

# The Alliance

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WELCOME TO THE ALLIANCE KYOSHI HOWARD UPTON, 5<sup>TH</sup> DAN!



Originally from CRIMSON TIDE COUNTRY, (he made us say that) Sensei Upton's hometown is Guntersville, Alabama. His Yoshukai roots started under Sensei Debra Ginn of Boaz, Alabama. Due to illness in her family she retired from teaching. After asking permission from Sensei Ginn, Sensei Upton then drove 2 ½ hours to Montgomery, Alabama to train with Hanshi Mike Sadler, Founder of Shingo-ha Yoshukai Karate. Several states and dojos later, Sensei Upton and his wife Catherine landed in Naperville, Illinois, (the state of honest governors), just 15 minutes from Mr. Stone in Aurora ---- it is a small world!

Following is a brief history of Shingo-ha Yoshukai Karate.

WE ARE VERY PROUD TO HAVE SENSEI UPTON with the Alliance Family!

## A KARATE HISTORY

*(A look at its history and relationship to Shingo-ha Yoshukai Karate-do)*



*“Budo is the stillness that results from discipline.”*

*--Chitose Tsuyoshi*

The history of modern karate-do can only be defined in its opulent present. Unfortunately, karate's past is shrouded in mystery and ambiguity, due primarily to a lack of accurately written texts on the subject. Legends of late nineteenth and early twentieth century karate-ka help shed little light on the true history of this rich art form, as these individuals are often depicted as having superhuman abilities. To form an idea and garner information worthy of an accurate historical depiction, one must delve into the

known combat forms and attempt to follow progressions to the Ryukyu Islands then finally onto mainland Japan.

Popular history states that Bodhidharma, who would later be known as the Buddha, or “enlightened one,” is often credited for traveling from India to China. It has been written that the Buddha was a prince in India, but upon leaving the sanctity of his castle finally saw human suffering. It became his goal to meditate, reaching spiritual enlightenment, all the while giving up his worldly wealth.

Bodhidharma is said to have reached a harmonious understanding with all things living, encompassing a passionate outlook for everyone and everything. Having founded the teachings of what would later become Buddhism, Bodhidharma traversed West Asia spreading the Four Noble Truths and the Eightfold Path to enlightenment. It is at his stop at a certain monastery the legend of Asian martial arts begins.

The Buddha reputedly came to a monastery teaching certain spiritual aspects and began spreading his own gospel. Converting to the Buddha’s spiritual path, the monks quickly learned that silent meditation, while peaceful, allowed one to doze and sleep. According to legend the Buddha taught certain exercises to the monks to help strengthen their bodies and focus their minds. Bodhidharma purportedly created these exercises during his silent meditation on Song Mountain; this meditation allegedly took place for nine years. The exercises were developed to help stave off wild animals during his ascent on the mountain. <sup>1</sup>

The monks rapidly picked up on the techniques taught by the Buddha and were able to overcome the tiredness associated with sitting in *zazen* (formal meditative seating posture). Upon seeing that the monks were developing their meditation skills sufficiently, and their understanding for all things spiritual was instilled, Buddha continued his journey leaving what would become celebrated by many involved in modern day karate-do. Naturally, the monastery he was leaving behind was the now famous Shaolin Temple.

***“You must be deadly serious in training.  
When I say that, I do not mean that you  
should be reasonably diligent or moderately  
earnest. I mean that your opponent must always  
be present in your mind, whether you sit or stand  
or walk or raise your arms.”***

***--Funakoshi Gichin***

Having left his indelible mark on the Shaolin Monastery, the Buddha moved on to greener pastures. The monks were now forced to continue their studies without the benefit of having a teacher. They continued their daily meditations, as well as the exercises taught to them. According to legend, the monks were assaulted on a regular basis and defended themselves utilizing fighting skills developed from the exercises taught to them by the Buddha.

The myth of the fierce Shaolin monks quickly spread around China. Very soon young men from all regions of the vast country would seek guidance in the various martial arts taught there. The arts were based upon five animals: the tiger, the dragon, the monkey, the crane, and the snake. Many of the monks would specialize in formulating

fighting methods derived from the movements of one of the nefarious animals, applying those movements to defensive fighting postures. These fighting “styles” were eventually recorded in a manual called the *Wu Bei Zhi*, or later, The Bubishi.

*Note: martial historian Patrick McCarthy states that possibly two versions of The Bubishi were written, both stemming from Fuzhou province in China. The first was quite possibly written during the Ming Dynasty (1366-1644) and the second during the Qing Dynasty (1644-1911). It is believed that the second version is the one that found its way to Okinawa. (Ibid)*

Two primary thought processes went into the development of wu shu (Ch. war arts), internal systems and external systems. The internal Chinese boxing transcended the lines of traditional boxing as practiced by the Shaolin monks. Moving away from the rigorously hard aspects of the art, Chang San-feng-a Taoist-created more supple techniques derived from the popular external systems being taught<sup>2</sup>.

As is the natural progression of martial arts, both external and internal systems shared similarities and disparities. The advents of the external systems relied primarily upon striking arts, while the internal systems depended on more supple techniques. From the internal systems it may be safe to assume that ch'in-na, the grasping and controlling arts, may have derived. From ch'in-na quite possibly became the Japanese jujutsu/aikijujutsu systems so widely appreciated today<sup>3</sup>.

