

INTERNATIONAL KARATE
CONNECTION ASSOCIATION
NEWS

NEWSLETTER #14

1st QUARTER 1998

1997 VIDEO OF THE YEAR



CHARLES SHAD OF TORRANCE, CALIFORNIA, USA

Last year, if you will recall, the Video of the Year award was a tie. After the results of the run-off were calculated, using three different methods, the two men whose videos were chosen ended up in what was considered a dead-heat. When a clear cut winner couldn't be determined the Board of Black Belts called it as such and two awards were made.

This year there was no such dilemma. After a comparison and analysis of the two final videos, the results were definite. **Charles Shad** of Torrance, California, USA was the winner. His performance of the Master Form was near perfect. His techniques, done with a partner, were as crisp and sharp as they could be, with great attention given to Accuracy, Speed and Power. His follow-ups on the techniques were creative and effective as well as spontaneous. In many instances he would do one follow-up at the end of a technique done at street-speed and then do a distinctly different follow up if his partner reacted differently the second time. Finally, his freestyle was fast, sharp and hard, as he demonstrated keen offensive and defensive abilities.

In this past year there have been a number of tests from around the world of very high quality that at one time could easily have won this sort of contest. The caliber of the video performances seems to be consistently improving, so that now a winning performance must be truly outstanding. It wasn't planned that way; it just seems that it has evolved, without our being aware of it. It wasn't until we looked back and made a conscious comparison, that the phenomenon struck us. The tests that we thought were so good a few years ago are being constantly eclipsed these days.

We are aware that the process of video testing has become easier and easier for us and the students seem to be getting a grasp for what we are doing more comprehensively and quicker but we honestly weren't aware that the quality of the performances had improved so dramatically, until we actually stopped and thought about it. I suppose it shouldn't come as all that much of a shock, things are supposed to get better and easier the longer you do them. I imagine also that it was a little presumptuous of us to think, at the beginning, that the process was as good as it could get.

Knowing what we know now, we can hardly wait for the future. The way communications are going we already know it's going to be fantastic. All we can do now is wait and see just how fantastic.

ABOUT VIDEO TESTING AND YOU

Please don't let our enthusiasm for the quality of the tests and the results of our responses inhibit you, in the taking of your tests. Just get in front of your camcorder and do the best you can. At first there will be some nervousness, which is natural. There will also be mistakes. Don't let them bother you, that's natural too. We'll point them out to you and show you how to remedy or correct them. No Problem. In many cases you'll know you have made a mistake and have the ability to correct it without our help - but there it is on the tape - so what can you do about it? - Re-tape the test? Sure, you could do that but chances are you'll probably make different mistakes, at least in the early going. Again, don't worry about them. When we do mention that kind of error during your private video lesson, you'll simply nod and say to yourself, "yeah, I know". And you'll correct it just as you would if you had re-shot the test.

A couple of years ago a student told us that he had shot his test and made some obvious mistakes so he re-shot it. On the second shoot he did indeed correct his mistakes but made different ones. So he shot it for the third time. This time he did the first set of mistakes right and corrected the second set but guess what. You guessed it. He did some things he didn't like on the third test. Before he sent his tape he called Mr. LeRoux and told him what he had done. At the end of his description he asked which set of mistakes we wanted to see, the first, second or third. Vic got a good laugh out of that. So, as I said earlier - **DON'T WORRY ABOUT IT** - just do it!

You wouldn't even consider not going to a class because you might make mistakes or not do everything perfectly. Of course not! You know you're going to screw sometime up during a class, we all do. The beauty of it is, on video you get to see yourself do it wrong and figure out why. Then you get to see yourselves do it right and know why. Video doesn't lie, it's the most truthful friend you have. Use it and let it help you.

The award we give for the most outstanding video of the year is no more than a plaque for the winner's wall and a letter of congratulations from the IKCA. Maybe some day it will be a statuette like the Oscar given by the Motion Picture Industry but for now, it's the best we can do. Actually, that sounds pretty good. The more I think about it, the more I like the idea of a statuette. Sculpting in clay was my favorite pastime several years ago. After designing and sculpting the medallions for the upcoming IKCA Tournaments we'll have to think about some kind of statuette.

WARNING!

DON'T BUY A WATERED-DOWN VERSION OF KENPO!

We got the biggest kick out of that line. It's from an advertisement we saw recently. And we agree whole-heartedly! Don't buy a watered-down version of Kenpo under any circumstances.

