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RSKKR Newsletter

Ryukoku Seidokan Karate Kobudo Renmei

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"Bridge to the Future"-- What does it really mean? Part II By Sensei Ron Nix, Kyudan, RSKKR President, Honbu Dojo, Okinawa

My last newsletter article dealt with one of the most important things you could do for yourself and your RSKKR—teaching Seidokan Karate. Our motto, "Bridge to the Future," should say it all. If RSKKR members are to have any future in Seidokan Karate, we must have continuity among instructors within the Renmei. This continuity serves as a cushion to help future instructors thrive and become successful. It's a sad statement but as we become older we must have our dojo successors in place to pass the baton and continue what Sensei Toma started many decades ago. RSKKR and all other Renmei fall under the rules of Mother Nature; we are no different from an ant colony or beehive.... produce offspring or die off. These are our choices--which do you pick?

Once someone has decided to "Step-Up" from the crowd and open his or her own Seidokan dojo, there are certain issues that must

be addressed first. First, Seidokan Karate has never been more structured than now. Don't be afraid of asking for help. Not every dojo will be the same; each dojo will have its own basic foundation for success. It can depend on where your dojo will be located, local cost of living, ages of the students, and time schedule of classes. These are just a few of the initial obstacles.

The choice of where to teach may be the most important decision to make when students venture out on their own. It will depend on how much cash you may or may "NOT" have, but the initial beginning of any dojo will require some start-up cash. To keep costs down, I suggest finding a sports center, YMCA, school gym etc.... in these cases the overhead is already provided by the facility. Renting a public building can be very expensive. Using the school gym after classes and paying a nominal fee helps you focus on

teaching and not trying to figure out how to pay the rent each month. After you have established a student base you may want to step up to a larger facility. There are positives and negatives for both paths so consider the options carefully. While in the U.S. Air Force, I personally taught from the base and school gyms for many years until building the Honbu Dojo in Okinawa. I have no regrets! The key is taking one step at a time--don't bite off more than you can chew. In any case you may want to contact lawyers for legal advice, since every locality will have its own requirements.

The single most important thing an instructor can do for his students deals with certification. Certifying your students properly ensures a future for both students and dojo within an organization. Failing to certify higher ranked students properly through the Renmei puts your dojo

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Mixed Martial Arts: Bringing New Meaning to the Term, By Julie Del Vecchio, Nidan

Sensei Adolph Pearson III, Godan, has taught Seidokan Karate in Germany, New Mexico, Florida, Mississippi, Saudi Arabia, and Oklahoma. At present he is head sensei of Seidokan Martial Arts of Oklahoma, sponsors Sensei Steve Barnett's Okinawa Seidokan of Wichita dojo, and cross-trains students at PokDok Suri Martial Arts School, which Sensei Paul Sinz co-owns. Sensei Sinz, a 2nd degree black belt in the PokDok style, counts himself as one of Sensei Pearson's students, earning the Seidokan rank of Shodan last year. This is an interview by Julie Del Vecchio with Sensei Ad-

olph Pearson about his and Sensei Sinz's remarkable arrangement.

What benefits do you see from a student learning both styles?

The benefit of taking two styles at once is knowledge. Sometimes a student has difficulty in certain areas and has an opportunity to have instruction in that area with someone that has a different way of teaching that subject. For instance we had a student that was having difficulty with the side thrust kick. The other instructor and I talked about it and came up with a plan to

work on that technique.

Are there drawbacks to a student simultaneously learning two different styles?

The one drawback is that the kata are sometimes similar and the student may start doing the wrong form.

How did your arrangement come to be, with one dojo being shared by two different classes? And how does that arrangement work out for you, the pros and cons.

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To Build on Shian Toma's legacy through dedication and discipline



...be the Sensei that inspires.



Sensei Toma 2011
Nix Seidokan Dojo
Okinawa, Japan

Sensei Matt Antkowiak, a 5th degree black belt and a co-owner of PokDok Suri Martial Arts School, as well as its head instructor, invited me to his dojo for what we called fight night. This turned into black belt night where only black belts were allowed to attend and we exchanged ideas. The next thing I know I was teaching Seisan, and he was so impressed by this that he asked me if I would like to teach my system at his school. I agreed and we have been there ever since.

One of the pros is that students have an opportunity to see and experience another martial art without having to leave the dojo. The self-defense blends to both styles. The major con has been confusion, with the student taking two styles at once. Some of the kata seem to be very similar.