The external systems would focus upon vital areas of the body to strike with the various weapons of the body. Feet, hands, knees, elbows, the head, etc. would be used to stymie an opponent. The Bubishi was quite possibly based upon and written due to the influences of external systems in China (as its concentration is on the striking arts as pertaining to vital areas).

***“Karate-do, like life, which it mirrors, is a struggle:  
a struggle with our own weakness, with our  
own egos and our selfishness, with our narrow-mindedness  
and prejudices.”***

***--Nakamura Tadashi***

It has been said that karate masters of old knew and practiced mysterious arts and were capable of superhuman feats. The truth of the matter is these masters trained hard every day to adequately learn an art form, or art forms, passed to them from their *sensei* (instructor, lit. “one who came before”). The history of Okinawan karate is, as stated previously, often vague and shrouded in myth and legend.

The Ryukyu (trans. “rope in the offing”) Islands lay SSW of the southern most island of mainland Japan. Okinawa, a seaport nation, saw many merchants from China, as well as Japan, travel there to sell their goods. Early forms of karate, believed to have been imported to Okinawa via the settling of the thirty-six families of China, took root based upon Chinese boxing skills brought by those families in 1393<sup>1</sup>.

As the thirty-six families integrated with the locals, the Chinese boxing secrets were taught to new family members. The secret art evolved with the passing of each generation as it continued to be taught from father to son. Each son was strictly forbidden to teach the secretive art outside of the family; each family feared its fighting methods would be discovered and potentially surpassed.

By the year 1609 the Satsuma clan of feudal Japan had been beaten by Tokugawa Shogunate's army at Sekigahara and was badly in need of financial support. The rich Ryukyu Islands just south of Kyushu promised a prosperous invasion to say the least since the peaceful island chain served both Japan and China in terms of trade. Interestingly, the proliferation of karate would begin with an act perpetuated by the Satsuma<sup>2</sup>.

The Satsuma invaded Okinawa in 1609 and quickly implemented a weapons ban in the Ryukyu kingdom. Okinawan nobles were no longer allowed to carry swords (Jap. *katana*); only Samurai from Japan were permitted to carry the prestigious tools of war. Even weapons used during ceremonial events were prohibited. With the clear advantage in place, the Samurai controlled every aspect of Ryukyuan life.

The art of "Te" quickly became more pronounced within those families keeping the secretive art alive. Simple farming tools were incorporated into family combative systems. Tools such as the horse bridle (nunchaku), water pail carrier (rokubo), churning arm (tuifa/tonfa), and rice cutter (kama) were systemized and used in combat scenarios as means of self defense against the Samurai. Also created was a weapon in and of itself, the sai (three-pronged truncheon).

The arts were practiced secretly, mostly in the cover of darkness. Soon, an inevitable altercation between a Samurai and local practitioner of *te* would come to fruition. Yara was a young Okinawan, age 32, when he encountered a Samurai molesting a young girl on a beach. Weaponless, Yara admonished the *bushi* for his cowardly act. The Japanese stood, drew his sword, and prepared to attack. The young lady had, in the meantime, taken an oar (Jap. *eku*) from a nearby fishing boat and thrown it to Yara. When the Samurai moved to strike, Yara struck his opponent's hands knocking the *katana* to the ground. He immediately followed the strike with a *yoko geri* (side kick) to the warrior's head, then striking repeatedly with the oar until the Samurai's skull was crushed<sup>3</sup>.

Yara's prowess as a master of *te* would ultimately lead him to teach some trusted students his art. Thus began the insurgence of *te* on Okinawa. Yara has been immortalized in the *kobudo* (lit. ancient warrior ways) world having weapons forms named for him, such as the Chatan-Yara bo kata and Chatan-Yara sai kata..

***"Develop your tanden. Drop your mind there and operate all your actions from there. Practice your kata until your kata moves from your tanden."***

***--Kyan Chotoku***

To fully realize the ardent history of karate-do in Okinawa, it is important to have an understanding of the influence of both Chinese and Japanese cultures on the Ryukyu Islands. As the Chinese fighting methods have been briefly touched upon earlier, the Japanese culture, mindset and warring arts must also be discussed. *Bushido* is a concept wholly indigenous to mainland Japan.

*Bushido*, or warrior's way, is a philosophy based upon a soldier's desire to serve his master. Although there have been many great and fearsome warriors outside of Japan, the codified methodologies of the samurai (lit. "to serve") are outlined in many works of past *bushi*. Works such as *The Budoshoshinshu: The Warrior's Primer* and *The*

*Hagakure* each detail how a warrior should eat, breathe, live and die. It is only natural, then, that the warriors of Okinawa would want to adopt such a lifestyle. Many of the samurai arts would trickle into the Okinawan way of life along with the influence of bushido.

Jujutsu, the supple art of joint taking, throwing and restraining an opponent, would invariably influence *te* because of the similarities in the art; similarities, in that both arts sought manipulation and destruction of certain limbs, joints and vital areas. While *te* focused primarily upon *atemi waza* (striking techniques), incorporated into its syllabus would become the joint taking (*kansetsu waza*) and throwing (*nage*) arts.

*Te* would differ from the flowing art of jujutsu, though, in that destruction of the opponent's body was focused upon the use of power. Although blending and harmonizing with an opponent were taught in the striking art of Okinawa, the emphasis was placed on hip torque and snap, which created strength. This strength manifested itself when an opponent's power was used against him. Hence, the blending arts were crucial in the development of *te*, but a concerted effort was made to differentiate between the two.

