

INTERNATIONAL KARATE  
CONNECTION ASSOCIATION  
**NEWS**

NEWSLETTER #2

1<sup>st</sup> QUARTER 1995

# THEN AND NOW

## TRADITION VS. EVOLUTION



The above photo is circa 1963-1964, taken at Ed Parker's original West LA school.

### \*THEN AND NOW\*

By Chuck Sullivan

"How do the Martial Artists of today compare to those of the early days?"

In a word, I think, "better". That's not to say we didn't have some really rough, tough people in the fifties and sixties. We did! There were some truly fearless and terrifying people running around back then.  
(continued next page)

### THE BROTHERHOOD OF KENPO MOURNS JOHN CONWAY

On October 19, 1994 the Kenpo community lost one of its own.

When John Conway came to the United States from Ireland he held the title of **Head of the European Kenpo Karate Council**. In the early sixties, a time when karate was virtually unknown in Ireland, a  
(Please see CONWAY, PAGE 5)

Stories abound about them. Some true and some embellished beyond belief. For some of the incidents, I was there. Others, I heard about first hand and then heard the exaggerated versions as time went by.

There were some great Martial Artists in the first couple of generations but they were limited by the amount of research and development that had taken place up till that time. In the intervening years many, many people have worked relentlessly to further develop and improve upon what they themselves had been taught.

The Martial Arts did not miraculously descend from a mountaintop etched upon tablets. The arts were developed by people. Very dedicated people who have done a tremendous job. Today there are also very dedicated people doing equally as well. The difference is, the people of today have the advantage of the experience of their predecessors. With that experience, combined with modern innovative technology, advancements are being made all the time and there's still plenty of room for improvement.

A lot of emphasis is placed upon tradition. Tradition certainly has its place in the Art, however when something can be proved wrong and then improved upon I think it is our duty as Martial Artists to make the improvement. If, after exhaustive analytical study you have found a weak spot or a downright error in the use of a principle, it is your obligation as a member of the Martial Arts Community to make the error and correction known to your associates and students. If it tramples tradition, so be it.

Be prepared though. There are those who will scoff at your thinking for no other reason than that it violates precious tradition.

Recently, while looking through some old snapshots, I came across a couple that were of particular interest when applied to this subject. I thought you might enjoy

seeing them and finding out how some of the changes in the Art have come about.

These photos were taken at the same place on the same evening. You can see the students are the same group in the shot on page one as well as the photo on the next page.

What's of special fascination to me about these two photos is the fact that there is a **conspicuous error** taking place in **each** of them. Study them and see if you can pick them out. The only hint I'll give you is, at the time these photos were taken, somewhere around 1963-64, the things I'm referring to as **errors** in the pictures were not considered mistakes at all, at that time.

Are you confused? Probably. Here's the story.

In photo #2 (next page) I'm demonstrating the technique that came to be known as *Thundering Hammers*. You will recognize the Karate Connection's version of it as *Repeating Hammers*, the third technique in brown belt.

In the Ed Parker version the first blow after the left inward block to the outside of your opponent's right punch is your right forearm across his mid-section. When he bends over you deliver a hammer fist to the kidneys then one to the back of the neck. There are a variety of endings but that's the base technique.

There's only one problem with *Thundering Hammers* as I was taught it and was teaching it then. The human body **does not bend** at the mid-section, it bends at the **hips**. That little revelation came to me when a student of mine with very poor control slammed me across the mid-section and actually stood me up rather than bend me over. He couldn't finish the technique as I had taught him because I wasn't bent over as I was supposed to be. Naturally, that set me thinking and as I analyzed the blow and the anatomy, I realized **it couldn't**



**possibly work.** What had been taking place was that we had been **taught to bend over** for our partner when he did *Thundering Hammers* so naturally it worked in practice, but it would never work in reality. The body just doesn't respond that way, That's a **principle**, not a concept.

