

INTERNATIONAL KARATE  
CONNECTION ASSOCIATION  
**NEWS**



NEWSLETTER #1

Collector's Edition

4<sup>th</sup> QUARTER 1994

# IN THE BEGINNING



The above photo is circa 1959, Chuck Sullivan kneels in front of Ed Parker.

## HISTORY

By Chuck Sullivan

Because of the many requests we have had, we've decided to devote this, the first issue of our newsletter, to the history of the Art. More specifically, we will concentrate on the history of our own Style, System and School.

As you know, the Art is KARATE, the Style is CHINESE, the System is KENPO and the School is the KARATE CONNECTION.

**THE ART.** The origins of Karate are lost in antiquity. Some historians take it back to Egypt several centuries ago. Some give

Continued next page

## ◆IKCA NEWS FLASH◆

### FIRST AMENDMENT OF THE IKCA BYLAWS ALLOWS RANK RECOGNITION FROM OTHER STYLES OR SCHOOLS

When the IKCA was formed, it was thought that the major interest would come from people who didn't have Karate available to them locally. That of course is one of the largest groups. There is however, another group of Martial Artists who have also shown a surprisingly strong interest.

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credit to Daruma, the twenty-eighth Buddha from India. Whether that's accurate or not, we'll never know, but we do know that eventually some form of organized, weaponless self defense was taken to China and there eventually developed into what is known today, as KENPO. The more interesting and important part of the history is what happened to Kenpo upon leaving China and making its way to the United States.

One of the leading exponents of the system of Kenpo in the Hawaiian Islands in the 1940's was Professor William K.S. Chow. It was with him that a young Ed Parker began his study of the Art. These were his formative years. It was before he was married, did a hitch in the U.S. Coast Guard or got his degree in sociology at BYU. With all of that accomplished Ed Parker, upon graduation, decided to migrate to Pasadena, California to open what was to be the first Karate Dojo in the United States (Hawaii not yet being admitted to the Union). Thus, he earned the title, "The Father of American Karate".

Like his teacher before him Mr. Parker found it necessary to adapt what he had learned to a more Western way of fighting. Professor Chow's changes worked for the differences between the Orient and Hawaii and Mr. Parker's for the differences between Hawaii and the Mainland. The Art was so new the word *Karate* wasn't even in the vocabulary yet. I remember doing an early morning TV show with Mr. Parker and Dave Hebler. Ralph Story was the host and he spent so much time trying to learn to roll the "r" in Karate (an early pronunciation) that we had practically no time left for our demonstration. But I've already gotten ahead of history.

Ed Parker opened his first Dojo in Pasadena in 1958. I began studying with him at his second location, on Tweedy Blvd. in South Gate, Calif. In Feb 1959. The place was originally an Aikido school opened by a career Air Force Sergeant who

was about to be transferred. Ed bought the place and converted it to Kenpo. There were three signs on the premises. One on the roof, one on the front window and one on the door. The one on the roof was just four letters: JUDO. Even early in 1959 the word Karate was still largely unknown. The sign on the window read AIKIDO, another word that was mysterious at best. After I had inquired as to the nature of the first two (to a student-caretaker who was there at the time) and was told they didn't teach Judo or Aikido. I was about to leave when I noticed the third word. "Ah," said the kid, "Karate, that's what we teach." "Uh-huh," says I, "what the heck is that?" It was then and there I got my introduction to Kenpo Karate, by a person who's name I've long forgotten. But I'll never forget what he did.

I thought he was devastating. He really impressed me. I thought I'd better get some of this just in case I were to run into someone like him in the future. I asked if I could come back and watch a regular class in action. He said I could. I was there for the very next session.

That's when I learned the difference between a kid who knows enough to impress an outsider and a true professional. That's the night I met Edmund K. Parker for the first time. I had never seen speed like it before. The obvious power emitted by the man was awesome and the sweat rolling off his students was a tribute to the training and workout he was putting them through. Something I felt was in dire need at the time. That was the beginning. I signed up on the spot and soon took my place in line watching and listening as best I could.

Something Ed said early on grabbed my attention and got through to me. It's something I try to pass on to all my own beginning students. He said, "When a correction is being made during the class, even if it's directed to someone else, apply it to yourself and you'll be getting a private lesson with every class." From then on, if he said, "Get lower," I got lower. Even if I

could look around and see, I was the lowest in the class, I'd try to get lower yet. It worked then and it still does.