Another element that separated jujutsu from *te* was the development of *kata*. *Kata* are masterful pre-arranged fighting forms carefully developed with an opponent's attack, angle of entry, footwork, stances, etc. taken into account. *Kata* quite probably developed during the Satsuma invasion, which resulted in a banning of weapons and most things martial.

*Kata* hid many things the Okinawans did not want "seen" or "understood" by the typical onlooker. Looking much like a dance, the uneducated observer could possibly surmise the locals were partaking of a favorite pastime. Taking of *kuzushi* (an opponent's balance), bumping, throwing, striking with feet, hands, elbows, knees and the head were all essential elements of *te* discreetly hidden within the *kata*.

*Kata* would be passed down from generation to generation, with very few outside of a particular family allowed to learn the clandestine art. Families did not want their closely guarded secrets shared amongst the masses, especially with the invading Japanese. The royal palace guards did manage to infiltrate many of the families hording information on *te*, and were taught the deadly civil fighting art in order to protect the Okinawan king.

***"I can not develop my own potentialities when  
in the trap of self-limitation.***

***I must discard this self-limitation. If he practices  
three times, I must practice six times."***

***--Nagamine Shoshin***

Proliferation of *te* became more common by the eighteenth century. Yara Chatan, Sakugawa Tode and Matsumura Bushi are three of the most well known developers of what would eventually become modern karate-do. These gentlemen would begin the formal development of *kata*, passing their creations on to new civil warriors. Their own personalities would embellish their *kata*, creating for each an everlasting effect in the world of their chosen art form.



Of the three listed above, Bushi Matsumura is probably the most well known. Matsumura developed a now familiar kata still practiced in many systems. It is unknown whether he actually created the kata, or simply modified it to fit his personality. This kata is known as Matsumura Patsai (Bassai in Japanese). Patsai literally translates as “to breach a fortress,” and is a kata known for many various open and closed hand strikes, grabs and evasions.

Sokon “Bushi” Matsumura trained many reputable karate-ka, including Kyan Chotoku, Hanashiro Chomo, Itosu Ankoh, Motobu Choyo, and Kentsu Yabu<sup>1</sup>. All of these men would go on to create and lead their own fighting ryu-ha (systems). Not so surprisingly, all of their arts were grounded in *Shuri-te*, or hand fighting methods from the village of Shuri. Interestingly, Matsumura was the maternal grandfather of Gua Chinen (who would later be known as Chitose Tsuyoshi).

Naha-te, or hand fighting from the village of Naha, was also developed. Higashionna Kanryo studied in both Okinawa and China to develop his method of teaching. Higashionna would teach *Goju Ryu* founder Miyagi Chojun, and Chitose Sensei would be find himself a dojo mate of Miyagi Sensei.

A lesser known village, Tomari, would develop along the lines of Shuri village. Its karate would be based primarily upon the Shuri kata, but be more prone to open handed strikes, rather than the closed fist found in most Shuri-te kata.

From these three villages many great *to-te jutsu* (what the striking arts of Okinawa would eventually be called) masters would emerge. Each would develop and bring their own unique stylizations to their respective systems. One renowned to-te stylist, known as the father of modern karate, is Funakoshi Gichin.

Funakoshi sensei was from a moderately wealthy family of Samurai descent. During the 1868 Meiji restoration, the feudal system of the Samurai was disbanded and those from Bushi lineage were forced to cut their topknots from their head. This act represented a willingness to join Japan in its endeavor of becoming a more modern country, foregoing the feudalistic methods applied by the domineering Samurai.

Funakoshi trained secretly with two great karate masters, Azato and Itosu (both of whom shared the same first name Yatsusune)<sup>2</sup>. These gentlemen taught young Funakoshi the Okinawan method of to-te jutsu from the Shuri lineage. His primary training occurred under the darkness of night, so as to avoid a potential enemy learning of his or his teacher’s arts.

Funakoshi, when not training in the lethal art of *to-te jutsu*, was employed as an elementary school teacher. It was here that he would meet and eventually befriend Gua Chinen, whom will be discussed later in this discourse. Eventually, Funakoshi’s *to-te jutsu* teachers would beckon him to spread the art to mainland Japan. It was decided amongst several to change the name of the pugilistic fighting arts to *karate-do*.

The removal of the suffix *jutsu*, and addition of the suffix *do* succinctly brought about karate’s inclusion into the more modern arts as introduced during the Meiji Restoration. The *jutsu* suffix brought war faring combat arts to mind, so the *do* suffix was used to inspire a more spiritual sense of mind and spirit when speaking of the art form. The same would be done in the ancient systems of *jujutsu*, which would evolve into the art of *judo*, *kenjutsu*, which would become *kendo*, and so on. *Do* was, and is, a pathway to personal enlightenment—both physically and mentally.

The kanji, or Japanese calligraphy, used in the word karate are broken down in two distinct elements, *kara* and *te*. *Kara*, as first developed by the Okinawans, was directly translated as “China.” *Te* was, of course, translated as “hand.” Therefore, a tribute was made by the Okinawans, who still paid homage to mainland China, rather than Japan. The tribute also included a method to effectively show others where the art of *karate* originated. *Kara* was also pronounced “*to (toe)*” as in *to-te*, which allowed the Okinawans to keep the same kanji, as well as show respect to China.

