an opportunity to gain experience using Wing Chun techniques in a controlled environment. Qi Sao is not just about mastering physical movements; it is also about developing the mental and emotional qualities essential to success in Wing Chun training. These



Sifu Lam demonstrates closing with Sifu LeBlanc

qualities must be understood and applied if high level concepts such as "Sam Yi Hap Yat" (mind and body unified) are to be truly understood and made one's own. Sifu Lam always says that everybody must go by the same road of development; each step in training must be mastered without exception. If a student wishes to go to the heights of Wing Chun excellence, he or she must master not only the physical aspects of the art, but his or her own mind and emotions as well.

The next branch of Wong Shun Leung Wing Chun is called closing. Closing includes all aspects of training that teach how to enter, occupy and control an opponent's position. Closing also includes techniques that secure and hold the enemy, similar to Chin Na (Chinese grappling). Closing ultimately gives the practitioner the ability to move past the opponent's three gates of defense (wrist, elbow and shoulder), stopping their action and holding their position. Closing techniques focus on disturbing balance and breaking the opponent's ability to squarely face you, and neutralizing their body's correct structural alignment for physical power (called the sitting/facing position). Closing movements are done on their own, or in conjunction with other techniques, to hold an opponent, such as a leg break, takedown or projection. Closing and all other non-striking movements are referred to as secondary or chance actions. Sifu Lam refers to secondary actions as techniques that usually do not initiate an attack, and are used only after a primary strike. Because secondary actions such as closing are not the main point of Wing Chun, which is to strike and incapacitate your opponent, they serve only to add a further dimension of control and versatility to our primary abilities. Secondary actions such as closing are used only when the opportunity is presented; reacting to a chance occurrence in the volatile and close range environment of Qi Sao or a street fight.

Footwork is a vital element to understanding the full range of movements used in open hand combat. These techniques in Wong Shun Leung Wing Chun include stepping for position, trapping to push, takedowns, leg breaks and kicking. Footwork is developed through training leg strength, coordination and especially

balance. The power in Wing Chun kicking is identical to that of the hands, in that it is derived from a structural alignment with the ground. Kicks are often delivered to the knees and ankles, as well as the stomach, hip joints and lower torso. Kicking is developed through tireless training drills and the practice of Qi



Sifu Lam and Sifu LeBlanc training dragon pole

Gerk. Qi Gerk is a sensitivity drill for footwork training which develops coordination, timing and accuracy. Leg attacks can be applied as unique and separate techniques or as part of a strategy meant to disturb and unbalance the opponent. Wing Chun has a saying: “Hands go, legs go. Legs go, hands go.” The arms and legs work together as the head and tail of the same action. To see these types of leg attacks in action, demonstrated by a Wing Chun master such as Sifu Lam, is to be at once humbled and horrified by the direct and cruel nature of the Wing Chun kicking and footwork techniques.

The next two concepts of Wong Shun Leung Wing Chun are pushing and pulling. These two styles are similar in that they are both used to disrupt and weaken an opponent’s balance, structure and foundation, weakening their ability to issue power and fight effectively. Pushing and pulling also weaken an opponent’s ability to defend themselves, destroying their chance for a following action and leaving them vulnerable to attack. Pushing and pulling are used in combination with other types of techniques, such as tripping and takedowns, breaking your opponent’s balance or creating an advantageous position for yourself. These techniques are vital when fighting a larger and stronger opponent, taking away structural power by keeping their mass in motion and off balance. Pushing and pulling also become important when fighting multiple attackers, as they can create human obstacles, shields and weapons. These techniques are also used to make the environment your weapon, smashing your opponent into whatever is available in your immediate area.

Training with the Wooden Dummy (Muk Yan Jong) develops structural power and how to properly apply that power (yin action and yang power). The concept of Sam Yi Hap Yat is promoted here (mind and body unified in action). Each technique is applied with a calm and deliberate purpose. Sifu Lam often refers to the Wooden Dummy as a second coach which corrects structure and angles, and develops timing. The Wing Chun practitioner should ideally visualize an actual combat situation as he or she goes through the movements on the dummy; using the imagination in training is called fighting a shadow enemy.