The photo at the beginning of this newsletter is one of the earliest I have. As you can see, Ed Parker is the only black belt. In fact, at that time he was the only Kenpo black belt holder in the country. The South Gate location was closed and the classes moved to Pasadena, a twenty-six mile one-way trip on surface streets for myself but a trip I made twice a week for many years. That's where the photo was taken (the old dojo, not the current one).

I would probably never have had the opportunity to work as closely with Ed Parker as I did, had it not been for an incident that happened sometime late in 1960. Mr. Parker was working on his second book The Secrets of Chinese Karate and had opened a second location in West L.A. It was the most hectic of times and Ed was bumping into himself coming and going.

I prefer not to discuss the motivation for their actions. I'll leave that for the those who were involved to deal with. I'll just tell you what happened.

It was at that time, the three men to whom Mr. Parker had awarded black belts and all of those he had awarded brown belts to, plus a number of lower belts, left him and went with another instructor. It was his entire advanced class with the exception of myself.

Sometime before the split came I sensed something in the group. Nothing obvious just subtle things, whispers, glances. I didn't know what was going on but I didn't like the tone or feel of it. I continued my workouts with them but I began to distance myself from the group socially. When the split came I no longer felt an affinity with those people and called Ed Parker immediately upon finding out to let him

know I'd be there to do whatever had to be done to go forward.

It was a devastating blow to him and I know immediately following the break was the lowest of times for him but he rebounded with his usual burst of positive energy and it was no time before he was rolling along as if nothing at all had happened. At least on the surface. I knew the wound went deep.

It was at that time he asked me to take over more of the teaching duties and I got to work much more closely with him than I ever could have otherwise. It was during that period he taught me a staff set, which I felt was far too long so, on my own, I cut it down by more than fifty percent by taking out the repetitious and weaker moves and moving sequences around to give it more natural flow.

Late one night after the advanced class. When we were alone, I performed it for him. When I had finished there was what seemed like a long silence, then, he nodded slowly and said, "That's it... that's the staff set we'll teach." I've got to be honest, I was more than just a little nervous about what I had done and those words came as quite a relief. Those were the best of times!

Another thing that happened around that time was the creation of the first set of training films to be offered to the public. The one thing about Ed Parker's book that I didn't like, and the only thing I didn't like, was the fact that you couldn't see the Old Man move. (I'm guessing you know, that when I call him The Old Man, it's an endearment not a description. Everyone called him that at the time and he happily responded to it. It's a throwback to an old military custom in reference to a company commander.)

The fantastic thing about Kenpo is its dynamics, produced through geometric kinetic symmetry. And to learn that you've got to see it move. No written word or

series of still photos can do the job. So again, late one night, after the last student left, I went to the Old Man and laid out a plan to produce a series of training films to be shot on sixteen millimeter film and then transferred to eight millimeter. It was the only viewing system common to most households at that time.

Because I was his student and still a brown belt at the time I proposed a sixty-forty deal, with the sixty percent going to him, as I thought it should. He listened to my plan as well as my proposal and accepted the plan without hesitation. But he had a reservation with the proposal. He said there was no way he could accept the deal as offered. It had to be a fifty-fifty split. Equal partners or no deal. I was more than a little surprised. The average person would never negotiate themselves *down*. But then again Ed Parker was never average.

It was during that time I really came to know Ed Parker. I thought I knew him before that but it took the proximity that working on that project provided to get close enough, long enough, to allow it to happen. Working late into the night with the man and feeling his energy was truly an experience. I would probably have fallen asleep at the wheel on my way home under normal circumstances but I was usually so pumped up when I left in those early morning hours, the twenty-some miles evaporated before my eyes.

When the filming and editing were done and it was time to merchandise the product, we realized we knew nothing about that sort of thing. But by putting our heads together, once again we managed to pull it off. The films were very successful and did what they were supposed to do. They showed Ed Parker MOVE. That's what I wanted and that's what I got. As an added bonus I was able to take part myself, otherwise I would never have had footage of that kind for posterity, for which I am eternally grateful. In no time at all, a few years had slipped by. Ed Parker had created the International Karate Championships in Long Beach,

California and together we had opened a dojo on my side of town.