As with all things, change inevitably occurred on Okinawa, specifically with the fighting arts. Funakoshi was elected to take the Okinawan art of fighting to Tokyo, and help bring about respect for the indigenous Ryu Kyu method of combat. As stated previously, the Meiji Restoration effectively eliminated the traditional Samurai combat arts, so the decision was made to change *Karate-jutsu* to *Karate-do*. Next, the decision was made to change the kanji *kara*, meaning China, to *kara*, meaning empty. Phonetically speaking, the word was the same, but the meaning obviously changed to one more “Japanese friendly,” given the underlying political current at the time. Also, China had been an adversary of Japan for several hundred years; therefore, it only made sense not to inflame those whom would be taught the fighting form of Okinawa.

***“Practice is the only way that you will ever come to understand what the Way of the warrior is about. Constant striving for perfection of the self through a chosen art is the only path to enlightenment.”***

***--Musashi Miyamoto***

Another karate prodigy eventually took his art to mainland Japan. Chinen Gua, who would change his name to Chitose Tsuyoshi, had studied with many, many great Okinawan masters. Some of the masters Chitose studied under were Aragaki Seishin (Naha-te), Hanashiro Chomo (Shuri-te), Kyan Chotoku (Tomari-te), and Higashionna Kanryo (Naha-te). It is rumored that Chitose studied one kata, Seisan, with his first teacher Aragaki for seven years before being allowed to learn another kata<sup>1</sup>.

Hailing from Naha himself, Chitose would learn most of the kata offered by the men with whom he trained. He was fortunate enough to be born into an affluent family so that he could travel the small island of Okinawa studying with the “old men.” Small in stature, Chitose would become known as both a great fighter and kata man due to the diligent work he put into his art.

Chitose would soon find himself in Tokyo, studying medicine at Tokyo University and helping his former grade school teacher, Funakoshi, lead classes. Since Chitose was well versed in most of the kata of Okinawa, he had no problems helping his old teacher and friend teach this “new” art form.

Chitose’s zest for knowledge, both martial and medical, would lead him to create his own system of karate. Upon leaving the military after World War II, he settled in Southern Japan on Kumamoto Ken in the city of Kitakyushu. When he first began teaching his fighting methods, he still referred to it as simply *te*.

His methodology included his past training under his old masters, but also integrated his medical background. Now a fully licensed doctor, Chitose set about to help those in need, as well as spread his art. The good doctor would be considerably

different than many of his peers, though, in that he both modified and created new kata, incorporating *nage* (throwing) and *kansetsu* (joint taking) *waza* (techniques) more so than others. (Author's note: It is purported that Dr. Chitose held many high *dan* grades, including ranks in judo and kendo.

Some kata he did not change. Seisan, Potsai (Bassai), Shi Ho Hai, and Ryu San are kata that remained wholly intact. Interestingly, the Seisan currently practiced in both Chito Ryu (Chitose's system) and Yoshukai (Yamamoto's system) is not the same kata he learned as a young fledgling in the arts. In fact, the Seisan currently practiced in these systems is the Seisan of Kyan Chotoku. Kyan Sensei also taught Potsai, or Bassai, to Chitose, as well as Chinto. All of these kata can be found in almost an identical state in other systems that practice kata from Tomari village.

Chitose also removed some repetition from his kata that he felt offered nothing to the student beyond the first series of techniques, but left repetitious series that he felt precluded knowledge beyond the immediate (the *okuden*). One example of a kata having seen removal of some repetition is the previously mentioned Chito Ryu *Chinto* kata. Also modified is the Chito Ryu *Ku San Ku* kata.

Chitose had several well known students during his tenure as a karate-do sensei. One protégé that quickly earned the respect of other *karate-ka* in Southern Japan was Mamoru (Katsuoh) Yamamoto. Yamamoto sensei was renowned for his fighting prowess and extreme power in fighting. Having earned a *hachi dan* (eighth degree black belt) in his early thirties, Yamamoto would found his own system of Yoshukai in 1971.

Yamamoto would provide many strong fighters in his image, as the art annunciated itself with power built on hip snap. Unfortunately, much of Chitose's art was lost in the translation, as Chitose focused on exact technique, the taking of an opponent's *kuzushi* (balance), and power based upon body positioning and torque. That notwithstanding, Yamamoto's Yoshukai would come to dominate in the Southern United States after its introduction by Mike Foster and Koda Hiroyuki.

***“When the enemy asks to enter, open the door.  
When he wants to leave, show him the way.”***

***--Kano Jigoro, Phd.***

***“Block, strike, take the joint and throw.”***

***--Dr. Mike Sadler, hanshi***

Mike Sadler found himself in Japan in his pre-teen years. Studying at the prestigious Kodokan (training hall of ancient ways), young Mike would learn both karate-do and judo. Shotokan Karate-do was taught in those times, having been brought to the Kodokan by Funakoshi Gichin. Funakoshi, whom has been discussed earlier, was a good friend with Dr. Kano Jigoro, founder of *judo*. At the time of Sadler's arrival, Shotokan was taught on certain nights and judo on the others.

Eventually earning a nidan in Shotokan and a brown belt in judo, Sadler sensei would return to the States and continue his judo training in Jacksonville, Florida. Earning *dan* ranking in judo, continuing his studies of *karate-do* and playing football, Sadler would find his way to Troy, Alabama on football scholarship. Sadler sensei would also begin the first university karate club at Troy State University.