If someone was thinking of starting a dojo or karate club, what advice would you give?

Logistics is very important. Location--try to get a location away from a mass amount of other Karate schools. And make sure the instructor can afford to do the upkeep (fix leaks and anything that breaks, clean up, etc) and pay all the bills--rent, electric, water, gas etc). These are very important, especially

since students are not flocking in due to the economy.

I teach at a YWCA and at someone else's dojo so I have help. Offering two styles is a very good product. A lot of students want a variety. We only allow higher ranking students to take both classes. (Too much information for the newer student.)

Also in case the instructor cannot make it to class, one must have a good assistant. I have three: Sensei Randy, Sensei Jackie and Sensei Paul. Since part of their advancement is to teach so many classes during their black belt level, they help teach.

Back in the 1980s when you were in the military, what do you think drove you to work all day and then do another 5-6 hour workout 6 days a week at Sensei Toma's dojo?

That is easy. I was in Okinawa and it was my dream to go to the Orient and learn a martial art. I searched and there was a class on base, but I wanted to find a dojo off base. I found Sensei Toma's dojo less than a month after arriving to the island and started there. After that I spent a lot of time working out with my peers and other martial artist on the island. The base gym on Saturdays was where we exchanged a lot

of ideas and sparred. We worked out on the beaches and at castle sites.

I remember one time going to the dojo on gate 2 and working out there by myself even though it was not a class night. Sensei Toma came downstairs and helped me through the higher kata. The thing I remember most about that night was he said Aki Sami Yo, [rough translation: OMG] when he saw me working out. I think maybe he was surprised that I was there by myself.

What made Sensei Toma's dojo special? Do you remember certain students from his dojo at that time that are still doing karate?

Sensei Toma made the dojo special to me. He welcomed me and I felt honored to have him as an instructor.

The people I remember are Sensei Nix, Morito, Chinen, Arbrey Clegg, Glen Capistran, Rodney Grantham, and Sensei Akemi. While I was in Okinawa, Sensei Teller and his sons returned to Okinawa for a short visit.

"Okinawa Karate: The Secret Art of Tuite" By Javier Martinez **Book review by Shawn Vivacqua, Shodan**

As we explore the depths of bunkai in our kata, some of us can get pretty elaborate while most of us keep it very basic. Javier Martinez in his book; *Okinawa Karate: The Secret Art of Tuite*, gives clear suggestions of how to find an effective, well-developed bunkai for any kata. In his book, Martinez focuses on tuite techniques, using history as a guide. This makes the moves more historically authentic than most authors on the subject of "true bunkai".

With only 200 pages, this book is a light read. About half of the book is made up of pictures showing the techniques of portions from a few selected kata. The reading itself is well thought out and easy to understand. Sensei Martinez doesn't spend a lot of time trying to sell his idea, as

each chapter is only a couple of pages. He puts the information out there, straight and to the point, covering such topics as Kung-fu's Chin-na influence over Karate during the early years, off-balancing your opponent, fighting in the blind spots, the vertical fist strike, and much more. Martinez's description of his movements within the kata may have you looking at other kata that you've been doing for years, rethinking whether you're actually doing a punch, kick, block, etc. His techniques are broken down with pictures and written explanations that even Big Bird could understand, yet not make you feel dumb about not having thought of the movements yourself.

Overall there are only a couple of downsides. This book is hard to find and is pricy when you do. On Amazon.com it

sells for a little over \$80. Some of Martinez's other books--primarily covering one kata in each book--may also be found on Amazon, but they are also expensive, with his Naihanchi book priced at well over \$200. Another downside is that English is clearly not Sensei Martinez's first language, and although this led to some minor editing errors, it did not affect the read at all.

On the plus side, this book is a solid addition to my martial arts library. Discovering new ways to think of bunkai is a fascinating subject for me, and Sensei Martinez's book is sure to open your mind and have you 'thinking out of the box' ---or in this case, 'outside the lines of embusen' - and develop a bunkai that even the founding fathers of Karate would be proud of.

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Okinawa 2012 RSKKR Seminar Update

By Scott Bennett, Yondan

The July 2012 conference is getting closer and closer and the RSKKR Honbu staff has already been busy preparing for the event. The conference is not just being planned to cover Okinawa Karate, but also many cultural aspects of Okinawa that seem to naturally blend together with Karate. Please check out the suggested agenda for the conference on our website by clicking [here](#).