Wing Chun also includes learning a long staff weapon known as the dragon pole. Traditionally this weapon is called the 6½ point pole (Luk Dim Boon Gwan). The dragon pole is taught as a weapon and as a training tool for developing structural power. Measuring nine feet long and made from the heaviest woods possible, the dragon pole training weapon is a model for using any staff-like object as a weapon. Dragon pole usage is dependent on unchallenged control of the weapon, and in application closely resembles Wing Chun’s open hand techniques. The dragon pole forms utilize straightforward movements based on correct body position and focus on deflecting or controlling the opponent’s weapon and delivering a decisive blow to the centerline of their body.

The Eight Cut Knives (Baat Jaam Do) as a training device and weapon are also taught as part of the



Sifu Lam demonstrates crossing hand with Sifu LeBlanc

regular class curriculum. This phase of a student's training is reserved for the most advanced levels of development; this is because the hand techniques must be at an expert level to use the knives correctly and the footwork also undergoes a significant change. Double knife techniques rely almost entirely on the working ability of open hand Wing Chun movements. The training and usage of the double knives depends not on the practitioner's structural power, as with the dragon pole, but rather on the use of evasion and position, capitalizing on the knives' razor sharp edge for power.

LeBlanc Wing Chun at: Suigetsukan Dojo
103 International Blvd.
Oakland CA. 94606
(510) 452-3941

Friday 5:30-7pm
Sunday 9:00am-12:30pm

www.turningpointonline.info

Camp Kilohana 2007 - By Ben Lujan

continued from page 4

our group into three sets: lower kyu ranks, upper kyu ranks, and dan ranks, we alternated between one group by the pond performing tameshigiri, and two groups under the tent studying – as appropriate to rank – Oku No Kata, Shinin No Maki, or Shinyo No Maki, as a surrogate for the previously scheduled August 19 Kilohana Black Belt Training. Formal classes concluded with massage under the tent, later followed by water massage on the lawn area.



Professor Esmailzadeh demonstrates an arm bar



Hands up, Jeremiah!

Personally, I really enjoyed the focus on Danzan Ryu this year. The subtle – and sometimes even not so subtle – variations from teacher to teacher in the instruction of our arts provided for very valuable learning experiences for the other campers and me. Add to that the hospitable, considerable and considerate attention from the Pietrelli family, and we had a very memorable highlight for the year.

Reinventing the Stick

By Dale Kahoun

Part 2

In Part 1, we found that the latest Yawara Stick was called a Koga, named after its designer, Robert Koga. Takayuki Kubota made a slimmer version, called a Kubotan, which also doubled as a key chain fob. First, however, Frank Matsuyama developed a Yawara Stick with a patent and a training manual for police officers, in the 1940's.

The three aforementioned men were all of Japanese descent, and well-known and ranked martial artists. They trained police officers in defensive tactics and offered their talents to the public for self-defense. All three were bilingual, and only Robert Koga was not born in Japan (he was born in San Francisco). Koga served as a police officer in Los Angeles for 35 years before he retired.

The Japanese have a long history of small, handheld weapons, which, like many Japanese objects (bows, swords, religion, art, writing, etc.), came to them from mainland Asia.

Temple Guardians are found in India, China, Korea, Japan and Southeast Asia. Agyo at Sugimoto Dera, Kamakura, Japan, (photo above) is one of two Temple Guardians (Ni-O or 'Two Greats'). Notice the dorje (vajra) in his left hand (not all temple guardians hold a dorje.) The word dorje is the Tibetan translation of the Sanskrit word vajra.

In Tibetan, do is 'stone' and je is 'noble/royal' so dorje translates to 'hard royal stone'. The hard royal stone is a diamond. The Sanskrit word vajra also has come to mean thunderbolt, lightning, or thunder. When you put the two together, it is understandable that the diamond of wisdom can penetrate your ignorance, and you can become enlightened literally in a flash!



Look at what this Japanese Temple Guardian has in his left hand!

These Temple Guardians are not dated, but appear to be of some antiquity. The temple they guard was founded in the 9th century. When a temple guardian holds a dorje, it is a weapon guarding against ignorance and disbelievers. Agyo's stance and demeanor leaves little doubt that the varja he threatens with is a weapon.

The Flammarion Iconographic Guide states: "These two

guardian kings are Vajradharas” (lit. holders of vajras, or thunderbolt holders, called Shukonjo-jin in Japan).

In European culture, some of our former weapons have turned to symbols. For example, the king's scepter at one time was a mace. The power and authority connection is obvious. Another example is that European holy men bear a crozier (or crosier), which used to be a shepherd's crook for protecting the 'flock'. It seems obvious that the dorje has gone through a similar transformation to become a spiritual weapon.