Participating in many tournaments in the Southeastern United States, Sadler sensei would meet Yamamoto Mamoru in Jackson, Mississippi in 1973. Upon finding out of Sadler's judo background, in broken English Yamamoto communicated what Sadler believed to be an encouraging "Okay, okay." In actuality, Yamamoto was saying, "Uke, uke," meaning demonstrating attacker of a given technique.

Being thrown several times on a gym floor would offer Sadler sensei an opportunity to train under Yamamoto. Koda Hiroyuki, a student of Yamamoto's, would move from Japan to America to first help spread Chito Ryu, and later Yoshukai. Koda sensei would become Sadler's link to Yamamoto, as Sadler quickly became Koda's "right hand man" in the United States. Koda had much to offer, but it was training with Yamamoto that Sadler enjoyed most.

Koda would teach Sadler the required kata, while Yamamoto taught his masterful art of hard training and fighting. Equipped with more knowledge, Sadler would go on to dominate many tournaments, as well as train hundreds, if not thousands of students in the art of Yoshukai. However, as is the case more oft than not, conflicts arose surrounding issues and training methodologies.

Sadler sensei had been told not to teach those arts that he studied in Japan. Forbidden by Yamamoto to influence his (Sadler's) students with the joint taking techniques and throwing techniques so obviously contained within the Yoshukai kata, a strong sense of disconnect began brewing. Also, conflicts of interest in and out of the *dojo* (training hall) came to light as the art quickly evolved into a business. Sadler sensei would later break away from Yamamoto's Yoshukai to form his own system, now being allowed to teach those techniques he felt bridged the gap between Yamamoto and Chitose.

Sadler, hanshi founded Shingo-ha Yoshukai Karate-do in 1995. A direct student of both Yamamoto and Koda sensei(s), Sadler sensei followed the path as laid by his instructors. However, having earned *dan* ranks in judo, and having been afforded the opportunity to train with many of the old masters in Japan, while training at the Kodokan, Sadler saw within the Yoshukai kata those things that Chitose sensei had first included. Evident within many kata are the *kansetsu* and *nage waza* first envisioned by the creator of Chito Ryu. Coupled with an outstanding knowledge of *atemi* (striking) *waza*, the system of Shingo-ha Yoshukai would bear many resemblances to the other Yoshukai systems and many other systems of *karate-do*, but differ greatly in interpretation.

While most systems of *karate-do* train very little on the aforementioned arts (*kansetsu* and *nage waza*), Shingo-ha Yoshukai is centered around them. Most karate-do systems focus primarily on *atemi waza*, moving to an angle to counter an opponent's attack. This approach is worthy, so long as the opponent is not better suited to the striking arts as compared to the defender. Also included in the system are various trapping techniques; something not altogether included in other *karate-do* systems.

Simple joint manipulation is all that is required in a given situation, beginning with individual digits such as fingers. Sadler sensei begins by teaching these simple manipulations, all the while building on the next level of progression as the student moves up an opponent's arm learning to manipulate the wrist, elbow and finally the shoulder. The epitome of understanding comes when a student manifests his *karate-do* by combining his knowledge of *atemi waza*, entering his opponent's defense perimeter and taking a joint.

Another difference in Shingo-ha Yoshukai Karate-do is its noticeable desire to restrain, rather than destroy. Obviously, one versed in the art is quite capable of destroying an opponent's joints, if need be, but a more harmonious approach to life is taught to students of this particular art. Simply put, the name "Shingo" translates as "unifying the heart, mind and spirit." To arrest and restrain an opponent is considered the most formidable of knowledge for a *karate-ka*, and Sadler sensei and his team of instructors demand escalating the level of violence only to that of an attacker.

Differing in approach to today's "modern warrior" is the frowning upon of tournaments by Sadler sensei. Certainly not dismissed entirely, today's tournaments offer little for the student, and seem to "water down" an art focused on reality, rather than winning trophies. While not encouraged, a student that wants to compete is allowed to do so, but only under the guidance of a properly trained instructor.

Another glaring distinction between Shingo-ha Yoshukai Karate-do and other systems of martial arts is its dismissal of those who would participate in illicit and illegal drugs. Many styles of *karate-do* still have a want/need to participate in parties after tournaments or gatherings. Control of the mind AND body are required at all times within Sadler sensei's system. While it is not illegal to drink in the United States of America, any member of the organization having alcohol on his/her breath during training will be summarily sent away.

***"Passion must be present in every endeavor. Without passion it is a useless venture. Wherever you find yourself, practicing, working, or teaching, do so with passion, for people will feel it in you."***

***--Tsuruoka Masami***

The lineage of Shingo-ha Yoshukai Karate-do is clearly outlined. However, its teachings and musings are felt in the passion of the systems instructors. A critical/thorough understanding of the history of the *ryu-ha* is mandatory for all *yudansha* (black belts). But not only is the history of the system required, the philosophy of the *ryu-ha* must be passed on to the next generation of students.

Building quality students, one at a time, is the ultimate goal of any *sensei*. Students are expected to be a part of their respective community, giving back some of what they have taken. *Deshi* (students) are expected to educate themselves, with the guidance of their *sensei* on the proper *reishiki* (etiquette) involved in the traditional ways. The students are expected to be leaders in the dojo, helping the newer *mudansha* (lit. without rank) understand the fundamentals as explained by the teacher.