Now let's define watered-down. Fortunately or unfortunately, the person who wrote that line for the ad obviously had not lived through hard times, such as the Great Depression. It was at that time people came to know what it meant to water something down. It was usually used in reference to food, such as soup. The old joke went - Just as the family was about to sit down to an evening meal of soup (I told you, times were tough.) another branch of the family arrived. Upon seeing them, one of the kids yelled to his mother, "Hey Ma, Uncle Joe is here, put four more cups of water in the soup!" What should have fed a family of six now had to feed a group of ten. It was still soup but you can only imagine what happened to it in the process of adding almost fifty percent more water.

In those days you went to the grocery store and bought the fixings for the soup, then came home and made it. It took a large bag full of ingredients to do the job. Now we go and buy a couple of cans of soup in concentrated form and reconstitute it when we get home; same for fruit juices. Instead of having to lug a couple of gallons home we get a few cans of concentrate and bring it home in one hand.

I can't believe someone would use a term to describe something that is not only the exact opposite of what they intended, but that it actually describes what they themselves are buying into.

To water something down simply means to keep adding the cheapest of all elements (water) to stretch something out while adding no additional substance, thus making it appear to be much more than it actually is. It doesn't really fool anyone when it comes to food. You can tell real quick if something's been watered-down. Unfortunately, when it comes to a Martial Art it isn't so readily apparent. The appearance that "more is better" usually lasts until you get your first taste of having to lug all that "water" into combat. It all goes back to what Mr. Parker said in those early days, "**I'd rather have ten techniques I can fight with, than a hundred techniques that fight me.**"

WATER THAT DOWN!

THE WAY OF THE KENPO WARRIOR

By Steven W. Mosley

Practicing the physical skill of Kenpo each day is very important. However, I feel that an important aspect that is often overlooked is the mental skills. As warriors not worriers, we must have certain traits that will ensure that we not only survive a confrontation but we win. We should prepare ourselves to win in three areas; legally, physically and mentally. The Kenpo Warrior Mind-Set is the area I would like to discuss.

As I stated, there are certain traits a warrior must develop. First a true warrior must acknowledge their warriorship. Warrior status is no longer a birthright. It is something that we must accept and embrace. We must seek out an understanding of what a true warrior is and strive to stay on the path to warriorship daily.

Next a warrior must develop confidence. Confidence is gained through training and experience. Unless you fight everyday, you probably gain very little confidence through experience. This is why your training is so important. Your training should include flexibility, strength, endurance drills, techniques, tactics and simulation training. Simulation training is probably the most important because it helps you gain experience through practicing realistic responses to threat situations. Remember, scenarios should be practiced safely using proper protective equipment and they should be realistic. I will discuss simulation training in more detail in a future article.

The third trait of a warrior is value of Life. Every warrior must believe that life is the most priceless thing they or others have. Remember, one of the ten commandments says "**Thou Shall Not Kill.**" I understand and believe this; however by law we are able to protect ourselves against serious bodily injury or death. We can protect ourselves or loved ones, but not property, by using the force necessary to control the situation. In any situation the "true" test is what would a reasonable person have done in the same situation. It should be noted that a true warrior can keep themselves out of situations that would cause them to take another life about 99% of the time. It is the 1% chance that we must deal with.

Developing a mission statement or personal directive is the fourth trait of a warrior. Each warrior must develop a mission statement that gives them guidance to succeed in life or in a confrontation. Many companies will spend a great deal of time and money to develop a mission statement to guide their company into the future. You too must develop a personal directive that will outline your process to achieve whatever you desire. Remember, this statement or directive will be your strength in the bad times and your check/balance in the good times. The following is a good example of a personal directive that was authored by a friend of mine, Tony Blauer. "When faced with the threat of attack, I will do what I can to avoid the confrontation with as little violence as possible occurring to both myself and my attacker."

The last warrior trait is belief in a faith system. A belief in a creed or something else is the basis of a faith system. The IKCA creed authored by Mr. Chuck Sullivan states, "**Karate is a brotherhood of all the styles and systems. It is also an art and a trust, handed down over countless generations by dedicated practitioners. I vow never to violate that trust by using the art in**

any way other than honorably, right or just. Therefore it will perpetuate." A faith system will help you deal with all adversities. It will be your guiding light and support base in the worst of situations. Please don't take it lightly. Your faith system does not necessarily have to be religiously based, but it can be. It is something that gives you the drive to get up and keep fighting until your last breath is gone.

Warriorship is not for everyone. Webster defines a warrior as a "man or woman experienced in conflict." If you accept life as it is, then I would suggest to you that we face conflict daily. So by definition, we are all warriors. Please focus daily on your physical and mental skills equally. You will surely be a more "holistic" warrior. Remember, **"WHO DARES WINS!"** (SAS Motto).

