

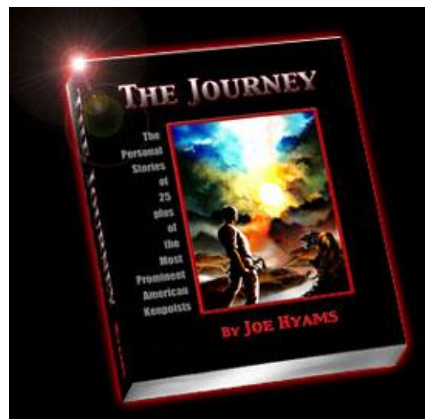
INTERNATIONAL KARATE  
CONNECTION ASSOCIATION  
**NEWS**



NEWSLETTER #28

3<sup>rd</sup> QUARTER 2001

"THE JOURNEY"  
"THE JOURNEY"  
IS HERE



And what a journey it has been. When Tom Bleecker, the publisher, first began approaching people about putting together a book that told the stores of some of the most notable Kenpoists, I personally had my reservations. First of all, looking at my own journey through Kenpo Land, I wondered if anyone would really be all that interested. What I mean is, that I don't think my story is that exciting or unique and I'll bet there are others among the Honorees that feel the same but when it's all said and done, now that the book is in our hands i can only say that the sum total of what's printed in that volume is without a doubt one of the most fascinating non-fiction books I have ever read. As a group, this collection of personal stories has definitely transcended the individuals into a collective masterpiece. Vic and I are so pleased to have been chosen as Honorees. I

feel this book can, and should, make what's called in the publishing industry, a "cross-over". What that means is, a book that goes from the market it was intended for to the general public because of the interest created by the target audience and appeal to the general population because of the inspirational qualities of so many of the stories.

In the case of *The Journey* there is still another reason for a cross-over, not to the general public but to another specific audience, the Elvis Presley fans, because of the chapter on Elvis. Most folks don't even know he was one of Mr. Parker's Black belts, but he was, and his story is just as interesting as the rest. But even if this book stays strictly within the Kenpo community it is, and will always be, an important historical document and a source of inspiration to anyone who reads it. I have spoken to several people who have read it and they all, and I mean *all*, have said they had a hard time putting it down. Once they started reading they wanted to know everything, and everyone, in the book.

Being friends with Tom Bleecker the publisher, for over thirty five years, I was more privy to the progress of the book more than most. I was able to share the trials and tribulations Tom was going through, as they were happening. At times it was trying to get a particular honoree to set a date for the interview, a process that had to take place before anything else could happen. Then there was the problem of getting people to dig through their old photo albums to choose the pictures they wanted in their profile. Then of course there was getting them to send them through the mail or through the internet. Sending them through the US Postal Service meant having to use Certified Mail to insure their safety because many of the photos were irreplaceable and not everyone has the means to send them electronically. But in time it all came together, the materials were collected, the interviews were turned into cohesive outlines which then had to be reviewed with the honoree and rewritten into a final story for the book. Tom didn't want to do just a question and answer piece for each person. It would have been a lot easier but it would have lacked the personal touch he was striving for. A lot of long hours and hard work went into this book and the results how it.

One of the other distinctive one-of-a-kind elements of this book is the artwork done by Ed Parker Jr. Tom planned to have a picture of each of the Honorees at the beginning of his or her profile and while speaking to Edmund, about doing his father's profile, the

idea developed for him to include the most recent portrait he did of his father instead of a photo. One thing led to another and before you knew it Edmund committed to doing one for each and every Honoree. To say they are spectacular would be an understatement. Edmund is a highly trained and talented portrait and graphic artist. It couldn't have worked out better. Those custom portraits set this book apart from any other. Each and every one stands on its own and is suitable for framing.