So what's the solution? You're way ahead of me if you know **Repeating Hammers**. Naturally, you simply change the weapon and the target. If you want to bend a body over you just **smash an inverted hammer fist** up into his (or her) groin, and watch the action. They will bend, unless they drop. Even then they'll drop, **bent**.

Look at the photograph. Even the angle of the arm across the body is wrong if you wanted to bend someone over. My partner is trying to accommodate me, but even he isn't doing a very good job because I won't let him. I'm actually holding him up with my right arm. And from here I'm supposed to deliver a downward hammer fist to the kidneys and then one to the back of the neck, which s gonna be pretty hard with him standing up almost straight.

I taught the technique that way for at least ten years before I discovered the error. As soon as I realized what had to be done in order to make it work I made the change and have been teaching it with an inverted hammer fist ever since. Unfortunately, there are those out there still teaching it the way I learned it. Tradition!

No let's take a look at the first "Old Photo" (on the front page.)

It's funny how you remember certain things from the mostly forgotten past. I remember vividly that we took two shots of that kick. The first one actually clipped my partner's chin. That's why, on this photo he's got his head so far back. The fact that the kick for the second photo is to the mid-section is because of making contact. I didn't want to do it again so I lowered the kick and changed the target. But that's not the error in the picture.

When I was taught to do a "knife edge kick", I was **specifically trained** to curl my toes down and bend the ankle down as well. And that's the way I did it until I sprained my

ankle so badly I feel the effects of it to this day. When I think about it now I can't believe I was **stupid enough to blindly accept** such a ridiculous concept in the first place. Curling the toes down and bending the ankle is equivalent to bending the wrist down when punching. What an absolutely idiotic thing to do, yet there I was doing it and what's even worse, I was teaching it that way as well.

I may not be a quick study but I don't have to sprain both ankles to learn. Once again, I analyzed what had happened and why, then did something about it.

Now, naturally, the toes are turned up and the kick is done more with the rear half of the foot, with a straight line from the knife edge up through the ankle for the greatest strength and rigidity. I'm still shaking my head at my own simple-minded, zealous compliance.

It's things like this that have been culled out of the Art so as to give the student of today a clearer path to follow. Many of the ridiculous contradictions have been eliminated which helps prevent confusion.

Today's student can get better easier and quicker than his counterpart of years gone by.

Perhaps someday, with your help, the Art will be perfected. But don't hold your breath. Some things will never be changed because they're **TRADITIONAL**.

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**ERICA BRAVO**  
**RECIPIENT OF THE 1<sup>ST</sup>**  
**INTERNATIONAL KARATE CONNECTION ASSOCIATION**  
**“OUTSTANDING ACHIEVEMENT AWARD”**

For her brilliant performance in the arena of competition the International Karate Connection Association is proud to present **Erica Bravo** its first **“OUTANDING ACHIEVEMENT AWARD”**. Congratulations Erica, your KARATE CONNECTION brothers and sisters are proud of you

Competing along with Erica in the California Karate League tournament circuit was Alex Chavez. Alex triumphed in the forms divisions for his age group using the Karate Connection Master form. Congratulations to Alex for an outstanding performance in winning that title.

Congratulations are also in order for doing such a fantastic job, to Erica and Alex's trainers and Head Instructor Roland Gonzales of Gonzales Kenpo Karate, a member school of the INTERNATIONAL KARATE CONNECTION ASSOCIATION based in San Jose, California, USA.



(Continued from page 1)

man by the name of John McSweeney arrived in Dublin. He was there on unrelated business but as a pastime and because of a love for the Art, he spread the word on Kenpo and the teachings of his instructor Ed Parker.

One of his first students was a young John Conway. In time, most of that beginning group drifted on to other interests but not John. When McSweeney had to leave he left John in charge of the group that had formed.

John went on to open schools and programs around the country. Due to the fact that Mr. Parker could visit Ireland very infrequently, John began making trips to California to learn the material. He couldn't get it any other way to take back to his students on the Emerald Isle.