It was then that I began seeing less and less of my partner and friend. Business kept us busy on different sides of the L.A. basin. If I had to do it again I would not have suggested the opening of our school in South West L.A. which eventually moved to Inglewood. Instead of going off in different directions, I would have maintained a much closer working relationship with my partner and the closest friend I had at that time. The other side of that coin is that I would never have the opportunity to teach and make friends with people like Steve Sanders, the winningest black belt competitor of the sixties and seventies and one of the finest people you could ever have the privilege of calling a friend. And Vic LeRoux, the man who doesn't know the meaning of the word "No" who would back you all of the way. Plus the other dozen and a half black belts that came out of that school. As well as a host of others and those I've become acquainted with because of my relationship with all the students and friends I've made through that dojo. A collection I could never forget and will cherish forever.



Ed Parker demonstrates an inside leg buckle  
Sometime around 1964

Then came Viet Nam and the hippies. Karate and the martial arts in general hit a new low. Ed Parker and I closed our dojo in 1971 and I went to work for him at his West L.A. location. I continued there for several years and at the same time completed courses at L.A.C.C. in filmmaking. Which proved fortuitous in more ways than one.

First was the opportunity to write and direct two television commercials for Mr. Parker. They came in on time and on budget, something my production manager told me couldn't be done, given the fact that the schedule was one weekend and the budget was pitiful.

Ed told me the commercials were highly successful in attracting new students whenever they played. In addition, he said he used the one with him taking on a half dozen attackers as a demo reel and got a lot more movie work by showing it to producers than he could ever have gotten without it. The commercials are really dynamic, mainly because the principal player (Mr. Parker) is so explosive on screen.

Second was making the acquaintance of Addison Randall with whom I shared the mutual interest of filmmaking and who in 1990 directed a film called "The Killing Zone" in which he cast Vic LeRoux and myself in major roles. Vic plays the bad guy to the hilt and I get to be the good guy. I was great, great fun. But again, I'm getting ahead of history.

The rest of the seventies remain for me as for most people who got through them, a kind of gray period. There was a brief shining light when Bruce hit the scene but it soon dimmed when he left us.

**THE KARATE CONNECTION** It was 1980 that things looked up again. Vic LeRoux, who had been a student of mine from the time he was fourteen years old and later a co-worker and fellow instructor at Mr. Parker's West L.A. school, came to me and

said he'd like to get the "Old Gang" back together and open a dojo on his side of town. I told him he'd never get the "Old Gang" back together but chances are he'd create a "New Gang". He asked me to be the Head Instructor. It felt good to have a steady thing instead of just an occasional get together with old friends. And I was right about the Old and New Gangs. But the New Gang of the Karate Connection School is now the Old Gang and the Old Gang from the Crenshaw school is now the Over the Hill Gang. If that's too hard to follow, don't worry about it. It just means we're all getting old.

When Vic was about to open the Karate Connection I asked him exactly what it was he intended to teach. He said, "The whole thing, all the techniques I taught at the West L.A. school." I told him it was too much. Then I asked him if he had ever taught anyone all of that material. He said, "Practically none, nobody ever stayed long enough." I asked if that didn't give him some sort of clue, maybe something was wrong. I told him how, in the early days there weren't but a handful of techniques, so we concentrated on the basics. And the guys of that time were some of the finest practitioners of the Art I've ever had the pleasure to work with and learn from. They were focused, the system was lean and the Old Man wouldn't allow anyone to advance without impeccable basics.

Kenpo techniques have always been and still remain, the most fascinating part of the Art. It isn't hard to understand why techniques won favor over strong hard basics and it was my observation that the instructors doing the actual teaching wanted still more. Their appetites seemed insatiable. The basics were still there but they seemed to be gotten through as quickly as possible in order to get to those "*Fabulous Kenpo Techniques*". As the demand for techniques grew so did Mr. Parker's ability to create them. He once told me that with the number of basic moves he had to work with, the number of

combinations was virtually limitless. The only problem is, not all the combinations are worth putting together. Some things just don't blend and flow. *If it doesn't work don't do it!* I told Vic, if I was to act as the Head Instructor we were going to have to go back to basics and cut down the number of techniques taught up to black belt. My felling was and still is, when a student got his or her black belt they could go and learn all the techniques they wanted from wherever they might choose. But we weren't going to turn out black belts who didn't have the strongest basics we could give them. The sum total of the Art is in the basics. There's never been a great practitioner in any style or system who didn't have great basics. Can't be done.