Some of the major events we plan to experience will include Shuri Castle, Taiko drumming and Eisa dancing, as well as some gourmet delights of Okinawa. It's going to be impossible to visit every cultural treasure of Okinawa during the one week conference; however, we feel we have the major areas of interest covered. We would like your input though, if you feel there is someplace we do not have scheduled to visit that you feel the group would really benefit from visiting. We are lucky enough to live here in paradise and might have overlooked something.

Speaking of requesting input, we would also like input on what Karate techniques or areas of interest everyone would like to ex-

perience during the conference. We want to make this event as exciting and informative as possible. Sensei Toma and Sensei Tamae will be present from time to time throughout the conference as well as other high ranking Okinawa black belts. Sensei Nix is working with some local reputable Okinawa Karate black belts to come in and teach their respective areas of expertise. The bottom line is that the Sensei Nix and the Honbu staff want to make this event a once in a lifetime opportunity to further our knowledge of Karate. We don't want to make this event just about what Sensei Nix would like to showcase, but also the event should be about the common interests of the group. Please email Sensei Nix, myself, or any of the Honbu staff with your questions or concerns on the July 2012 RSKKR international conference. Train hard and see you all next summer in beautiful Okinawa!



International Seminar **URGENT**

Please vote for what you would like to see/do at the July 2012 RSKKR Conference!

Via Facebook page a survey was put out on Nov. 13th

Regional Seminar

3rd Annual Oklahoma Seminar/Testing

Sensei Rodney Grantham and Sensei Adolph Pearson will be hosting a Seminar and Testing period in Oklahoma City.

When: 03 Dec 2011 08:30am to 5:00pm and 04 Dec 2011 09:00am to 12:00pm

Where: 6068 Southwestern Ave., Oklahoma City, OK 73139

Location: Macfarland YWCA

Who Can Attend: This event will be for all belts age 15 and older

Fee: \$10.00 (To cover the cost of a pizza and soda lunch)

POC: Sensei Adolph Pearson
(Adolph.Pearson@okdhs.org)



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Ryukoku Seidokan Karate Kobudo Renmei News from Member Dojos



Halloween 2011
Honbu Dojo, Okinawa

Sensei Adolph Pearson III and Sensei Jackelyn Pearson of Seidokan Martial Arts of Oklahoma judged a Karate tournament sponsored by Ada's Chicksaw Nation on 18 Sep. Two of their students, known as Black Tiger and Cobra, participated in the event.

International Martial Arts Festival
Disneyworld Orlando, FL 3-6 Nov 2011
Several students from Sensei Ricardo Emerson's Okinawan Seidokan Dojo of Puerto Rico attended a, along with Sensei Paul Sadwick of Florida Seidokan Dojo.



4 gold, 7 silver, and 11 bronze
Pictured here: Jushua, Yonuel, Alexis, Yazmin,
David, Reynaldo, Jesus, Sensei Emerson

Seminar

RSKKR Southeast Regional Director Keith James sponsored a regional RSKKR seminar on 6 Sep at Sensei Mike Holmes' Seidokan Karate of Leland Dojo near Wilmington, North Carolina. The event was attended by several Seidokan black belts, including Chris Caggiano, Matt Kohler, Paul Sadwick, Kurt Seiber, Bill Bratina, and Yadi Unrein.



Sensei Adolph Pearson III and Sensei Jackelyn Pearson of Seidokan Martial Arts of Oklahoma and Sensei Daniel Peterson and his Sempai Nick Servello of Dallas Seidokan Karate dojo visited Sensei Dennis Sukut's Wylie Karate dojo in Wylie, Texas on 23 Oct.

Sensei Donnie Hayhurst, RSKKR's USA Liaison, visited Sensei Vince Shahan's Academy of Martial Arts dojo in Cibolo, TX on 25 Oct.

Yama Bushi Seidokan Dojo Blairsville Georgia

The Yama Bushi Seidokan Karate Team just competed in the Georgia State Open Karate Championships. This was a huge day every one placed in the top 3 with 10 of the 18 events being Gold (state champions), 4 Silver, and 4 bronze. We are super proud of the YBK Karate Team. Gold medalists in fighting were John Parwana, Brandy Cook, Brooke Hamby, Jenna T Conklin, and Morgan Warren. Silver medalist was James Grubbs and Bronze medalists were Buddy Cook and Amanda Henderson. Gold medalists in Forms were John Parwana, Brandy Cook, Jenna T Conklin, Buddy Cook and Brooke Hamby. Silver medalists were Morgan Warren and Amanda Henderson. Bronze medalist was James Grubbs. Weapons medalist were Brooke Hamby, Silver and James Grubbs, Bronze.