It was a great arrangement for quite awhile, but eventually John found himself wanting to spend more time in Southern California than he did back home. His trips became more frequent and the length of his stays longer and longer until he finally decided to make the United States his home.

That decision presented major problems. Most of us born in this country never give a thought to what's involved for those who weren't, if they decide to live here. There are strict limits set by our government as to how many people can immigrate here from various countries around the world. About the only way a person can attain residency here is to have someone request that person and offer them employment. The catch is that the government requires you to hire someone who is already a citizen, if one is available.

At this point Ed Parker went to the Department of Immigration and Naturalization to request the services of one John Conway as a Karate Instructor in the



**John Conway and his friend Elvis Presley**

employ of Ed Parker's Kenpo Karate Studios. He was told to hire an American for the job. Ed aid, "Fine, you show me one and I'll hire him **too!**" There were lengthy discussions on the availability of qualified Karate Instructors and a ton of red tape to cut through, climb over and go around but in time his application was approved and eventually John Conway became a U.S. Citizen.

I had the pleasure to work out with John whenever he could make it down to our dojo. He was **hard, fast** and **unrelenting**. His blocks were devastating and after a while you found it simpler just not to throw on him. That's usually when it became Miller Time.

There's one short story I'd like to tell you about John Conway. He invited my wife and I to a private party held at a pub in the San Fernando Valley called **Ireland's 32** (named for the thirty-two counties of Ireland). It was a very nice place and a bit of home for John.

Not everybody at the party was Irish or of Irish ancestry but the traditional music and dancing was being expressed by all. Some time late in the evening the band played the Irish National Anthem, I had never heard the anthem myself but because everybody in the place stopped dancing and faced the band in a rather solemn manner, it seemed a good idea for me to do the same. I should



have said 'almost everybody'. One couple continued to dance. John looked at me and said, "What does he think he's doing? That's the National Anthem of Ireland." I said, "I don't think he knows that John." John says, "He knows, he's just being disrespectful." Ireland's 32 abounded with national pride.

About then John started for the guy and I grabbed his arm saying, "I really don't think he knows John." Conway looks like he's ready to explode and says, "Then I'll tell him nice.", but the way he spit out the word 'nice' I doubted his intentions. Fortunately, just then somebody else informed the

couple that they shouldn't be dancing and they stopped immediately, looking very embarrassed. But as I said, we were in a PUB! John stopped in his tracks and let the band play until the end, then turned to me and said, "He really didn't know, did he?" John shook his head, looked me in the eye and said, "Thank you." I laughed and said, "John, I think **he's** the one who should be thanking me!"

God bless you, John.  
We miss you.



## THE TECHNIQUES ARE NAMED

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We would like to thank the membership for their participation in naming the KARATE CONNECTION techniques. There were over four hundred and sixty-four entries submitted for the fifty-five techniques in the system. This number doesn't include the repeats. Several people saw the techniques exactly the same way and named them alike.

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The meeting where the voting took place was spirited at times with people lobbying for their favorite. At other times there were so many great names for a particular techniques it was almost impossible to choose one. There were a few cases where the voting was unanimous. Everyone voted for the same name because it was actually perfect and couldn't be denied. The ballots were secret so there was no coercion possible. You voted the way you saw it.

There was another word introduced into the code at the meeting which is "**wing**",

designating an arm. Somehow it just fit certain techniques perfectly and was used, so "**wing**" is included in the code. Just in case you have misplaced or didn't get a code we'll reprint it here because it certainly helps in understanding the process in which the names were chosen. Some of the names don't have a code word in them at all but convey an image of the technique none the less. When you put the name together with the technique you'll see at once why it was chosen.