Vic's main concern was that if we cut the amount of techniques from what the Old Man had set up for each belt, he wouldn't want us an affiliate school. I told him, there's no way he wouldn't want us as an affiliate school no matter what we do, just as long as we turn out black belts he can be proud of. We're using his basics aren't we? We're using his concepts and principles, aren't we? We wanted to be independent and affiliated at the same time and we achieved just that. In fact we wore his club patch on the left side of the chest and our club patch on the right. Mr. Parker acted as head judge and referee at our inter-dojo tournaments and he participated in our promotion ceremonies. He awarded all the 1<sup>st</sup> degree black belts and all the subsequent degrees in black belt.

It was at the Karate Connection School in Hawthorne, California that Vic and I received our last promotions from Mr. Parker on Oct. 27, 1981.

Toward the mid-eighties Vic decided to pursue other business opportunities and closed the school. I continued to teach a small select group until it was announced that Mr. Parker was himself teaching at his West L.A. school. It was a pleasure to see

him back on the mats again. From then on, we all attended his classes.

By this time Vic had come back to full-time teaching and had a couple of schools in the high desert about a hundred and fifty miles from L.A. He immediately rescheduled his classes so that he could make the Old Man's workouts. Ed Parker drew black belts to himself like bees to flowers. We had the opportunity to meet and workout with some great people from all over the world. Each year around the time of the International Karate Championships in Long Beach they would flock to the studio. Sometimes the mats would be so full of high ranking black belts it was difficult to move but it was always fun.

**KARATE CONNECTION VIDEOS** One of Vic's locations on the desert was teaching the officers and enlisted men and their families at an Air Force Base. In 1988 the government announced the closing of that base. The people in the classes panicked. How were they going to complete their training? Where would they go for Kenpo when they transferred? Some of his students became very upset so Vic tried to think of a way in which they might continue their training. More specifically, they really wanted to continue under his instruction.

Remembering my filmmaking and video background he came to me and asked if I would help put something on video tape for the people at the Air Force Base. I said "No." This started something that went on for almost a year. I tried to explain to Vic the intricacies of putting the whole system of Karate on video. He said he didn't want to put the whole system on tape, just the techniques they didn't know yet. I told him that wouldn't be good enough. A percentage of those people would inevitably have learned some of their basics incorrectly. Some would have forgotten certain elements they'll need to progress properly. Either way, they needed a reference guide for all the basics, broken





Chuck Sullivan flying-Ed Parker defending, circa 1961

down and explained in detail. Vic says, "Great! Let's do that." My answer again was "No". I couldn't see going through all the work I knew it would entail to put all of that on tape for a few dozen people. It just didn't make sense.

The bigger and more important issue was that I didn't really believe it possible to teach anything that complex by video. Oh sure, you could certainly show things and if a student was dedicated enough they might be able to learn something from it. It was the same problem I had when Ed Parker and I did our training films. Only at that time the problem was even worse because you couldn't even speak to the student. I even tried experimenting with audio tape and phono records but nothing was feasible cost-wise at that time. Vic still wanted to do it. Everybody else was putting out tapes. That argument didn't hold water with me. I've never particularly cared about what everybody else was doing. If I didn't think it could be done properly, I wasn't about to do it at all.

"No." The word only contains two letters. It's meaning is very straight forward. "No." means "No." How is it then that Vic just couldn't seem to grasp the meaning of the word? He'd ask, I'd say, "No." He'd ask again and again I'd say "No." again. Then he'd ask "Why not?", and I'd do the same thirty minutes I did last time on the subject. This went on for months. Seemed like years. Then one day, for what felt like the millionth time, we were on the topic again. I don't know where it came from but I remembered an incident that happened years earlier. One of my students came up to me before class and said, "I heard something about Chuck Norris you'll get a kick out of." First, let me explain our relationship. Chuck Norris' school and ours (Ed Parker and myself) were located not far apart. We were *friendly competitors*. I always liked Chuck and have a great deal of respect and admiration for him. I can only surmise that my student didn't know how friendly the competition was. He said, "I heard Norris wants to add rank to his black belt so he sent an eight millimeter film to his instructors in Korea." Then he said laughingly, "What do you think of that?" It

took less than a full second for me to answer. I asked, "What's the matter with it?" My student looked stunned. I said it sounded like a good plan to me. If his instructors told him what they wanted to see and Chuck shot a good clear movie of it, I couldn't see anything wrong with it at all. His instructors were professionals and Chuck surely wouldn't attempt to fake anything on the film. They would know what they wanted to see and if they'd promote him. Anyway, it sure beat a trip to Korea, which he could ill afford at the time.