The Kenpo community as a whole owes Tom Bleecker a debt of gratitude. This book sets the record straight on many levels. For example, I have been going around for the past thirty nine years (since Sept. 27, 1962) thinking and telling people that I was the fourth Black Belt under Ed Parker in the American Kenpo system in the United States, only to discover that Mr. Parker had promoted a student of his to Black belt, when he was teaching in Provo, Utah while still attending BYU. I can't believe with all the time we spent together that it never came up in conversations, but if it had I surely would have remembered. That's just something you wouldn't forget. It was a few years ago that the name Charles Beeder began popping up here and there. I thought for sure someone had made a mistake but it has been corroborated by Mrs. Parker since then and now stands as a fact. So, from now on I'm the fifth Black Belt in the system. Is it really important? Only for the sake of accuracy, and I do so love being accurate with my statements as well as in Kenpo. What is important is that this and many other things have been set straight through open dialog.

There are several people in the book whose names are totally familiar to me, whom I have never met. We might even have been in the same room at the same time but didn't actually make contact. Skip Hancock is one of those people. We were both at the Tribute for Mr. Parker at the Bonaventure Hotel in Los Angeles in 1989. He and his people put on a killer demonstration so he was a busy as he could get and as far as I was concerned, I was just as busy having a ball with my friends. It was a great night. After reading Skip's profile and seeing the photos of his journey I feel as if I have known him for years. We share a love and a passion for the same thing and that give us a common ground you just don't have with people outside the Art. Kenpo creates an instant bond. You are part of the Brotherhood the minute you step on the mats.

I met Steve LaBounty for the first time when I accompanied Tom Bleecker to the Gathering of Eagles in Las Vegas a few weeks ago. The book had just come off the presses, literally, and he wanted to deliver several to many of the honorees who were going to be putting on seminars at the event. On a lark, and at the last minute, I decided to accompany him, and just to keep him company on that long trek across the great Mojave Desert. I had just read Steve's profile the night before and again felt as though I had known him for half a lifetime. We share something that is hard to describe. We know the same people, we teach the same things, we got there the same way, coming up through the ranks and paying our dues. Each knows what the other has been through and even though our journeys differ in many ways, they also parallel each other in many ways as well. Steve treated our introduction more as a reunion than an initial meeting. There are many other instances I could site but we don't have the space. The book stands on its own and does what it does beautifully. It's a get-down history lesson for anyone who wants to know. It's a wealth of inspiration for those who need it. It's just good entertainment for those who want it.

The Journey measures eight and a quarter by eleven inches and contains three hundred and twenty six pages. There are twenty four honorees plus a chapter on the Origins of American Kenpo, one on Senior Grandmaster Edmund K. Parker, Sr., and another on Elvis Presley. Each Honoree has an average of about a dozen photos not including the portraits done by Ed Parker Jr. so there's somewhere around two hundred and seventy five photos. Some from childhood and others right up to the present, including recent family photos. You'll see photos of Mr. Parker in just about all stages of his lifetime. This is a keeper.

We understand that a lot of people plan to have as many of the Honorees as possible sign their books. If you plan to, Vic and I will be happy to start you off with our dedications and signatures. Just tell us whom you would like it dedicated to.

# BLACK BELT GALLERY

## This Quarter's Honoree



**KEN MCMILLIN**  
**7<sup>th</sup> Degree Black Belt**

In our nation's Southwest things are known for heating up, and at the Arizona Kenpo Karate Institute of Phoenix, this is definitely the case! Ken McMillin, one of the IKCA's newly promoted 7th degrees is the Head Instructor.

Ken is originally from South Dakota, but elected to relocate to Arizona back in 1978. While he worked in the field of food service for the Veterans Administration for many years, recently Ken underwent a position change and is now the Dietary Manager for a local Phoenix hospital.