The Fighting Stance, Part I- By Donnie Hayhurst, Godan

In recent years the lines have been blurred as to what is meant by the term fighting stance. We see Hollywood depictions of two guys lowering themselves and either bracing for impact or preparing for launch. This article deals with our current concepts and contrasts our modern day perceptions against what our Okinawa Seidokan traditions bear up to us.

Such stars as Bruce Lee, Chuck Norris, Jean Claude Van Dam, Jonathan Statham, and others seemed to lower themselves into what we commonly term today as a fighting stance. The audience builds in anticipation on what the hero will do next. And there is the lie of Hollywood. Many of the techniques and tactics are built around causing an emotional response and "anticipation" in the viewer. It is a "show".

I remember years ago a good friend and practitioner of Karate told me that "real Karate" is not pretty. It will be short, small circle, and the bystander viewing will not readily recognize what happened. This flies in contrast to what we see on the big screen when our hero performs the jumping spinning kick (with a half gainer). We see it from a mile away and know what will come next. The truth is, the opponent

sees it coming too and this limits the counter technique to long and mid range attacks.

So, how is going into a half body turned, left foot forward, hands up fighting stance telegraphing? Well, it is not that it is telegraphing... yet... but it has isolated off many options for counter action. Let's talk real fight: by taking this stance, your opponent will now go on alert status sensing you may know how to defend yourself. You have lost the element of surprise and now will be evaluated and not underestimated. Modern Karate arts also teach to block with the front hand and punch and kick with the rear weapons. This will be the norm in the modern Karatedo world. Isn't the prime scenario if you are attacked, your opponent has no knowledge of your abilities, habits, or your tells?

To look for an answer to this quandary let's look at the historical context of stance-work. Classical martial arts derived from the battlefield would normally attack with the front hand and foot and bear weapons forward on the lead side. There was little hard blocking but rather just body repositioning and counter ATTACK in a single movement. We often call this Tai

Sabaki or body management. Perhaps a rear hand check or parry was in order, but this is one step shorter than modern Karate with its usual block and strike serial combinations. The warriors of old took their stances deeper with the longer weapon held. For example a spearman with a 12 foot spear would need wider stances and wider hand positions to manipulate the weapon than would a swordsman. It was based on leverage, fulcrum, and mobility ratios. But the shorter the weapon the narrower the stance needed, and even far narrower with empty hand techniques and close range combat which would not only exploit mobility but enable to manipulate the level of contact to exploit the three gates and raising and lowering instead of horizontal striking. In close combat the use of wide and deep stances become cumbersome and exposes one to sweeps, knee breaks, and body leveraging. If one had a wide stance and the heels grounded this was called a dead stance in empty hand combat. The meaning is derived from a rooted non-mobile position.

Dead stances can be seen today in our practice extensively. This is the practice of Karatedo (empty hand modern way) not Toide (Classical Oki-

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Black Belt Promotions at RSKKR Dojos

Okinawan Seidokan Dojo, Puerto Rico Sensei Ricardo Emerson 6 Oct 2011

Jose M. Roque Sho-Dan
Victor J. Segundo Sho-Dan

Dove Creek Seidokan Karate Club Sensei Mike Farren 8 Oct 2011

Victor Pilcher Ni-Dan
Caleb Cannon Sho-Dan

Okinawan Karate Academy of Harrisburg Sensei Benjamin Rocuskie 25 July 2011

Alex Billy Ni-Dan
Mark Sakolosky Ni-Dan
James Bohenick Ni-Dan
Joseph Bohenick Ni-Dan

Sensei Robert Wright 13 Oct 2011

Benjamin Rocuskie Nana-Dan
Alphonzo Rozzi Menkyo
William Bratina Menkyo

Okinawa Seidokan of Jacksonville, NC Sensei Keith James 30 June 2011

Jaden Scott Sho-Dan Jr
Kristina Shepard Sho-Dan Jr

2 Sept 2011

Reggie Washington San-Dan
Yadi Lynn Unrein Ni-Dan

Note: Black Belt promotion certificates signed by Sensei Toma are listed here.