I have never substantiated that story. I don't know if Chuck ever really sent that film or not. It doesn't matter as far as this story is concerned. What matters is the fact that it brought forth an idea at the time I thought of it. I told Vic the story then added, "You know something, there's been enough camcorders sold by now to do something very similar." Heck, anyone should be able to get a hold of one or someone who has one. You give a ghetto kid a day and I bet he can score someone who has one, or somebody on a ranch in the middle of nowhere. Push comes to shove you can rent them. And in the worst case scenario, if it were important enough to you, you could buy one.

The point is that camcorders were finally available enough to the average household that a complete correspondence was at least possible.

It was an exhilarating revelation. From there the ideas just came pouring out. It was like the dam broke. It was one thing after another. It got exciting. I got excited. It was the first time in over twenty years I became that ebullient over anything in the Art. Kenpo had become an addiction. It was something I could never seem to get away from for long but as far as *exciting* was concerned. It had been a long time.

That's how the Training videos were conceived. Now came the job of formulating the idea into a cohesive system

of teaching. Back in the eighties you'll recall we cut the system by quite a bit. Now it was time to finish the job.

The wonderfully intriguing and horribly irritating thing about video is that you don't have to repeat anything. If you do you're destroying the concept altogether. Once is enough. The student can rewind and watch as many or as few times as needed. This presented a problem. Neither of us were used to teaching in that manner. Usually, you work off the class. You teach moves and then make the necessary corrections. You keep repeating the process until most of the class is doing what your teaching properly. The slowest are generally left behind and have to catch up on their own. Video of course eliminates that. The first thing we had to do was to realize that we had to change our teaching approach and then practice on video until we had a workable procedure and then develop it until we were comfortable with it. Not an easy task for someone who had been teaching something the same way for over thirty years.

Surprisingly, it didn't take as long as it seemed it would in the beginning. The next step wasn't as easy. Here's where we had to take over fifty years of training and teaching experience and reformulate the concepts but include all the principles. Let's examine those two words for a moment.

A CONCEPT is an idea, a thought or general notion. As related to Kenpo, let's say that the concept of increasing your speed when striking with the hands would be to re-cock the striking hand while the other hand is striking so that no time is lost between movements. Actually, that concept works with almost all combinations. However it isn't a concept that is common to all styles of Karate. That's one of the things that makes Kenpo unique.

A PRINCIPLE is a fundamental truth, law, doctrine or motivating force. As applied to Kenpo it could be the law that if your weight



isn't distributed evenly over your supporting leg you cannot maintain a one-legged stance. It's a physical fact. That's why we always re-cock our kicks so we have perfect balance on our supporting leg and don't have to drop toward an opponent because the kicking leg pulls the weight forward.

Once we had defined the concepts and principles as they related to Kenpo, we knew what we had to do.

We had come to the conclusion through experience that the average person would never put the time into learning the entire system as we had. And let's face it, most of the people who take up the Art are just that, your average person. Most new students never stay long enough to take anything into the future with them to make it work. It's a shame but that's the cold hard truth of the matter.

Some people accused Ed Parker of adding all the techniques he did for financial gain, to keep his students with him longer. I don't think so. I believe he kept creating new techniques simply because his black belts insisted upon it. They wanted more so he gave them more. The problem came when those techniques were passed on to the new students. The system became a monster. Digging back into time I remembered something the Old Man said way, way back. He said, "*I'd rather have ten techniques I can fight with than a hundred techniques that fight me.*" That became the Karate Connection's quest.

We had to analyze somewhere over three hundred techniques that we had been teaching over the years and get rid of the *excess baggage*. We had to eliminate the repetitious and weaker techniques. Others we could formulate into techniques that still contained the original concepts and principles. Some we were able to use as they were but no matter what we did, we knew that above all we had to retain the full essence of Kenpo, otherwise it would mean nothing.