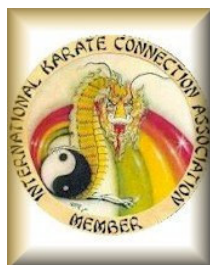
The preceding article is a contribution from Steve Mosley of Gainesville, Georgia. We had the good fortune to meet and get to know Steve at the third and fourth annual IKCA Seminar in Amite, Louisiana. He is the student of two of our old time Black Belts, Damon Excell and Bill Sims, currently of Atlanta. At the first Seminar Steve attended he gave us the benefit of his experience as a police officer and Director of the Gwinnett County Sheriffs Office Special Emergency Response Team - better known to us as SWAT. His talk on that occasion was on Tactical Operations and it was fascinating, he also fielded questions from us civilians as to how to handle certain situations we might be faced with in our own homes or daily life on the street.

Last year was just as insightful. Steve held a clinic on the subject of the article you've just read, plus the proper use of the 9mm pistol, at the end of which we went into the Mayor's back yard and got to put some of what he had talked about into practice. He had brought along several life-size targets of Bad Guys in various situations and we got to kill them all.

I've got to tell you, for a bunch of guys whose hobby is not spending time on the firing range the ratio of hits to misses was astonishing. Sung Han Kim put eight out of nine (in very rapid fire) into a bad guy who was holding a woman in front of him as a shield. The ninth was a miss but it didn't hit the woman either. Something he had to be aware of from the first round. Killing both of them wouldn't have been any good at all.

Steve had us shooting on the move, side to side as well as toward and away. Vic put both the eyes out of one bad guy. Dr. Reggie Goldsby, our host, toted out his faithful old 45 and did astonishingly well, even by Steve's standards. Steve didn't think you could hit anything with what he called, "That old Boat Anchor" but Reggie was blasting the centers of those targets apart. The way it turned out everyone who shot did amazingly well.

I have no idea what Steve has in store for us this year but whatever it is we're ready and waiting.



ASKING FOR MORE

When the Karate Connection Video program was first conceived we had a good feeling about it. We felt teaching by video would be workable only because of the interaction we planned to have with the student, so that we could observe exactly what they were doing. Naturally, we couldn't know precisely what to expect until we tried it on real live people. We began developing the system for video in 1989 but didn't take on our first video students until 1991.

Let's start at the beginning. When Ed Parker learned Kenpo from Prof. William K.S. Chow there was a set of basics and a very limited number, of what we, in Kenpo, call "Techniques". That is, movements set into predetermined combinations to be used against a particular attack.

At the time Mr. Parker learned it from Professor Chow, if the practitioner were to find himself or herself in need of defending themselves they would rely upon their basic blocks, maneuvers, hand and foot weapons and knowledge of the anatomy to do the damage needed to extricate themselves from the situation. They would just keep throwing basic strikes and kicks until they didn't have any further need to. It wasn't as fast as doing them as techniques but it did the job.

The techniques Mr. Parker was teaching in 1959, when I began studying with him, were all very brief. Most consisted of a block and a few strikes or the breaking of a hold and a few strikes. Those techniques were intended to give the student a practical defense for given attacks, as well as a knowledge of the most vulnerable targets on the human body and weapons with which to strike them, as well as a flow of motion so as to deliver the blows in a minimal amount of time. Does that sound like a good start for a fighting system? It sure does to me. But what if those few strikes haven't completely subdued or annihilated your opponent? Then you'll need MORE - right? Right!

This is where the philosophies become divided. Both philosophies agree that the practitioner needs MORE but kind of MORE is what comes under contention. Mr. Parker gave the student MORE by developing the concept that the opponent should be completely controlled as you continue to pummel him into oblivion - so he developed the techniques in that manner. The assumption was that all of the strikes would have the intended effect and that nothing would go wrong during their delivery. Furthermore, each technique was created to neutralize a particular attack and developed to be taken to a final conclusion. The practitioner was expected to learn each and every one of them in order to enable them to handle any manner of assault and then be able to execute them to their conclusion upon demand, in a high stress situation.

We will readily agree that if you are able to control your opponent throughout the combination of blows, you should indeed come out the winner. Unfortunately, therein lays a very big problem. Experience has proven, all too many times; that in the heat of combat the practitioner will seldom get to fully execute even one of the more basic techniques, let alone one of the more complex, extended ones. Things change too rapidly and it's because of that reality, we developed our system the way we did.