Having been with the IKCA for about six years, Ken became initially involved with Kenpo through Christopher Krivonack in 1979, receiving his 1st degree back in 1985 in the Parker system. As one of Mr. Krivonack's chief students, he also went on to help produce the Great Western Classic, a premier open tournament in the Phoenix area, for many years. Ken was drawn to the Karate Connection for two reasons; first, because of Chuck Sullivan and Vic LeRoux's association with Ed Parker and second, because the way that the IKCA stressed the essentials and the basics. "if I were to pass something on to my fellow IKCA members, it would be to remember that once you learn the basics, don't abandon them." Ken continues, "The basics are the Kenpo system, the foundation.

Revisit the basics continually! Upon completing the Karate Connection curriculum requirements, Ken was awarded his 4th degree and due to incremental time awarded in accordance with the IKCA bylaws, tested for and received his 5th degree a short time after that.

As with many IKCA instructors, Ken teaches part-time, usually three times a week. Ken has also chosen to only teach adults. The fact of the matter is most of Ken's current students are involved in law enforcement, either as police officers or as SWAT members of local departments. He teaches strictly in a group format. When questioned about this, Ken states: "I find that teaching in a group setting supplies me, the instructor, with more options. It enables me to get reliable feedback from the students as to what works from an instructor's viewpoint. It also allows students to test the application of their techniques with various people. This helps to eliminate the rote repetition sometimes found with private instruction only."

At the Arizona Kenpo Institute Ken teaches application of technique to his students through emphasis on two major Kenpo principles: Independent Motion ('Point of Origin' in the Parker system) and Black Dot Focus. Independent Motion stresses the beginning, root or source of any movement. This being the natural position or location of your body and natural weapon are at the time action begins. By definition, Black Dot Focus is the principle of total focus and awareness, of being able to block out distractions and anything that would affect your optimum execution of the technique. By stressing these principles, Ken is able to bring his students to a different level. "My greatest reward is when you see someone who really gets it. Maybe they've struggled for a long time, and then they finally start putting things together mentally and physically. When the connection happens, you see how things are coming together for them. Often this happens when they reach Black Belt. Usually within 6-12 months after making it you see a different attitude in the way they carry themselves, they realize, 'I do deserve to wear this'. At that point they understand that reaching Black Belt is just the beginning of the search for knowledge. They put their hand on the doorknob and are now able to open that door." Well said, Ken.

# Action vs. Reaction

We all know instinctively that any move we can make is faster than the same movement done as a reaction. Being able to literally see the difference between an action and a reaction, in real time, is a valuable experience. We did that one evening and memory was jogged when I read Paul Mills profile in *The Journey*. It seems that Mr. Mills, in addition to being a high ranking Kenpo Black belt, is also a champion in the art of "Quick Draw". If you're not familiar with quick draw, it's exactly what it sounds like. It's the process of drawing and firing a single action revolver and there is an array of equipment that's used to time the contestant. I don't know if Mr. Mills has ever used his equipment for the purpose of timing Kenpo but when one of my students, a man by the name of Wayne Krause, told me he was into quick draw and described the timing devices I immediately asked him to bring the whole outfit, except the guns, down to the Studio and we would try to put it to use for our purposes.

The main piece of equipment is the clock, which worked perfectly for what I had in mind. Its face is divided into one hundredths of a second and the hand makes a complete 360 degree sweep from straight up, back to straight up, in just one second. The electronic components are such that when a button is pressed or the shut-off pad is hit the clock will stop in well less than one hundredth of a second. The other pieces of equipment are the shut-off pad, I just mentioned, and a turn-on button. This is used to time how long it takes to draw, fire and hit the target. The button is housed in a box, on a stand, at the contestant's side. He places his little finger on the button and when it leaves, to go to the weapon, the clock starts. The clock stops when the target is struck. You can't get any more precise than that. Along with the shut-off pad Wayne also had a simple button, built into a cylinder that you held in your hand and pressed as soon as you saw a red light come on which was synchronized with the clock and operated by Wayne who held it where we couldn't see it. So there's no way to anticipate when the light might come on.