We created a chart that went from wall-to-wall and two years later everything we wanted to teach was on the chart. Being able to see the entire system at once was the only method that was workable. Every time we wanted to see if a principle had been covered, we didn't have to read through reams of pages. Of course after a time we became so familiarized with that chart we could go directly to what we were looking for. The idea of putting all the techniques together in what we refer to as the "Master Form" just came naturally. The Keno forms have always been an easy way to remember your techniques. The added advantage of the Master Form is that you are doing your entire system in under three minutes. There are 480 three minute segments in every twenty-four hour period. Who among us can't afford just one of them a day. We designed the form so that it doesn't take a great deal of space, so that's no excuse for not doing it...Sorry, didn't mean to preach.

After the master plan was complete all we had to do was shoot it. Right? Riiight!

The next part of the process is the nearest and dearest to my heart. I love seeing Kenpo work. We have always done everything possible to make our training as realistic as it can get. We wear shoes because if you always train without them it could change things on the street when you have them on. A change in timing, a change in contact with the surface your working on, anything that takes your concentration away from creating target opportunities is out of the question.

During the time of the original Karate Connection School we instituted training techniques and devices that made what we were teaching work. We fought in our street clothes – in the dark – on an asphalt driveway – between the dojo and the building next door. We fought cold – no warm up – because that's the way it happens on the street. You learn to warm up as you get down. We changed the way

other Kenpo schools ran the technique line. We stopped throwing a punch at the man in front and doing the technique on the man behind. Doing it that way only lets you work with one attacker a night. It also forces you to stand around wasting a lot of time and cools you down too much between techniques. Experience proved, it was much better to take on everyone in the line so you get to work with all sizes, shapes and speeds of attackers instead of just one. That way, the time you spend in the line awaiting your next turn makes sense, because you need to catch your breath. For your next time up.

Sometimes we would bring furniture onto the mats and freestyle around it to get used to obstacles. We started the semi-circle without verbal commands for spontaneity. I wanted to instill a one hundred and eighty degree awareness into my students. Then there were the speed and control drills. Our next step was to integrate all the drills into the video series. A pleasure indeed. The drills are not only what makes the system work they're also what makes it fun. Nothing feels better than to have the perfect run through the escape technique line or the semi-circle. When your reaction time, accuracy, speed, power and control is in top form *it's exhilarating*.

Eventually it really was finished. Now all we had to do was shoot it. After months of planning and assembling the people we needed, we scheduled the shoot for a long holiday weekend.

We owe a great deal of gratitude to all those who gave so freely of their time and effort. Without them the series would never have gotten off the ground. But that first weekend, that's all that happened. It got off the ground. We put in three fifteen hour days shooting the first tape, the orange belt tape. I knew when some of the segments were being shot I was going to want to do them again. You can tell when things just aren't flowing the way you'd like them to. As it happened, we not only re-shot those

segments, we ended up shooting all the others as well. Every time we would re-shoot a portion it would look so much better, it would make all the other original footage look bad by comparison, so we ended up re-shooting the entire two hour tape except for the footage at the beginning. That's the only part we liked well enough to keep.

What was presumed to be a long weekend shoot turned into weeks of intensive work. I guess my earlier success with the commercials made me a little self-assured. Actually, I was more than a little naïve.

I won't bore you with the rest of the video process, just suffice to say that it was a long, arduous, tedious, demanding, exacting... ***labor of love***.

I'm glad we got all this on tape when we did. If I had tried to do this too soon I wouldn't have had the background and if I had waited many more years I might not have had the physical agility to personally perform the material I wanted to teach.

**THE I.K.C.A.** The Association is another story. I've been asked by people outside the Art, many times over the years, how one gets promoted to degrees in black belt.

It was a constant embarrassment to have to say that it was up to the head of the system and that there wasn't a clearly delineated method of promotion. The promotions came if and when the head of the system said they came. It always felt lame. I usually passed it off by saying degrees in black belt actually denoted little more than your time in rank. By looking at a black belt's belt and seeing a lot of red stripes or however other systems rank the black belts, you could usually tell how long the person had been engaged in the art.

I had never heard of a set of bylaws, rules, policy or whatever, for any organization. I could never understand that. Why not? Why had that never been done? Why wouldn't anyone put in writing what was

expected for rank? Why was nothing ever written down as to how you became qualified to be an instructor? Perhaps they were afraid of making it too tough or maybe too easy. Possibly they were afraid they would have to justify their own rank and wouldn't be able to live up to their own expectations of others. No accusations or assumptions here, merely questions.