The Karate Connection base techniques were never intended to absolutely annihilate an opponent each and every time; nor were Mr. Parker's original techniques. Our techniques are intended to do as much damage, as quickly as possible. Then, as far as termination is concerned, you'll have to rely upon the rest of your arsenal to do the job. And it's the sum total of all the techniques that give you that arsenal. All these techniques were designed to do, is give you targets, weapons, a flow of motion and defensive capabilities no matter what your opponent does after the initial block, parry or maneuver, because at that point it's your opponent's action that determines your reaction. While it's true that his action might be because of something you did to him, it's also a truth that you can't absolutely rely upon getting the same reaction from each and every opponent, each and every time you strike them, even with the same weapon to the same target. A snapping ball kick to the groin might get as many as seven different reactions. So which one do you react to? The one he does, of course! We feel that to be locked into a predetermined set of strikes is unrealistic. This sort of training could actually be counter-productive because you might be trained to strike where there is no acceptable target, or even a body. Think about that kick to the groin just mentioned. How many times have you kicked your life-size dummy and not had both of the pant legs of the gi jump up? You knew immediately that your kick was off-center. So what does that tell you? It should tell you that if you did that to a live target it wouldn't necessarily cause your opponent to bend at the hips. His body might twist off to one side or the other. And because of the twisting action he could also turn away from you instead of coming forward, toward you. All in all, so many things could happen that we feel it would be impossible to predict anything. Another thing about missing a target or getting less than you expected is that you've done it on a still target, in the dojo, not on a live moving target, while under extreme stress on the street, which is much more difficult. This is also a subject for another time.

Let's get back to the original subject – ASKING FOR MORE

When we began testing our students on video we were satisfied just to see them grasp and perform the techniques as shown, providing they could do them in a manner and to a degree, where we felt they would do serious bodily injury; providing they really let go on a set of real targets. It didn't occur to us at that time that some of our students might assume the base technique would automatically render an assailant finished and helpless. We thought it went without saying that in case of further need to strike, you would simply add more blows from other techniques as needed.

When we realized that some of our students were stopping dead after the base technique we began stressing the borrowing and combining at the end of each technique, wherever possible or feasible. But at that time we didn't insist upon actually seeing the student doing the blending.

Now, it's another story. To make absolutely sure it's really happening, we now ask to see this sort of movement beginning at the Blue Belt level. It doesn't have to be extensive at that level but it does have to be there to some degree. As the student progresses so does the level of their abilities to add - insert - borrow or combine movements, during or at the end of a particular technique.

What we are seeing now is students with the ability to change a borrowed set of strikes, at the end of a technique, to a different set of strikes, at the end of the same technique, if the opponent reacts differently, to the base technique.

You can't even begin to know how good that makes us feel. Now we're not wondering if you can do it. We've seen you do it, so we know you can do it. In actuality, we are not asking our students to do MORE of anything. We're only asking them show us what we knew they needed from the beginning.

You don't just stop at the end of a technique, you keep on blasting until there are no more targets or there is no longer a need to continue. Remember that last part above all - when there is no longer a need to continue - Stop! You get to go home - he gets to wait for the ambulance.

ASKING FOR FREESTYLE MATCHES

As far as freestyle is concerned, the reason we began asking to see a couple minutes of it early on, is because of the number of people who have not had the opportunity of doing it in the dojo. Many have asked us to look at what they were doing and help them toward where they want to be. We, on the other hand, are happy to guide them but we can't help them if we don't see them in freestyle action.

As it turns out, it's a lot more work for us and we don't ask any more money for doing it. When our students express a need for guidance, we respond just as we would in the dojo.

One other very important reason we want to see freestyle is that we don't want anyone receiving a Black Belt from us without being totally proficient in all areas of the Art. It would reflect very badly on the organization if they were to show up at a tournament without the necessary skills and we would feel foolish having Black Belts out there without the ability to fight let alone freestyle.

So, are we asking for more? Yes - but only to see more of what we have been teaching all along. There has been no additional material added to the system since we began teaching it on video. There are some things that have been further defined and refined as time has gone by but nothing has been added.