With the possible exception of the **Crenshaw High Five**. That name was coined when the dojo that was owned by Ed Parker and myself moved from Crenshaw Blvd. In Los Angeles to Market Street in Inglewood. That was before Ed Parker named all of his techniques. There were only a few that had picked up what could only be called nicknames. One of them was called **The Five Count**. It later became **Five Swords** in Mr. Parker's system and when one of our Crenshaw Blvd. Students changed the last three shots in the technique to the head instead of to the body, it became known as **The High Five**. After we moved it became the **Crenshaw High Five**. I'm happy that's the only one I feel the need to explain.

In our first workout after the names were assigned we put them with the techniques in the order of the Master Form. Before the workout was half over we were picking names at random and doing the proper technique with almost no elapsed time between the name and the action. It was

amazing how fast the correlation was established by the entire group.

**We would like to thank everyone who suggested the techniques be named!**

The Code:

Wing – Arm

Chop – Sword

Defender – Tiger

Attacker – Dragon

All Kicks – Thunder

Grip or Claw – Talon

Hammer fist – Hammer

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

## THE IKCA TECHNIQUE NAMES

(YELLOW BELT NAMES REMAIN THE SAME)



**ORANGE BELT**

### (1) BEHEADING THE DRAGON

Defense against a left straight punch – outside

### (2) ESCAPING RAM

Escape from a rear bear-hug, arms pinned

### (3) THRUSTING RELEASE

Escape from a front bear-hug, arms pinned

### (4) RETURNING SERPENT

Defense against a right straight punch – inside

### (5) DEFLECTING THUNDER

Defense against a right ball kick – inside

### (6) THUNDER AND LIGHTNING

Defense against a left punch – inside







**(1) FISTS OF FURY**

Defense against a right straight or roundhouse punch – inside

**(2) GATHERING THE DRAGON**

Defense against a left punch – outside

**(3) BOLO**

Defense against a right roundhouse punch - inside

**(4) UP THE CIRCLE**

Defense against a right roundhouse kick – inside

**(5) ROLLING THUNDER**

Sparring technique – Low ball kick fake to a high roundhouse kick, etc.

**(6) TWIRLING FANS**

Defense against a left-right straight punch combination – inside

**(7) STINGING BUTTERFLY**

Defense against a right straight punch or jab – outside

**(8) ESCAPING WINGS**

Escape for the arms captured from behind

**(9) BROKEN LIGHTNING**

Defense against a left grab, push or punch – outside to inside



**(1) HOOKED LIGHTNING**

Defense against a left straight or roundhouse punch – inside

**(2) SPLITTING LANCES**

Defense against a front two-hand push – inside

**(3) REPEATING HAMMERS**

Defense against a right straight punch – outside

**(4) BEATING DISASTER**

Defense against a right overhead club attack – outside

**(5) WINGS OF FREEDOM**

Escape from a full nelson

**(6) EYE OF THE STORM**

Defense against right-left straight or roundhouse punches – inside

**(7) OPPOSING DRAGONS**

Defense against a two-man attack – front and rear

**(8) LEAPING THUNDER**

Defense against a right straight or roundhouse punch – inside

**(9) BONZI RUN**

Sparring technique – Forward skipping combination

**(10) CRENSHAW HIGH FIVE**

Defense against a right straight or roundhouse punch -- inside



- (1) DROPPING THE STORM**  
Defense against a right straight or roundhouse punch – inside
- (2) RAKING EIGHT**  
Escape from a two-hand rear choke
- (3) SPEARED LIGHTNING**  
Defense against a left straight punch – outside
- (4) CONTROLLING DISASTER**  
Defense against a gun attack
- (5) ARM BAR ESCAPE**  
Escape from a rear arm-bar choke
- (6) INSIDE THE STORM**  
Defense against left-right roundhouse punch combination – inside
- (7) DRAGONS IN A WEDGE**  
Defense against a two-man attack – in a wedge from the front
- (8) REAR CHICKEN KICK**  
Sparring technique -- Rear chicken kick, etc.
- (9) QUICK KICK**  
Sparring technique – Quick kick, etc.
- (10) CIRCLING DEVASTATION**  
Defense against a left straight punch – outside to inside
- (11) TWIN TALONS**  
Escape from a front two-hand wrist grab
- (12) FLANKING DRAGONS**  
Escape from two men – Flanking shoulder grabs
- (13) CHINESE LONGHAND**  
Offensive technique – Longhand Chinese
- (14) LEAPING TIGER**  
Defense against a right straight punch – outside
- (15) THAI BOXER**  
Defense against a left straight punch – outside