We probably had more enjoyment creating the bylaws than any other element of what has transpired thus far with the Karate Connection. It was simple. It was easy. All we had to do is ask questions of ourselves and all our Black belt friends. How would you like to have seen this done? How would you like to have seen this handled? I this fair? Is that justified? Why should you be required to do something? Why can't you do something else? All we had to do was, "Do unto the bylaws as we would have the bylaws do unto us."

The more we thought about it the more we wanted to create an entity that wouldn't self destruct upon our demise. We wanted something that would perpetuate itself beyond us. We wanted something we could hand off to the next generation of Kenpo practitioners and something they could pass on as well.

Once you yourself have learned the Master Form and have been awarded your black belt by a panel of your peers, you are then deemed capable of judging a performance of that form by anyone else, either above or below you in rank. Once you yourself have been through the entire process and judged proficient you should know what to look for in others. A black belt member may be asked to judge tests by students of any level, up to and including black belt and render a written or video evaluation of said performances. This is one of our ways of determining the quality of his or her judgment, prior to invitation for placement on the INTERNATIONAL KARATE CONNECTION ASSOCIATION Board of Black Belts.

When it becomes necessary for Vic LeRoux or myself to step aside we will have qualified people to carry on the work we've started.

There are already people in the Association I would not hesitate to turn the organization over to. Since creating the Karate Connection we have become acquainted with some of the finest, most dedicated martial artists I have ever had the privilege of knowing. They of course will be bound by the same bylaws we all are. Vic and I laid the foundation but in time it will be up to others to carry it on and build upon it.

We don't plan on going anywhere for quite a while. It's too much fun working with our new students, but when we must, the line of succession will already be in place. There will always be an organization for you to get your rank through and for your students to get their rank.

This history has been a bare bones attempt to try and tell you where we came from and how we got to where we are.

If we were to tell all the stories about all the people we've been involved with in the martial arts it would become a book of considerable length. Some of the best chapters would be yet to come, because of those we have yet to meet.

Chuck Sullivan, 8<sup>th</sup> Dan Kenpo

FLASH (cont. from page 1)

These are people who have already attained black belt status and degrees in other styles, systems or even other schools of Kenpo. After their viewing of the Karate Connection Training Tape series, there have been numerous inquiries, by these people, as to what they are required to do to become certified Karate Connection instructors and run an Association Member school.

All the requirements are clearly delineated in the IKCA bylaws and apply equally to

everyone. The problem with the bylaws, as they stand, is that the IKCA only recognizes rank attained through Ed Parker's IKKA prior to Mr. Parker's demise.

A motion was submitted to the International Connection Association for an addition to the bylaws, in the spirit of fairness, to allow the rank these people have worked for and earned to be recognized by the IKCA.

It has long been the view of the IKCA that degrees in black belt are primarily a signification of time in rank. Using that criteria as a formula and in keeping with the requirements for degrees already set forth by the IKCA bylaws, an addition has been drafted, voted upon and approved, in accordance with the applicable procedures.

This addition is to insure equal and equitable treatment for all. If it isn't fair for everyone, it isn't fair for anyone.

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**Added under the general heading of RULES. The first amendment to the INTERNATIONAL KARATE CONNECTION ASSOCIATION Bylaws was ratified on the Twelfth day of August, Nineteen Hundred and Ninety four to read as follows:**

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Association Members please print, cut and paste this amendment into your IKCA Record Booklet.

## RANK

### RECOGNITION OF DEGREES OF BLACK BELT FROM OTHER STYLES, SYSTEMS, OR SCHOOLS

13. Rank bestowed by organizations other than Ed Parker's IKKA before Mr. Parker's passing will be governed as follows:
  - A. When a person of black belt rank from another organization attains the rank of first degree black belt, through completion of the International Karate Connection Association Program, with a passing score of not less than 90 percent per belt level, he or she is eligible for full recognition of their previously earned rank.
  - B. With verification of the dates of their initial black belt promotion and their last degree attained.
  
14. If the time frame of three years per degree has not been maintained by the previous organization, the IKCA will recognize only as many degrees as the three year formula supports.
  - A. The fractional time after the last promotion the IKCA recognizes will be credited toward the individuals next promotion.

## LETTERS TO THE EDITOR

We would love to hear from you on any subject you care to write in about. We can't guarantee your letters will be published because of space limitations. This first newsletter kind of got away from us because of the length of the history. I doubt they will be as big in the future. If you'd like to air a view or share a story, let's hear it!