*Sensei* have the burden of rank placed upon them. It is demanded that all *deshi* have an understanding of the requirements listed above prior to their arrival at another dojo, or prior to them being present in front of other black belts. Organizational responsibilities are taken up by the various *sensei*, each understanding and knowing his/her place in the order of the *ryu-ha*.

While many Western dojo have moved away from the "old ways," Shingo-ha Yoshukai embraces them. Forging productive men and women in the arts benefits the individual learning the art form, the group he/she represents, and society as a whole.

Students incapable of maintaining themselves publicly, as well as privately are asked to leave the organization.

Sadler sensei's dream has never been to have the largest organization. His dream has simply been to help others understand the traditional ways, means and values of a culture alien to that of his own. In a society that lessens the value on human life with each passing day it is very important to push ahead, according to Sadler sensei, with his dream of building quality students. As he is so fond of saying, "Quality breeds quantity. Others will want what we have based upon the quality of our teachers. It is our responsibility to give of ourselves to a white belt, just as we would a brown or black belt."

Nothing could be closer to the truth.....

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#### Chapter 6

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*"I was immediately drawn to Yoshukai Karate. The techniques of Yoshukai were efficient, extremely powerful and were not flashy or extravagant like those I had seen at the other schools".*  
Mr. Stone

# Black Belt Clinic

July 30<sup>th</sup> 2011



The group picture above was taken in front of the tree and the monument that the Alliance had planted in honor of Sensei Yuki Koda.

Today's training was held at Postville Park in Lincoln, from 9 to 11 a.m. The clinic started with bowing in, as is every class, then continued on with warm-ups. After everyone spent time struggling to get their bodies awake, we continued on with 27 Movements to help us get warmed up a little better.

We began our training with Ryusan then went on to bo tai sai #1 – # 5. We then watched Sensei Upton demonstrate a kama kata to us, followed by one of Dr. Chitose' kata, Wusan.

Afterwards, Mr. Lanning & Sensei Schreiber asked Sensei for a few more minutes of his time to go over kata with us. Sensei Upton stuck around and trained a little longer as well, then we went to Rio Grande (Sensei Blasco's favorite restaurant) with Sensei Schreiber & Sensei.

The following Alliance Black Belts were in attendance: Sensei, Sensei Upton, Mr. Lowe, Mr. Mr. Schreiber, Mr. Lanning, & Sensei Schreiber.

Thank you once again, Sensei for taking the time to work with us!

***“You can start Traditional Karate from a very early age and continue to practice until your mid-nineties (as many Okinawa masters do). The ultimate aim is indeed self-enlightenment, and self-development with the emphasis on Kata (forms/patterns). Levels of etiquette, discipline and respect are VERY high and you should be prepared to accept this before commencing training. The traditional styles of Karate originate from Okinawa and Japan.”***

(Shotokan) (Chito-ryu) (World) (International) (Chito-ryu) (US) (Shingo-ha) (Alliance)



Gichin Funakoshi



Dr. Chitose



Mamoru Yamamoto



Mike Foster



William Dometrich



Yuki Koda



Mike Sadler



Dan Dugan

***“To be a great leader and so always master of the situation, one must of necessity have been a great thinker in action. An eagle was never yet hatched from a goose's egg.”***  
***James Thomas***

## July Kyu Belt Testing

### Hombu

7<sup>th</sup> kyu - Michael O'Donoghue

6<sup>th</sup> kyu – Brian Bishop

4<sup>th</sup> kyu – Belle Smith

3<sup>rd</sup> kyu – Payton Lanning

1<sup>st</sup> kyu – Erica Tomkinson

### Kenney dojo

6<sup>th</sup> kyu - A.J. Brown; Christie Brown; Al Brown; Cody Grove; Billy Vo; Cindy Vo

Tim Vo;

3<sup>rd</sup> kyu – Danny Johnson

## November Kyu Belt Testing

### Hombu

7<sup>th</sup> kyu – Will Ewald

6<sup>th</sup> kyu – Hayden Shay; Tony Newton

3<sup>rd</sup> kyu – Belle Smith

### Kenney Dojo

7<sup>th</sup> kyu – Edgar Solis

6<sup>th</sup> kyu – Enrique Hernandez

5<sup>th</sup> kyu – Cody Grove; Billy Vo, Cindy Vo, Tim Vo

## New students

### Hombu

The Mourning family: Mrs. (Linda) Mourning [Shotokan – 1<sup>st</sup> Degree Black Belt] and her 3 children – Tate, Levi & Hattie.

The Sapp family: Patches and his wife Jennifer along with their 3 children, Gabe, Jesse, & Josiah. The Sapp family drives to the Hombu every class night from Fisher,IL which is about an hour & 10 minutes!

Patches is also a bricklayer who worked with Sensei in Champaign last year at several job sites. Patches was hurt at the same job sight as Sensei , falling 8 feet and tearing the ligament around his ankle. His accident was just a few weeks before Sensei's.

Hayden Shay

### Kenney Dojo

Abigail Brooks



## Lanning Family

Brianna and Payton Lanning (3<sup>rd</sup> kyu – Hombu) attend West-Lincoln Broadwell School. Chaplain Wright is Brianna and Payton Lanning's uncle -- their mother, Dawn, is his sister. After their uncle deployed to Iraq with his Indiana National Guard unit, the brother and sister suggested the school send packages for the soldiers, and staying in touch began to grow into a bigger idea.