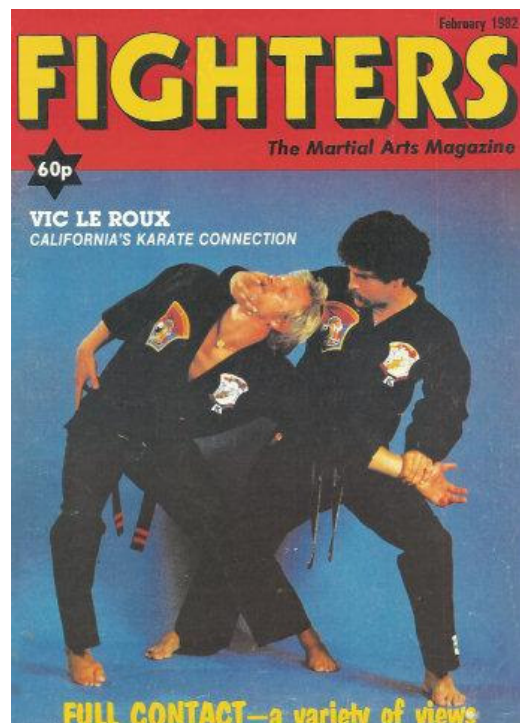


YE OLD PHOTO ALBUM



Two issues ago we ran a photo of the young lady shown to the left throwing me to the mat with gusto, and last issue she got me in the throat. As you might have guessed those were set-up shots for the magazine layout. I would get in position with little or no help from her throw myself into the air and come crashing down, while she looked cool. It was a fun day and we all tried to make her look as good as possible. But not being one to let sleeping dogs lie, I gave the photographer a wink and a nod to expect something different on the next shot. As you can see it was quite a surprise to her, but as she laughingly said afterwards, "You noticed the first thing I did was to cross my legs!" Good move!

As long as we are printing magazine photos this quarter, here's Vic LeRoux on a cover from the British martial arts magazine. This was taken when we were still wearing both Mr. Parker's patch and the Karate Connection patch. He still looks the same. How does he do that?



PREMIER ANNOUNCEMENT

IKCA SOUTHERN CALIFORNIA SEMINAR AND TOURNAMENT

The IKCA is pleased to announce the time and date of its first Southern California Seminar and Tournament – Sunday, March 7, 1999 in Long Beach, California. A lot of time and planning has gone into this endeavor because of its scope and importance.

We don't intend for this to be just another tournament where everyone except a very few finalists leave with the feeling of being a loser or having been cheated. Competition should, at the very least, be a fun thing and it should be a learning experience as well.

Our main bone of contention over the years has been the subject of judging. Just because a practitioner holds a Black Belt does not automatically make him or her a competent or qualified judge. Plus the fact that what the past and present tournaments ask of their judges, is virtually impossible for them to do fairly and impartially. Let's examine that statement more closely.

To ask a judge to appraise a performance of a practitioner from a style of system other than his own is ridiculous. How can you judge what you don't know? If the contestant pauses it could be part of the performance or it could be that he stopped to regain his balance or momentarily forgot the next move. When a strike is aimed mid-range it doesn't necessarily mean it's designed to go there. How would you know? Actually there are far too many examples to list as to why this sort of competition is totally deficient. So how do you fix it?

To begin with, everyone does the same form and each of the judges has in-depth expertise in that form. That's the quick fix but we have devised an extra element to insure each performance is given the absolute best judging possible.

In judging video performances of the Master form in the competition for the Video of the Year Award we have come to the conclusion that the IKCA Master Form is just too complex to be viewed only once per contestant. On video we are able to see the same performance as many times as we need to. You can't do that in live competition so we have devised a way in which we can come as close as possible. If you are not able see it several times, at least you can see it from several different perspectives at the same time.

For the Master Form competition there will be a panel of four judges and an official time-keeper. Each judge will be responsible for only one aspect of the performance. Judge #1 will be observing only the contestant's stance and stance changes. His entire concentration will be devoted to that task and none other, as with each of the other judges. Judge #2 will be judging only the kicks, making certain the contestant is over his supporting leg for all kicks and is getting the full cocking and re-cock action for each and every kick delivered. If a contestant were to forget a kick or obviously miss the intended target, it isn't that judge's responsibility or duty to deduct for that infraction. That assignment belongs to Judge #3 who is charged with content, which includes making certain all the moves are included, the proper angles are observed and that proper fluidity is maintained throughout. Judge #4 will be scrutinizing the strikes and the imaginary targets being struck including the blocks. If a block or a blow is weak or off target it is judge number four who will make that determination and subsequent deduction. If a block or strike is accidentally left out it goes back to Judge #3 to catch it and make the deduction, Judge #4 is only judging Accuracy, Speed and Power.

So, if you can't see the form over and over as on video, you can still see several aspects of it simultaneously by obligating individual judges with unmatched tasks then consolidating their observations for a combined score. What could be fairer and all encompassing?

The essence of Kenpo is to do more than one thing at a time. We train ourselves toward that goal constantly and when we become good at it it's a thing of beauty. Unfortunately, when trying to observe that sort of movement it's just too fast to be able to recognize and register an error quickly enough to score it. That's also what makes Kenpo so effective. The opponent is up against the same thing; going back to the saying. "The hand (or foot) is quicker than the eye."