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## AL PERHACS COVERS THE NEW YORK KARATE CHAMPIONSHIPS FOR THE IKCA

IKCA member Al Perhacs traveled from his home in Morristown PA to represent the Karate Connection at the New York State Championships. The following is his report.

Dear Vic,  
Per our conversation last night I have a report for you on the "Headhunters Open" which is also the New York State Championships.

I arrived in NYC at 7:30 am to get the Karate Connection Booth set up. Because the tournament was at a hotel the competition rooms were spread out between about 5-6 rooms and 2 floors. There was a lot of interest in the IKCA videos. I spoke to Jack Shamburger and he let me know that he is going to start really promoting the video series to his students.

Everyone who saw the videos was impressed that there is a complete system of Kenpo on video, and that they can also be tested by video as well. I also got a lot of positive comments in regards to the photos that I brought as well as the design and layout of the catalogs and sold several videos and feel with the consistent exposure the IKCA videos will be a hot seller in the Big Apple. The IKCA was also presented a nice "Head Hunter" thank you plaque for their part in helping the tournament become a success.

Respectfully,  
Al Perhacs

**Thanks Big Al. The IKCA appreciates your help.**

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### NAME THAT TECHNIQUE

When the training videos were first created we declined to name the techniques because that was something that Mr. Parker had created and we felt it might be an infringement to repeat the process ourselves.

We have always felt it was a great aid to the student in remembering the techniques and have come to the conclusion that anything that helps that much should be included in our system as well. We thank Mr. Parker for paving the way with his innovative thinking and action.

Mr. Parker chose a tree as his code, relating it to the parts of the body. The leaves were the fingers, the branch a leg, a twig the arm and so on. There were also other things, seemingly used at random.

For our code we went with weapons, action, people and places. At times words that convey a certain feeling or message, that gets the point across better were used. The code is only a guide, the object is to make the name trigger a memory response to the techniques.

The code is as follows:

Chop – a sword  
Defender – Tiger  
Attacker – Dragon  
All Kicks – Thunder  
Grip or Claw – Talon  
Gun, Club, etc. – Disaster  
Back Fist – Serpent's Strike  
Roundhouse Punch – Storm  
Head butt or Butt bunk – Ram  
Straight Torque Punch – Lightning  
Elbow or Forearm – Devastation  
Hammerfist – Hammer  
(how'd that get in there?)

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We would like you input. We are having a contest among the membership for the best names for our techniques. There are no prizes except for the knowledge that if your name is used it will last into perpetuity. You can always look back and say, "I named that technique." It should be a fun thing. You may submit a name for each of the fifty-five techniques or as few as one. Stick to your favorites if you prefer.

Roland Gonzales of Gonzales Kenpo Karate in San Jose, an IKCA member school, has already named all the techniques and is submitting the list as his entry. We have seen it and there are several of his creations that are up for consideration. He got a jump on the rest of you so you better get to work.

The deadline for submissions is December 31, 1994. shortly after the New Year we will post the winners and distribute the list of IKCA technique names.

Just so you know what we're talking about, here are a few techniques we named on the way up to San Jose for our latest seminar there.

This is how we handled the fourth technique for Orange, which is a defense against a right straight kick. We chose to concentrate on the attack and block on this one. We called it **DEFLECTING THUNDER**. It could

have been called **THUNDER VS. THUNDER** because we are countering with a kick of our own. It could have been named **THUNDERING DEVASTATION** because there is a kick and a forearm involved.

We tried to keep our names down to just a few words. We didn't want the name to be more complex than the technique. Looking at that technique again, it could have gone in a completely different direction. We might have called it **BOW OF COMPULSION** because the ball kick to groin compelled our opponent to bow or bend forward. As I said, there are no rules, only creativity.

Another quick example is the first technique for Purple belt. Because we are moving forward on this technique and beating our opponent's roundhouse punch with a straight punch of our own, we called it **STOPPING THE STORM**. You might prefer to concentrate on the scoop at the end of the technique **SURPRISE WITHDRAWAL** or the back fist that comes back down after the upward elbow **SERPENT FROM THE BLUE** or however you see it.

We're looking forward to seeing some of your creations. We had a lot of fun on the road coming up with names. It made the miles fly by. Give it a try, I know you'll get a **thunder** out of it, once you get into it.