In the beginning we were all taking at least half a second to see the red light and react to it. Wayne, on the other hand, was much faster than we were. The interesting thing about that is the fact that he was relatively slow when it came to freestyle. Obviously there's a big difference between responding to a light and reacting to an attack. After we had all done it several times and became more familiar we started getting it in under half a second. But not much under. Wayne told us that it takes far less time to draw and fire than it was taking us to see the light and press the button, so all of us would have been shot before our brains could even register that our opponent was going for his gun. This is something that Mr. Mills also mentions in his profile.

So far, this is all very interesting but how does it apply to Kenpo? After we established how quickly we could see the light and react to it we started going for the shut-off pad with an inward block. It didn't come as too much of a surprise when we discovered that most of the time was spent in seeing the light to begin with. Within about an hour of practice we got better and a few of us were picking up the light and hitting the shut-off pad in about thirty one hundredths, or just a hair under a third of a second. Which I thought was pretty good, until we timed the punch.

With a partner holding the stand and box for us we placed our elbow on the turn-on button and positioned the shut-off pad at the full extension of the punch. Exactly at where your opponent's face would be if you were fully cocked and ready to go. The average punch took less than fifteen one-hundredths of a second and a few of us actually were getting them off in ten one-hundredths. In fact one punch was timed at nine one-hundredths. So, in doing the math you can easily see that if someone's hand is cocked and pointing at the target and he is at the optimal distance from you, you are going to get a fist in the face, every time. It's unavoidable! Unless... he telegraphs the punch. Ah, there lies the rub. We *couldn't* telegraph the punch because our elbows were pressing against the turn-on button. The clock didn't start until our elbow came off the button and in less than a blink the fist hit the target. Even if we did telegraph by backing into it, it wouldn't register because the clock didn't start until the elbow *left* the button. This timing device showed us in *real numbers* that the action of the punch took only about one third of the time that it would have taken us to see it and react to it. So then,



how do you go about beating the numbers? Remember; figures *don't lie - but liars figure.*

## THE TELEGRAPH

Fortunately, in the real world the telegraph is alive and well. This says to us, loud and clear, that we must learn to recognize and take advantage of our opponent's propensity to telegraph and at the same time eliminate the telegraph from our movements, in order to become totally effective.

In Steve Muhammad's profile in *The Journey* he says, "in fighting you have to be *with* your opponent or *ahead* of him. Body language is one of the things I had to learn. It's not an easy thing to learn and even harder to teach. Once you've learned it, you'd use it with everyone." What Mr. Muhammad is talking about of course is being able to read the telegraphs and take advantage of them.

First we have to know what a telegraph is. It's generally any indication that lets your opponent know you are about to attack. A tightening of the body, even a small degree, a shifting of the lead foot in preparation for a kick, and drawing back or repositioning of the rear hand, it could be taking in a more than normal breath, even a narrowing of the eyes, although personally I never look at my opponent's face. I keep my gaze around mid-body because I want to be able to see the feet and legs as well as the hands, arms and shoulders. If I'm looking into his eyes I lose his feet from my peripheral vision and while I've been hurt by a person's feet, no one yet has caused me pain with his eyes.

Then of course there's the clever fighter like Mr. Muhammad who like to use the telegraph to fake you out of your sneakers. I'll quote again from his profile in *The Journey*. He says, "I got in front of him and we bowed, this is the first time I realized that I could actually see him when he moved and understand what he was all about. He moved and I shifted back. And that's when I started making flinching type movements. I flinched at him, and he didn't move. That's when I said to myself, if he didn't move for the flinch maybe he won't move for the real thing, so instead of flinching I just went for it and I hit him in the face." The point of this, is that he not only used the telegraph as a

fake but that when he really went for it he *didn't* telegraph at all and by the time his opponent had figured out that it wasn't another fake, it was too late, he was hit.