That's the uniqueness of video testing - nothing gets past us because we can see it as many times as necessary and in slow motion at that. I wish we could take each performance in a tournament into a room and view it on video in order to render a score. That would be the ultimate scoring procedure but not very practical. It would take away too much from the excitement of competition. They tried something like it in professional football, with the instant replay for officials in a booth and it was eventually abandoned.

The timekeeper is also a new element in the equation. In the tests for advanced rank in Black Belt we want to see all of the moves fully developed, done with accuracy, speed and power and in order to insure the form has all of these elements the practitioner has three minutes in which to do it, which is more than ample time. In competition however three minutes is viewed as excessive. We have timed a number of Black Belts doing the entire form and two minutes and fifteen seconds comes out as the time in which the entire form can be done with ample opportunity to perform in a manner in which all of the above is accomplishable. Time for the lower divisions is still to be determined.

If a contestant does the form in exactly two minutes and fifteen seconds he or she will have no points added to or deducted from their score. If it's done in less time points will be added because of the gamble involved. The faster you go the more likely you are to commit errors. If, on the other hand, the form is done in over the allotted time, points will be deducted. The theory being that more time allows for more precision and less risks. Our suggestion is to shoot for the two - fifteen. In reality, there is a six second period of grace. The additions or deductions take place in three second increments. So if you do it in two minutes and twelve point one seconds you will receive no additional points. If you do it in two minutes and seventeen point ninety nine seconds you will lose no points. Beyond those bounds, for every three seconds or fraction thereof, points will be added or deducted.

All of the above concerns only the Master Form portion of the Tournament. We just wanted you to get an idea of what to look forward to, come March 7, 1999.

THE VIDEO

We will be describing, showing and explaining all of the events in a Video, which is in production at this time. We expect it to be completed within the coming month. It will be available to all who intend to compete or judge. The price of the video will be determined shortly but it's something we want you to have so we're trying to keep the costs down as much as possible.

To our knowledge, this is the first time anything of this nature has been tried, let alone done. Most competitors enter a Karate Tournament with only a vague notion of what's expected of them. As a matter of fact, so do many of the judges. A horrible trap we intend to avoid altogether. The video will be geared to the judges and competitors alike. If you're viewing it as a judge you'll know what you're supposed to be looking for and how to judge it. If you are looking at it as a competitor you'll know what the judges expect and therefore what to try to give them.

In the meantime - get out your camcorder and video the Master Form - then look at it four times, using the criteria listed above. Become each judge yourself and see how you come out. This exercise will also help prepare you for being an official judge. Don't forget to time it as well.

There is much more on this subject to come in future Newsletters. This is only a taste. See you in Long Beach at the SeaPort Marina Hotel - Sunday, March 7, 1999.



PROMOTIONS



We would like to take this opportunity to congratulate you on your promotion. We know what kind of dedication and perseverance it requires to earn rank in the Martial Arts and we wish to pay our sincerest respects to you for having shown what it takes to appear on this list.

Buddy Palmer	Brooksville, FL, USA	Green
Kristy Crosier	Phoenix, AZ, USA	Blue
Robert P. Hampton	Phoenix, AZ, USA	Orange
Dean Carson	Ontario, CAN	Orange
John Willis	Garberville, CA, USA	Purple
James C. Reeder	Beverly Hills, CA, USA	Orange
Joshua Leon Guerrero	Vallejo, CA, USA	Green
Erick Shank	Houston, TX, USA	Brown
Matthew Bromen	Napa, CA, USA	Purple
Chase Crow	Napa, CA, USA	Blue
Joey Crow	Napa, CA, USA	Blue
John Kuehl	Napa, CA, USA	Blue
Gary DiPadua	Johnston, RI, USA	Green
Sandra A. Cadena	Falfurrias, TX, USA	Brown
Roger Martinez	Falfurrias, TX, USA	Orange
B.J. Benavides	Falfurrias, TX, USA	Orange
Val Holms	Helena, MT, USA	Purple
Boyd Davezac	Montrose, AL, USA	Green
Toby Albritton	Pisgah, AL, USA	Purple
Chris Honeycutt	Pisgah, AL, USA	Orange
Doug Anderson	Pisgah, AL, USA	Orange
Luke D. Brown	Howell, MI, USA	Orange
Art Suarez	Long Beach, CA, USA	Purple
Efren Palacios	Long Beach, CA, USA	Blue
Craig Koenig	Senora, CA, USA	Purple
Earl J. Stokley II	Delco, NC, USA	1st Degree Black Belt
Harvey Lago Cuesta	Vallejo, CA, USA	Orange
Alex Misajon	Vallejo, CA, USA	Orange
Billy Hibbitts	Vallejo, CA, USA	Orange
Jon Leon Guerrero	Vallejo, CA, USA	Purple
Jim Catuccio	Scotia, NY, USA	Orange
Patty Simmons	Spring Hill, FL, USA	Orange
Chuck Cason	St. Charles, MO, USA	Orange
Nathan Dale Murphree	Branson, MO, USA	Junior Black Belt