Chaplain Wright                      Mr. Lanning

Wright's brother-in-law, Gordon Lanning (Sandan), a teacher at Lincoln Junior High School, was also present for the program.



At the presentation, Wright received a hug from his nephew Payton Lanning, a WLB student and council student. (on the right)

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The Alliance would like to recognize the 3 yellow belts in the Alliance as of right now. Michael O'Donoghue and Will Ewald, who are cousins and attend the Hombu, and Edgar Solis, a student at the Kenney dojo!



O'Donoghue    Ewald

*“Technical knowledge is not enough. One must transcend techniques so that the art becomes and artless art, growing out of the unconsciousness.” (Unknown)*

## *How was karate, specifically Yoshukai, helped you in your life?*



My name is Dawn Johnson and I am proud to say that Yoshukai Alliance has been a great help in my life. When I was younger, I spent all my time in dance and gymnastics. At an early age, my parents divorced and then I was taken out of all the things I enjoyed the most. My confidence had dropped and my spirit broken. I went through some difficult times with being picked on at school as well as at home by the neighbor kids. I went through life the best I could and I did have some great friends. It wasn't until I was an adult that I was introduced to Yoshukai Karate. The timing was great, I was ready for improvement in my life and this was it. Yoshukai Karate has helped keep me mentally strong as well as improve my health. I have asthma and osteoarthritis. Without training, I feel miserable and depressed.

Yoshukai helps keep make me strong and confident in myself. I feel like I am worth something and that I can achieve my goals. I still have progress to make which is exactly what Yoshukai means. Yoshukai means continuous improvement and development. I am always finding ways that I can improve myself. I enjoy Yoshukai Karate Alliance and all the students and instructors in it. I feel safer knowing that I can defend myself. I walk with confidence, not arrogance, knowing that I am just as important as anyone else. I feel as though I give more respect to others as I want to receive respect. Thank you Yoshukai Karate Alliance for the great teachings.

Dawn Johnson (Shodan)

Mrs. Johnson has been in karate now for 7 years! Mrs. Johnson and her son Mr. (Austin) Johnson started classes at the Hombu under Sensei Dugan, May 31<sup>st</sup> 2005. On January 24<sup>th</sup> in 2008 her youngest son, Joshua, started classes as well!

When Kenney dojo opened in 2008, they transferred there because they only live 6 miles away, opposed to 12 miles from the Hombu.

On February 24<sup>th</sup> 2010 Mrs. Johnsons husband, Danny Johnson, also joined the Alliance at the Kenney Dojo.

As of date, Mrs. Johnson holds the rank of Shodan, Mr. (Austin) Johnson – Shodan; Danny – 3<sup>rd</sup> kyu and Joshua - 6<sup>th</sup> kyu.

起八転七

Indomitable spirit

## *Black Belt Clinic*

On October 22<sup>nd</sup>, 9 a.m. Saturday morning ---- what else would Black Belts rather be doing than training, ..... or leaving at 6:30 a.m. to drive 2 ½ hours to train? EXACTLY - ---- nothing else at all that we could think of! In attendance were Mr. Stone, Sensei Upton, & from the Hombu were Mr. Lowe & Sensei Schreiber. The clinic started with doing a front kick from standing position, then each Black Belt added one more technique, working back and forth across the room until they were doing a combination up to a set of 5 -- interesting point of this is, the combinations ended up being the same we always do!

Afterwards everyone broke into pairs to review and practice the standard set of kyu belt self-defense, followed by nunchuck training. By the way if anyone finds Mr. Stone's nunchucks somewhere in the Ballroom, would you please return them to him? He was apparently trying a new technique of gyaku-zuki at nunchucks while they are air borne (see photo)!



Sensei Dugan worked with Sensei Upton guiding him through Kihon Kata Sandan. Mr. Stone worked with Mr. Lowe and Sensei Schreiber on Kihon Kata Nidan.

Mr. Stone had to go back up North after the training, but Sensei Upton was able to stay and go out to eat with Sensei, Sensei Schreiber and Erica at Chopsticks!

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## *Congratulations ...*



... to the former Ms. Lowe, Shodan, on her marriage to Ethan Tapscott on December 10<sup>th</sup> 2011!



Mr. & Mrs. Troy Lowe

## Black Belt Testing

Congratulations to Mr. Lanning and Sensei Schreiber on their promotion to Sandan! Both tested on December 10th, with Sensei, Mr. Stone and Sensei Upton conducting their test.

After testing, there was a brief meeting and discussion of the annual schedule.

We sincerely appreciate Mr. Stone and Sensei Upton driving 2 ½ hours to be here at 9 a.m. in the morning – this dedication and loyalty is commendable.

## Yoshukai Alliances 9<sup>th</sup> Annual Christmas Party



As we have over the last several years, our party was held at the Lincoln Park District in the ballroom. We had a potluck, which as always, turned out with a variety of yummy foods. Thank you to all the dedicated students for coming and bringing your families! It was, once again a wonderful time!