As he said, it isn't an easy thing to learn and even harder to teach. So how do you go about learning it. The easiest way is by concentrating on it every time you freestyle. Don't worry about making points or getting them scored on you, just look for the telegraphs and try to take advantage of them by putting distance between you and your opponent or closing the distance, whichever fits the situation. Freestyle is the only time you have to opportunity to practice reading that kind of body language or looking for that kind of telegraph movement or distinguishing a telegraph from a fake. It just takes time and practice, then all of a sudden one day you wake up able to do it even then you'll probably wonder how it happened.

## A DRILL

There is a drill i can suggest. It will teach you how to read the telegraph in the other person and at the same time eliminate it from your own moves. It is a simple drill and only requires two people. If you have more it's a lot better of course because in time just two people will figure each other out and it becomes rather mundane. One person holds his or her hand up, (you can use a pad if you prefer) palm facing their opponent, who tries to strike it with back fist. The striker should begin with their hand hanging down, not cocked in any way. The object of the drill is simply to pull your hand away from, or to either side, or up or down to keep from getting hit. Do whatever you have to do to keep from getting it hit. You'll find yourself watching your opponent's shoulder or elbow for any sign of movement prior to the strike being launched. If there is no movement or very little, your hand should get hit every time, unless you anticipate correctly, which is a good reason for not setting up any type of rhythm with the blows, make them as random as possible, wait several seconds if necessary or throw two or three in rapid succession.

When you are the striker you'll feel a power over your opponent. It will seem he can't do anything against you constantly making contact with your strikes. When you become the defender you'll feel powerless against his strikes, providing he or she isn't seriously telegraphing.

One of the most important things this drill teaches is that distance can be one of the most significant factors of all, because as we move further apart we become less effective, as the attacker, and more efficient as the defender. So, what that tells you is that if you give your opponent the proper distance he can hit you square in the face with a back fist before you can possibly react to it. The proof of course is that if you can't even pull your hand away, you surely won't be able to get your head out of the way either.

## DISTANCING

When free styling, if you can control the distance of the fight you can control the fight itself. When you are within touching distance it's time to attack because if you don't your opponent probably will and this is when action-vs.-reaction manifests itself the most. When you are at a greater distance you can set up for a counter. At a still greater distance, you can relax and catch your breath. But be careful because if your opponent knows distancing, he can close the distance, through the use of stealth and deception, without your realizing it, to put himself back in attacking range and if he does it smoothly enough he'll catch you asleep at the wheel. And that tells you what you have to work on. You also have to be able to do that and do it well. I call it cheating. It's the only way I know how to cheat in a fight.

One more word on how to eliminate your telegraphs. In doing the drill begin with your hand and arm totally relaxed and hanging at your side. Then put all of your consciousness on your hand and the straightest line to the target. Tell yourself that you are not going to move one muscle until the hand is on its way. *Not one muscle*. Nothing moves until the hand is in motion. Now draw that imaginary line from your hand to the target and take that path. You'll find that the arm will automatically bend and cock itself on the way to the target. You won't have to do anything consciously. The arm will cock itself and you can snap it into the target when it gets there. It's then that the fist becomes fully clinched. It all happens at the same instant. The back fist snaps into the target, rock hard, in one beat.

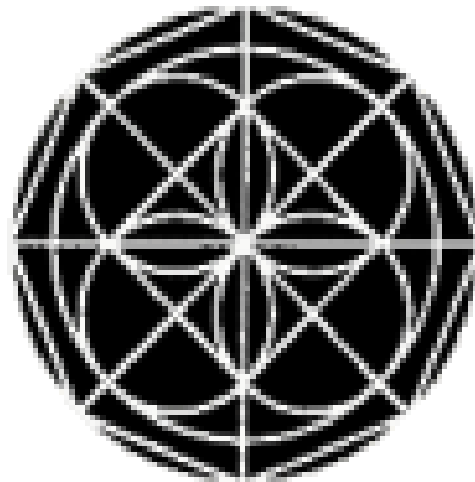
I would like to thank Mr. Mills for bringing back the memory of the night we played around with that quick draw equipment. Now I've had fun with it for the second time. I

would also like to thank Mr. Muhammad for his insight into free style fighting and all the many times I got to experience it firsthand. I've got to tell you, fighting Steve Muhammad is like fighting no one else, and those who have, know what I mean.