Sensei Toma late 1990s



Honbu Dojo, Okinawa Sensei Ron Nix 22 Oct 2011

David Plattsmier Sho-Dan
Shawn Vivacqua Sho-Dan
Ayako Kurio San-Dan
Masaya Kudaka San-Dan
Scott Bennett Yon-Dan
Brandon Nix Yon-Dan

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nawa Martial Art). The purpose of deep stances has changed. Now instead of the top priority being mobility the modern way stresses building leg strength in static stances and in transitions. The horse stance (kiba dachi), the blocking stance (shikodachi), the forward long stance (zenkutsu dachi) are all

considered dead stances for fighting. But we use them in kata, one step sparring (yakusoku kumite), and even in our fighting. About a hundred years ago these stances were far narrower than they are today. Most Shorin Ryu based systems all had narrow stances and some still maintain these

shorter stances. The zenkutsu dachi of old was a shoulder length stance with one foot forward, not the elongated form we utilize today. This can be seen in Matsumura Shorin Ryu and others.

(This article is Part I of a series from Sensei Donnie Hayhurst.)



Three Approaches to Bunkai, Part I

By Shihan Kurt Sieber - NanaDan Seidokan / Renshi, YonDan Kenpo Kobudo / Okuiri, Ni Dan Aiki Jujutsu

Bunkai –What is it* and why should I know it? Well in one sense, Kata (Koryu Kata) was developed from Bunkai. Not understanding bunkai means you don't understand your kata - which makes it nothing more than a dance - and there once was a time that this is what the developers / practitioners wanted in order to protect & hide their life protection techniques. Fast forward from the feudal times to the 1900's, Okinawa schools taught Karate to the children and these children became the Masters of the 50's, 60's & 70's - but did the underlying meaning / application (bunkai) accompany the teachings? From my observations & experience the answer is no - not the real (Ti Chi Ki) "stuff".

So - We started with deadly techniques, hid them in kata and made it resemble a dance; started teaching the "dance" to children and left-out the "deadly stuff"; those children taught the majority of the GI's during the 50's, 60's & 70's, So why don't you know the bunkai to your kata?

Chances are you may know some or you may think you know a lot - so what is your basis? Some like to categorize bunkai into levels and there is nothing wrong with that except the approach quickly becomes gray & not well defined. With this article I'm putting forth a different approach to categorize bunkai and hopefully by the end you'll understand why and have a greater appreciation as to what goes into understanding true bunkai and its development.

Do

As in Karate-Do. "Do", as it relates to Kata bunkai, is basically what you see is what you get - A punch is a punch - A block is a block. Is this important? Let's hold off on answering that. The human body is a complex machine capable of many unique and odd movements, but human nature prefers simple methods in an effort to be efficient and conserve energy. It's hardwired into our brains and actions. An example is our linear nature. When something startles you, your first reaction is to typically step

straight back in a linear fashion. The body believes it moved itself away from immediate danger while buying time to assess the event in order to determine what to do next. Grab something hot - You let go and quickly pull your hand straight back. You don't side-step nor do you move tangentially (circular). The teaching of body mechanics, as in Karate, typically uses this hardwiring as a starting point or basis. But as we progress, our instructors hopefully show us that moving linearly is not always the best *re-action* - but more on that later. Karate-Do is basically linear movement. The movements are large (kyo) and exaggerated. It's easy to grasp, common, and for the direct intent, the perfect way to start learning AND teaching Karate, especially to large groups. This is how the Okinawan school system taught Karate - Akachan or child's-way. The associated bunkai (unfortunately for us) also followed suit, mainly for the protection of the children. Lessons learned as a child, unless influenced during the early teens and twenties, typically go unchanged and become hardwired. It's not that it can't be "unlearned" but it takes greater effort as we grow older.

The bunkai of Karate-Do is simple & basic; however, it is always late and is ineffective in its pure form. Example: Your Uke throws a punch to your solar plexus. You *re-act* with a mid-block only using the blocking arm. You deflected the punch from its original target, but get hit in bicep of your blocking arm. (You need to be asking yourself what am I doing wrong! - One definition of insanity is repeating the same event over and over expecting a different outcome each time.) In order for it to work, it must incorporate body shifting (tai-sabaki) and other non-"Do" areas. We all must start somewhere and "Do" does lend itself as a good starting platform (so it is important), but we must be cautious not to remain in this comfort zone for too long. White belts through and including Shodans basically practice Karate-Do. "Do" can be made to work as a method of protection, but the efficiency now goes out the window.