Liz Greer	Tampa, FL, USA	Orange
Jake Pardee	Casper, WY, USA	Blue
Charles Dumond	Ontario, CAN	Green
Steve Tilton	Brooksville, FL, USA	Orange
Wes Faulk	Gombe State, NIG	Purple
Jeff Faulk	Gombe State, NIG	Purple
Blair Faulk	Gombe State, NIG	Purple
Paul Lewis	Debary, FL, USA	Brown
Paul Metz	Manitowic, WI, USA	Orange
Michael Dietrich	High Bridge, NJ, USA	Orange
Philip W. Lopes, Jr.	Military APO	Orange
Val Holms	Helena, MT, USA	Blue
Robert A. Rinaman	Kansas City, KS, USA	Blue
Daniel L. Rinaman	Kansas City, KS, USA	Green
Athos Antoniadis	London, ENG	3rd Degree Black Belt
James L. Stanton	Bryan, TX, USA	Green
David Neubacher	Idaho Falls, ID, USA	Green
Bill Stonecipher	Skaneateles, NY, USA	Brown
Michael T. Dagley	New Castle, TN, USA	Brown
Gregg Yates	Pisgah, AL, USA	Orange
Lauren Joy Glorioso	Torrance, CA, USA	Blue
Karen Ewing	Nova Scotia, CAN	Purple
Matthew Trudo	Galveston, TX, USA	Orange
Matthew T. Hyland	Perry, UT, USA	Blue
Marty Ryan	Rockville, MD, USA	Green
Daniel Sanchez	Long Beach, CA, USA	Yellow
Daniel Sanchez	Long Beach, CA, USA	Orange
Art Suarez	Long Beach, CA, USA	Purple
Nicholas S. Froyd	Cedar City, UT, USA	1st Degree Black Belt
Cory Fetterly	Hawthorne, CA, USA	Green
Lacy Jordan	Napa, CA, USA	Yellow
Rudy Gayton	Napa, CA, USA	Orange
Elliot Stratton	Napa, CA, USA	Yellow
Elicia Stratton	Napa, CA, USA	Yellow
Jamie Gaeta	Salem, NE, USA	Blue
Charles R. Byrne	Taylorville, VT, USA	Purple
Michael Blass	Winstead, CT, USA	Green
Willy Pascua	San Jose, CA, USA	3rd Degree Black Belt
Glen Russell	Louisville, KY, USA	1st Degree Black Belt
Tony McAdoo	Torrance, CA, USA	Blue
Anthony Hockley	Australia	Purple
Melanie L'Heureux	Ontario, CAN	Orange
Perry Baschab	Debary, FL, USA	Blue
Brian T. Rutledge	Fayetteville, TN, USA	Orange
Chris Lamberts	New Hope, AL, USA	Orange

Angie Yates	New Hope, AL, USA	Purple
Shane Cook	Idaho Falls, ID, USA	Purple
Mike Cerutti	St. Louis, MO, USA	Brown
Corey Gilbert	McDonough, GA, USA	Orange
Dustin Carlisle	Hampton, GA, USA	Orange
Ben Dixon	Peach Tree City, GA, USA	Yellow
Robby Barnett	Rossmoor, CA, USA	Junior Black Belt
Darrin D. Lambrigger	Hawthorne, CA, USA	1st Degree Black Belt
Gerald Saucier	Ontario, CAN	3rd Degree Black Belt
Ray Lacelle	Ontario, CAN	Purple
Dean Carson	Ontario, CAN	Purple
Sal Gumina	Hawthorne, CA, USA	Brown
Jeff Boswell	Marmaduke, AR, USA	Orange
Roger Freeze	Platte, NE, USA	Orange
Ron G. White	Pittsburg, KS, USA	Orange
Jerry J. Brooksher	Pittsburg, KS, USA	Orange
Jeremy Searles	Pittsburg, KS, USA	Orange
Thomas Smith	Hardin, MT, USA	Purple
Brenda King	Richmond, CA, USA	Purple
Tony Ragsdale	Grand Prairie, TX, USA	Purple
Craig A. Koenig	Sonoma, CA USA	Blue
Joshua Leon Guerrero	Vallejo, CA, USA	Brown
Robert P. Hampton	Phoenix, AZ, USA	Purple
Joshua Kimbler	Everett, WA, USA	Purple
Evan Pritchard	Mukilteo, WA, USA	Orange
Chris Davidson	Marysville, WA, USA	Orange
Nathaniel C. Wallen	Santa Clarita, CA, USA	Orange
Michael Bruce	Santa Clarita, CA, USA	Orange
Dennis P. Nolasco	Santa Clarita, CA, USA	Orange
Doreen C. Derenski	Santa Clarita, CA, USA	Purple
Conroy P. Gibson	Santa Clarita, CA, USA	Blue
James A. Bojorques	Santa Clarita, CA, USA	Blue
Tim Faas	Long Beach, CA, USA	Orange
Kenny Keing	Long Beach, CA, USA	Blue
William T. Nolan	Lawton, OK, USA	Orange
H. Kenneth Porter	Canon City, MO, USA	Orange
Rod Larson	White Bear Lake, MN, USA	Orange
Ralph Featherstone	Barbados, West Indies	Orange
Julian Randall Ward	Barbados, West Indies	Orange
Neil Burden	Nanaimo, B.C., CAN	Blue
Billy Gonzales	San Jose, CA, USA	Blue
Justin Wechsler	Glendale, AZ, USA	Blue
Armando Deloa	Long Beach, CA, USA	4th Degree Black Belt
Katana Tanny	Napa, CA, USA	Yellow
Aaron Ramo	Napa, CA, USA	Orange