It's like what the Civil War Union Generals said about their **friend and enemy**, General of the Confederate Army, Robert E. Lee. They said:

**"You haven't fought anyone till you've fought Bobby Lee!"**

The Confederacy lost the war but General Robert E. Lee never lost the respect of his men nor the respect of his enemies. Remember: Respect is something that has to be earned, it doesn't automatically come with the territory. It doesn't come with the Star you wear as a General and it doesn't come with the Black Belt you wear as an Instructor. You've got to earn it - not just most of the time - all of the time - every day.



## A PROPOSED AMENDMENT TO THE IKCA BYLAWS

As you know, any IKCA member, in good standing, may submit an amendment to the IKCA Bylaws to have it voted upon. Sometimes the proposed amendment has an effect on the membership in general and will be voted upon by the entire membership. At other times if it really were to effect only Black Belts it would be voted upon only by them. The voting could even become more specific. For instance, if an issue were to be of major concern just to those running a school or other program such as a Youth Outreach Program then the Amendment would be left up to them.

The Board of Black Belts does not pick and choose when it come to what to put before the membership, all proposals are submitted but the Board does choose who to have vote upon a proposal. In the case Mr. Mattison's proposal effects the Black Belts because it concerns *rank within the Black Belts so only Black Belts* may vote upon it. Each Black Belt must consider for him or herself the proposal and vote upon their convictions as to how the proposal will affect them and the IKCA Black Belts in general. It takes a two thirds majority of the voting members to pass an amendment. If you truly have no opinion about the proposal and feel it will not affect the association, or your rank, in either a positive or negative way feel free to pass on voting. If however you have any feelings, one way or the other, we urge you to cast your vote. Please include your name so that we know it is from one of our Black Belts.

Below is the submission we received from Russ Mattison 2nd Dan, of Billings, Montana.

I would like to propose the formal amendment to the current IKCA Bylaws:

*Upon reaching the age of 55, all IKCA Black belts under the rank of 5th Dan and in good standing, be able to test for the next Dan level within one year of his or her last promotion. This would give older practitioners a better chance of achieving the master level of 5th Dan. Upon achieving the master level of 5th Dan, testing reverts back to every three years.*