Examining the dorje, or varja, we find they are made of jade, stone, iron, bronze (an alloy of copper and tin), silver, copper, bone or wood. In Tibet, it was thought that a special holy connection was enhanced when a ritual object was made from a combination of seven sacred metals, corresponding to the sacred seven planets: gold (Sun), silver (Moon), mercury (Mercury), copper (Venus), iron (Mars), tin (Jupiter) and anti-mony (Saturn). There were those who also felt two other sacred metals should be included - zinc and nickel - making it nine sacred metals. The sacred metals were often used to making singing bowls, singing bells, and matching Dorje.



A further description of the role of the use of bell and dorje: The chanter holds the dorje in the right hand, twirling it with skillful method, and rings the bell with the left. The bell represents primordial emptiness and wisdom. The dorje is male (the ultimate spiritual weapon) and the bell is female. “...As an attribute of the Vedic god Indra, the “vajra” (or dorje) originally symbolized the elemental power of thunder and lightning. In Vajrayana Buddhism, a tantric form of Buddhism, it later assumed the role of the most important religio-magical symbols and was assigned to various deities and an



KHMER BRONZE PRONGED DOUBLE VAJRA
Country of origin: Cambodia
Circa 12th-13th century Bronze

attribute... The function of the ‘vajra’ is that of a ritual scepter. The round central section is to be thought of as a seed, the smallest unit of matter from which the cosmos develops. The imminent energy it contains is expressed in motion, as represented on the form of a spiral or, as here, in a series of rings. The energy is the driving force behind creation, as represented by the cups and petals of lotus flowers. By opening out at both ends of the ‘vajra’, they make manifest the polarity within all beings (e.g. male/female, happiness/misfortune), from the circle formed by the four petals spring four rays, identified with the four cardinal directions: the space they encompass is the physical world. The fifth ray originally found in the center... It (the fifth ray) is always fashioned as a straight rod because it points to the zenith. The five directions of north, south, east, west, and zenith symbolize cosmic totality...” (Jessup, Helen Ibbetson & Thierry Zephir,



Sculpture of Angkor and Ancient Cambodia - Millennium Glory, Thames and Hudson, p. 323).

Another type of Dorje is a dagger form called a Phurba (Furpa, or Phurpa). Phurbas were used by being stuck into the ground, to either pin down or ward off evil spirits and demons.



The Phurba above is 8" long and made from metal. Compare it to the Doga SD2.

I will assume having an occasional weapon stuck in the ground in or around your abode where you can quickly locate it could possibly be a comfort to you. It's not really a weapon; it's a religious object that you might substitute for a weapon, as you are not allowed to have weapons... right? These objects were not just in possession of monks.



TIBETAN VAJRAPANI (CHANA DORJE) STATUE, 17TH CENTURY

This Tibetan doesn't look all that friendly either. We've seen deities from Japan and Tibet holding the Dorjes that the folks in India called Vajra. We also saw a pretty mean pronged one from where Cambodia is now, that was from way back in

the 1100's. They look close enough to me that if I was getting worked over by one it'd be hard to tell it from a Yawara stick or a Koga. Our Dorjes may be called Yawara Sticks, and they may be made out of plastic, but it's good strong plastic that won't crack or split. It's interesting what they have become in ritual...Thunderbolts!

2007

KILOHANA AWARDS BANQUET

Come join us in celebrating achievements in the Martial Arts

This year's banquet will be held at SOIZIC BISTRO

www.soizicbistro.com

Saturday, November 17, 2007

No-host cocktails: 5:00 p.m.

Awards program: 6:00 p.m.

Dinner: 7:00 p.m.

(Full buffet dinner including vegetarian selections)

**Cost: Kilohana members: \$50.00
Non members: \$70.00
Only 50 seats available**

Directions are on the back of this flyer.

Mail bottom portion of this flyer with check to Kilohana Martial Arts Association by November 9, 2007. Questions? Call Gina Rossi or Professor Esmailzadeh (510) 452-3941

Name: _____

Number of Tickets:

_____	x \$50 Kilohana members	=	_____
_____	x \$70 Non members	=	_____
	Total enclosed		_____

Make checks payable to: Kilohana Martial Arts Association
Mail to: Kilohana Martial Arts Association
1875 S. Bascom Ave., #116-PMB 230, Campbell, CA 95008