Sammy Bartos	Napa, CA, USA	Orange
Ryan Brennan	Napa, CA, USA	Purple
Matthew Ringard	Napa, CA, USA	Purple
Kiki Gomes	Napa, CA, USA	Blue
Getziel DeLaCruz	Napa, CA, USA	Blue
Alex Loyola	Napa, CA, USA	Blue
Ashlie Gomes	Napa, CA, USA	Green
Brandon Richardson	Napa, CA, USA	Green
John Gehres	Napa, CA, USA	Brown
Rodney Thompson	Humble, TX, USA	Orange
Chris Honeycutt	Pisgah, AL, USA	Purple
Mark Morelli	Tucson, AZ, USA	Orange
Paul Metz	Manitowic, WI, USA	Purple
Ray Pecora	Wheaton, MD, USA	Orange
Jonathan Farmer	New Hope, AL, USA	Yellow
Alex Townsend	New Hope, AL, USA	Orange
Brian Boleware	New Hope, AL, USA	Orange
Gail Mountain	New Hope, AL, USA	Purple
Greg Yates	New Hope, AL, USA	Purple
Nicole Saucier	Ontario, CAN	Orange
Andrew G. Lago	Vallejo, CA, USA	Orange
Chris Misajon	Vallejo, CA, USA	Orange
Chris Hibbitts	Vallejo, CA, USA	Orange
Harvey Lago Cuesta	Vallejo, CA, USA	Purple
Billy Hibbitts	Vallejo, CA, USA	Purple
Alex D. Misajon	Vallejo, CA, USA	Purple
Zachary A. Sievert	Deland, FL, USA	Yellow
Charles Dumond	Ontario, CAN	Brown
Matthew L. Trudo	Galveston, TX, USA	Purple
Morgan Corder	Garden City, ID, USA	Orange
Wilfrido Justina	Netherlands Antilles	Blue
Joey Gumina	Hawthorne, CA, USA	Purple
Ashton Brydges	Ontario, CAN	Yellow
Jake Cameron	Ontario, CAN	Yellow
Josh Cameron	Ontario, CAN	Yellow
Bobby Shaver	Ontario, CAN	Yellow
Carrie M. Godwin	Buena Park, CA, USA	Purple
Ronnie Rodriguez	Long Beach, CA, USA	Green
Daniel Sanchez	Long Beach, CA, USA	Purple
Marwin Mejia	Long Beach, CA, USA	Purple
Efren Palacios	Long Beach, CA, USA	Green
Cynthia Aguirre	Long Beach, CA, USA	Orange
Avany Beltran	Long Beach, CA, USA	Blue
Robert Contreras	Long Beach, CA, USA	Blue
Vic Robertson	Pisgah, AL, USA	Yellow

Michael Techlowec
Johnny Lee Arroy, Sr.
Tim Driskill
Jerry Dunn
Perry Lee
Robert W. Holub
Jeff McLaughlin
Vince Van Voltenburg
Nathan Dale Murphree

Pisgah, AL, USA
Las Oruses, NM, USA
Pisgah, AL, USA
Tehachapi, CA, USA
Ontario, CAN
Parris Island, SC, USA
Springdale, AR, USA
Phoenix, AZ, USA
Branson, MO, USA

Orange
Orange
Purple
Blue
Brown
Brown
Brown
Blue
1st Degree Black Belt