A special thanks to IKCA members Doug Meeks 3<sup>rd</sup> Dan Kenpo and Jeff Sterneberg 2<sup>nd</sup> Dan Kenpo for their contributions and for coming all the way down from Napa, California to participate in the voting

Our family grows bigger, stronger and closer every day.





Because this is a quarterly newsletter the following promotion list covers the months of December 1994, January and February 1995.

Somewhere near the beginning of the Orange Belt Tape the statement is made that we have been responsible for literally hundreds of promotions to various belt levels over the years and that **no one has ever been promoted that didn't deserve his or her belt** and that it **would not begin with this program**. That policy has existed throughout our Martial Arts history and still does.

The failure rate for video tests is about two out of five for Orange Belt. Sometimes it seems we're being too hard on those testing by video but when we analyze the performances and can see how their mistakes will compound themselves in the future, we know **it's our obligation to the student** to make the corrections and insist upon seeing those corrections on another test before we can let them advance to the next level.

Of the two out of five that fail about half don't continue with us. The assumption here is, they thought they were going to send in their test and automatically be promoted which in essence would be buying their promotion. **Never happen!!** Of the half that continue most never fail another test, once they discover what's expected of them they put out the effort and do just fine. There have been occasions where a student has failed the same test twice before passing it. It takes a real dedication to do that and we applaud that kind of persistence. There was one case where the student failed the same belt level three times but hung in there. He wanted it real bad.

For some reason February saw more failures per capita than any other month. All we can assume is that, with the harsh weather around the country, there wasn't anything better to do so they took the test just for the heck of it.

Our heart-felt congratulations go out to each and every one of our students who made the grade on this promotion list. We only make it **possible**, we don't make it **easy!**

### DECEMBER 1994

George Litsas	Chicago, IL, USA	Orange
David H. Bean	Farmington, UT, USA	Orange
Richard Brint Berry	Milledgeville, GA, USA	Orange
George Melahoures	Chicago, IL, USA	Orange
Eli Bachara	California City, CA, USA	Blue
Matthew Bachara	California City, CA, USA	Blue
Sheri Wilson	Edmonton, AB, CAN	Blue
Teddi Nowicki	Anaheim, CA, USA	Brown
Harry Wilford, Jr.	Casa Grande, AZ, USA	Orange
Glen Lyman	Cedar City, UT, USA	Brown

Joe Kossick	Scottsdale, AZ, USA	Orange
Warren Duggan	Spruce Grove, AB, CAN	Orange
Thomas E. Ford	Everett, WA, USA	Blue
Reggie Goldsby	Amite, LA, USA	Blue
Lisa Frederiksen	Phoenix, AZ, USA	Orange
Anthony C. Day	Killeen, TX, USA	Brown
Curtis Blewett	Edmonton, AB, CAN	Brown
Karla Augert	Edmonton, AB, CAN	Blue
Lawrence Countermarsh	Fairbanks, AK, USA	Blue
James Holan	San Antonio, TX, USA	Orange
Bernie Douglas	Agincourt, OT, CAN	Orange
Anthony Barrick	Rice Lake, WI, USA	Orange
Richard Brint Barry	Milledgeville, GA, USA	Purple
Tom Darzes	Pleasant Hill, CA, USA	Purple