Before we all began eating, Mr. Lanning and Sensei Schreiber were promoted to Sandan! Congratulations, you both did very well! (picture to the right)



Afterwards, as the Alliance always does, Sensei was presented with a gift from the Alliance. This year he was presented with a 42” by 72” picture frame that contained several pictures of him throughout the year, along with that he received a scrapbook that held some of the old newspapers ads throughout all his years of training! (picture to the left)

Sensei Schreiber was presented with a gift from the Kenney dojo! She was given a new bo which was painted black with hot pink tape along with ‘Sensei’ in hot pink, these are her favorite colors! Thank you very much Kenney dojo! OS! (picture to the right)



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***“If I say I teach traditional karate, but change the teachings so I may arrogate myself, then it is no longer traditional.” - Sensei Dugan***



## *Karate Anniversaries*

### October

Mr. Lanning 2003 (1988-1990) - 3<sup>rd</sup> kyu  
2009 4<sup>th</sup> Payton Lanning – 3<sup>rd</sup> kyu  
2010 5<sup>th</sup> Michael O'Donoghue - 7<sup>th</sup> kyu  
22<sup>nd</sup> 2002 Sensei Schreiber – 3<sup>rd</sup> degree

## *Birthdays*

### October

9<sup>th</sup> - 1998 Belle Smith

### November

2<sup>nd</sup> - 2000 Michael O'Donoghue  
9<sup>th</sup> - Karen Birdwell  
28<sup>th</sup> - 2003 Levi Mourning  
29<sup>th</sup> - 1999 Cindy Vo

### December

15<sup>th</sup> - 2011 Tony Newton  
21<sup>st</sup> - 2004 Conor Berry  
22<sup>nd</sup> - 1969 Sensei Schreiber  
31<sup>st</sup> - Tim Vo

## *Wedding Anniversaries*

### October

6<sup>th</sup> - 2000 Karen & Jerry Birdwell; 30<sup>th</sup> - 1977 Enrique & Estella Hernandez

### December

27<sup>th</sup> - 1995 Danny & Dawn Johnson

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*“Modern world is too quick & competitive, changes are rapid, & karate helps us see past the world around us & into ourselves. Our pace of living keeps us looking ahead, karate helps us rediscover ourselves. Studying kata is like basic education & kumite is the final examination. The only diploma is using karate in everyday life.” -Unknown*

**PRACTICE THESE BELIEFS IN THE DOJO & IN DAILY LIFE.**



## *Just a few extras*



Seriously Danny ..... a hot pink karate bag?!

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### [ARTICLE FROM THE UNITED KINGDOM SEVERAL YEARS AGO]

The UK government announced that samurai swords will be banned by the end of the year because they were used in some serious attacks this year.

**The sale, import and hire of samurai swords is going to be illegal** in UK. Those who do not follow the ban would be punished with six months in jail and a £5,000 fine.

However, those who possess the genuine Japanese swords and martial arts connoisseurs would be exempt from the ban. According to the government report there was more than 80 serious crimes where imitations of samurai swords were involved over the last four years.

Until now samurai swords can be bought at martial arts shops and on the internet. From the April next year it is planned to ban their sale and **add them to Offensive Weapons Order**. Currently, 17 weapons are included in the list, including knuckle-dusters and batons. Vernon Coaker, a Home Office Minister said that these swords become dangerous weapons in the wrong hands.

Last year, 11 people were hurt by a man who attacked them with samurai swords at a Roman Catholic Church. Another case was registered when a man was hacking a young woman with a samurai sword. The numerous cases of using these swords in incidents that present a threat to society lead to a decision to ban them.

# YOSHUKAI

## Upcoming Events

### January

Saturday, 21<sup>st</sup> ..... 10:30 – 1:00 pm ..... Black Belt Training ..... Lincoln Dojo

### February

Saturday, 25<sup>th</sup> ..... 10:30 – 3:00 pm ..... Auroa/Naperville Training

### March

Thursday, 1<sup>st</sup> ..... 6:45 – 8:45 pm ..... Kyu Belt Testing ..... Hombu

Monday, 5<sup>th</sup> ..... 6:45 – 8:45 pm ..... Kyu Belt Testing ..... Kenney Dojo

Thursday, 8<sup>th</sup> ..... Regular Hours ..... Kyu Belt Testing ..... Puerto Rico Dojo

Wednesday, 14<sup>th</sup> ..... Regular Hours ..... Kyu Belt Testing ..... Naperville Dojo

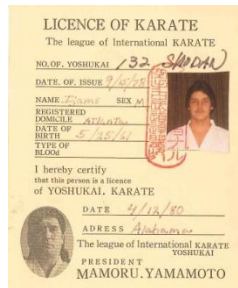
Friday, 30<sup>th</sup> ..... 8:30 – 12:00 pm ..... Booth @ Logan County Health Fair ... [Lincoln Park Dist]

Saturday, 31<sup>st</sup> / Logan County Health Fair / Booth & Demonstration .... [Lincoln Park District] (time announced at a later date)

## From the Archives



Mike Mattson      Kirk Ijams (Shodan)



Dan      Randy      Yuki      Mike  
Dugan      Caine      Koda      Sadler

ATLANTA DOJO

ANNUAL YOSHUKAI TOURNAMENT  
Sylacauga, Alabama – Mid 80's

***“If you only use weapon by itself, every weapon looks strong, but if you use weapons against each other, each weapon reveals weaknesses as well as strengths.”***

SENSEI YUKI KODA  
FOUNDER – U.S. YOSHUKAI KARATE

[www.yoshukai.com](http://www.yoshukai.com)