With linear motion, as related to force, typically the stronger force wins. Yes, it comes down to basic physics. The aspect of "Do-Bunkai" demands that the defender (Nage) be faster and have equal or greater mass than the attacker (Uke) in order to survive. The Nage must also have some precognition or foresight as to what the attack will be. Not really effective the more you think about it. To counter the inherent disadvantages (and which leads us into the realm of Ju), we introduce secondary blocking and tai-sabaki to take the attack "off-line" so we have some advantage. C-stepping is a basic form of tai-sabaki taught as part of Kata. Both closed and open hand blocking condition us with primary and secondary blocking (mai no te). Repetition gets us accustomed as to how basic attacks and defenses are performed (renzoku), so we develop a type of precognition. We are teaching our body to re-act without thinking. We call it muscle memory and it is a key principle to surviving any and all interactive events. It is also a trap for limiting ability, if left to itself.

Bunkai - Fixed analyses designed to breakdown the Kata for easy to remember, school children oriented applications. Micro karate, based on rote mechanics. Memory focused, designed to capture time and movement - Martial Science.

Koryu Kata - "OLD" life protection / wellness based Kata's. They reflect "Bu no Te", character building, and health.

Ti Chi Ki - "What the hand is doing". Old response-based thinking and movement. (Responding rather than reacting).

Kyo - Big or Gross

Tai-Sabaki - Shifting of the body to avoid attack while improving position for response

Nage - The defender

Uke - The attacker or aggressor.

Mai No Te - "Dancer's Hand" - Timing & rhythm method preserved by female dancers. Hand & body position in Mai no Te hold the keys to many old applications.

Renzoku - Continuous or repeating

(This is Part I of a 3-part series on Bunkai by Sensei Kurt Sieber.)

Ryukoku Seidokan Karate Kobudo Renmei

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foundation at risk, not only through the eyes of your students, but also through the organization. A Karate association is no different from any other association that requires checks and balances. Our challenge is to ensure every student is set up for success, not only through the eyes of the dojo sensei, but also through the eyes of the Renmei and the world. Remember, support goes both ways in a Renmei. The Renmei must do all it can to support its members and the members must support the Renmei at every opportunity.

If this chemistry is unbalanced in any way, both entities are at risk and will suffer. The dojo sensei must realize that correct certification of his students is vital and verification

though the respective Karate association will be required if any questions are asked. This will reflect heavily on the sensei, either in a negative or a positive light.

Final thoughts.... The word "Change" can be defined as ...the only constant process we can depend on. We may not like or enjoy it, but it's happening as we speak. I suggest we embrace "Change" and realize that change has happened many times before and will continue to happen many more times in the future. Just make sure the change is a positive one in the right direction! RSKKR has enjoyed a great run the last 3 years but we have a long journey ahead of us. To build a better "Bridge to the Future" we must all realize we have

Bridge, cont. from page 1
the ability to achieve so much, so let's not settle for too little. Let's consider RSKKR a marathon race, not a sprint, and set the standard high for all to see. Our future Seidokan Martial Artists will definitely appreciate the hard work we've done. Stay Strong and I BOW to you all!



Sensei Ron Nix 9th Dan
President, RSKKR
Honbu Dojo, Okinawa

Returning to the Dojo, By Julie Del Vecchio, Nidan

One student who remembers Adolph Pearson at Sensei Toma's Gate 2 Street dojo is Masaya Kudaka. In the 1980s when Adolph was a green belt stationed in Okinawa, Masaya was a local teenager—one of Sensei Toma's few young students-- 15 years old and starting out as a white belt. Masaya tested for Nidan in 1993 before time constraints pulled him away from

the dojo, but he never gave up his devotion to Seidokan Karate.

When his own children were old enough to start Karate classes, Masaya sought out Sensei Nix. For two years Masaya stood outside Nix Seidokan Dojo with other parents, watching his children learn the same kata and techniques he had learned years earlier from Sensei Toma. Talking with Sensei Nix's adult stu-

dents as they arrived for evening class motivated Masaya to return to the dojo himself. After two years of hard work, Masaya-san was back where he'd left off. On 22 October 2001, nearly 20 years after his Nidan test, Masaya-san took his Sandan belt test in front of Sensei Toma. Congratulations!



Renmei Officers and Staff

Shian Toma, Judan: Senior Advisor

Shigemitsu Tamae, Kyudan: Senior Advisor

Ron Nix, Kyudan: President

Akemi Nix, Godan: Vice President

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Web Designer

Scott Bennett, Yondan: Okinawa Liaison/
Public Relations

Julie Del Vecchio, Nidan: Secretary

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