### JANUARY 1995

Richard Cowles	South Bend, IN, USA	Orange
Michael Hyatt	Perry, UT, USA	Brown
Jeff Anderson	Marietta, GA, USA	Blue
Tim Beers	Hawthorne, CA, USA	Brown
John Barnett	Redondo Beach, CA, USA	Brown
Debi Knable	Trabuco Canyon, CA, USA	Brown
Dan Skidmore	San Pedro, CA, USA	Purple
Jeffery K. Blay	Schenectady, NY, USA	Purple
Jason Field	Edmonton, AB, CAN	Orange
Dave McDonald	Stony Plain, AB, CAN	Orange
Ron Woods	Edmonton, AB, CAN	Orange
Charlie Thomas	Waycross, GA, USA	Orange
David W. Little	Brewer, ME, USA	Purple
Mark W. Davis	Augusta, WV, USA	Brown
Amy Cheung	Willowdale, OT, CAN	Purple
Vinh Nguyen	Marietta, GA, USA	Purple
Bernie Douglas	Searborough, OT, CAN	Purple
John Nowak	Tucson, AZ, USA	Purple
Joey Cadena	Falfurrias, TX, USA	Orange
Brent Bivona	Fairport, NY, USA	Orange
Matthew Wilson	Ft. Davis, TX, USA	Orange
Joe Kossick	Scottsdale, AZ, USA	Purple
Thomas F. Darzes	Pleasant Hill, CA, USA	Blue
Todd Minton	Sheperdsville, KY, USA	Purple
Thomas E. Ford	Everett, WA, USA	Green
Gregory P. Stockinger	Des Moines, IA, USA	Orange
John Kozarek	Hillside, NJ, USA	Orange
John San Agustin	Buena Park, CA, USA	Orange
Jeff Sterneberg	Napa, CA, USA	Orange
Gerald Tedesco	Patchogue, NY, USA	Orange
David H. Bean	Farmington, UT, USA	Purple
Kevin Kucera	Tucson, AZ, USA	Purple
Joseph P. Poliseo	Roselle, NJ, USA	Purple

**2<sup>nd</sup> Degree Black Belt**

Roman A. Marquez  
Glen R. Lyman

Carson City, NV, USA  
Cedar City, UT, USA

**Blue**  
**1<sup>st</sup> Degree Black Belt**

**FEBRUARY 1995**

Anthony Barrick  
Alan J. Nisberg  
Charles H. Turner  
Rick H. Williams  
Michael R. Renfrow, Jr.  
Bernie Douglas  
Amy Cheung  
Thomas E. Ford  
Chris Debritz  
Eric Ralston  
Brian Revheim  
John Gehres  
Michael Lee  
Tom Darzes  
Larry Countermarsh  
Trace Albritton  
Demetrius Travis  
Larry Lauer  
Curtis Blewett  
Leonard Mushtuk

Rice Lake, WI, USA  
Tampa, FL, USA  
Gainsville, FL, USA  
Wichita Falls, TX, USA  
Plymouth, IN, USA  
Agincourt, OT, CAN  
Willowdale, OT, CAN  
Everett, WA, USA  
Napa, CA, USA  
Napa, CA, USA  
Napa, CA, USA  
Napa, CA, USA  
Susanville, CA, USA  
Pleasant Hill, CA, USA  
Fairbanks, AK, USA  
Pisquah, AL, USA  
Salem, WV, USA  
Edmonton, AB, CAN  
Edmonton, AB, CAN  
Edmonton, AB, CAN

**Purple**  
**Orange**  
**Purple**  
**Orange**  
**Orange**  
**Blue**  
**Blue**  
**Brown**  
**Orange**  
**Purple**  
**Purple**  
**Purple**  
**Purple**  
**Green**  
**Green**  
**Orange**  
**Orange**  
**1<sup>st</sup> Degree Black Belt**  
**1<sup>st</sup> Degree Black Belt**  
**1<sup>st</sup> Degree Black Belt**