Respectfully,  
Russ Mattison



# 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.**

Margaret Lamas	Frederick, MD, USA	<b>PURPLE BELT</b>
Michael Perez	Bellflower, CA, USA	<b>BLUE BELT</b>
James Castaneda	Bellflower, CA, USA	<b>YELLOW BELT</b>
Jordan Castaneda	Bellflower, CA, USA	<b>YELLOW BELT</b>
Ruben Uribe	Bellflower, CA, USA	<b>BLUE BELT</b>
Kristy S. Shaffer	Phoenix, AZ, USA	<b>PURPLE BELT</b>
Joseph Lopez	Falfurrias, TX, USA	<b>BLUE BELT</b>
Raudel Villarreal	Falfurrias, TX, USA	<b>BLUE BELT</b>
Jimmy McBee	Falfurrias, TX, USA	<b>BLUE BELT</b>
David Aboulafia	Napa, CA, USA	<b>PURPLE BELT</b>
Amber Farris	Napa, CA, USA	<b>BLUE BELT</b>
Monica Pasquini	Napa, CA, USA	<b>BLUE BELT</b>
Debbie Cole	Napa, CA, USA	<b>ORANGE BELT</b>
Gary Dowse	S. Australia	<b>YELLOW BELT</b>
Darrin Kearines	S. Australia	<b>YELLOW BELT</b>
Darren Nunamalher	California City, CA, USA	<b>ORANGE BELT</b>
Abraham Velez	Webster, TX, USA	<b>BLUE BELT</b>
Neil R. Guether	Milwaukee, WI, USA	<b>YELLOW BELT</b>
Jeri Gossett	Whitmore Lake, MI, USA	<b>ORANGE BELT</b>
Diana Whisman	Hamburg, MI, USA	<b>ORANGE BELT</b>
Robert Fox	Whitmore Lake, MI, USA	<b>ORANGE BELT</b>
David Vela	Falfurrias, TX, USA	<b>ORANGE BELT</b>
Chris Luebkin	Phoenix, AZ, USA	<b>3RD DEGREE BLACK BELT</b>
Jim Allard	Cypress, CA, USA	<b>2ND DEGREE BLACK BELT</b>
Jamie Ross	Pittsburg, KS, USA	<b>YELLOW BELT</b>
Shea McLaughlin	Pittsburg, KS, USA	<b>ORANGE BELT</b>
Shea McLaughlin	Pittsburg, KS, USA	<b>PURPLE BELT</b>
Cyrus Ghahreman	Bellflower, CA, USA	<b>PURPLE BELT</b>
Roberto Sahagun	Bellflower, CA, USA	<b>ORANGE BELT</b>
Adli Cleveland Jr.	Livonia, NJ, USA	<b>ORANGE BELT</b>
Walter Goulden	Cumberland, RI, USA	<b>BLUE BELT</b>
Jim Vonfeldt	Learned, KS, USA	<b>PURPLE BELT</b>

James R Blankenship	Pittsburg, KS, USA	<b>GREEN BELT</b>
Chris Barnett	Rossmoor, CA, USA	<b>JUNIOR BLACK BELT</b>
Adam Ponce	Rossmoor, CA, USA	<b>1ST DEGREE BLACK BELT</b>
Matt Mundon	Rossmoor, CA, USA	<b>1ST DEGREE BLACK BELT</b>
Robby Barnett	Rossmoor, CA, USA	<b>1ST DEGREE BLACK BELT</b>
Dalan Haas	Rossmoor, CA, USA	<b>1ST DEGREE BLACK BELT</b>
Joshua Leon Guerrero	Fairfield, CA, USA	<b>2ND DEGREE BLACK BELT</b>
Maurice Howie	South Australia	<b>ORANGE BELT</b>
Chris Lay	South Australia	<b>ORANGE BELT</b>
Fiona Draper	South Australia	<b>PURPLE BELT</b>
Donato Petroccia	South Australia	<b>PURPLE BELT</b>
Michael Meyer	South Australia	<b>PURPLE BELT</b>
Andrew Fickling	South Australia	<b>PURPLE BELT</b>
Kevin O'Hara	South Australia	<b>BLUE BELT</b>
Donato Disciscio	South Australia	<b>BLUE BELT</b>
Jimmy Vuong	South Australia	<b>BLUE BELT</b>
Pauline Vuong	South Australia	<b>BLUE BELT</b>
Brent Fox	Champlain, MN, USA	<b>PURPLE BELT</b>
Randy Hunt	Champlain, MN, USA	<b>ORANGE BELT</b>
Joe Weinbeck	Champlain, MN, USA	<b>ORANGE BELT</b>
Roy Englund	Champlain, MN, USA	<b>ORANGE BELT</b>
Noe Saenz	Falfurrias, TX, USA	<b>ORANGE BELT</b>
Mario A. Munoz	Falfurrias, TX, USA	<b>ORANGE BELT</b>
Roger Van Kuren	Phoenix, AZ, USA	<b>ORANGE BELT</b>
Greg Miller	Everett, WA, USA	<b>ORANGE BELT</b>
Ken Miller	Everett, WA, USA	<b>BLUE BELT</b>
Ken Adams	Everett, WA, USA	<b>GREEN BELT</b>
Ted K. Miller	Everett, WA, USA	<b>1ST DEGREE BLACK BELT</b>
John A. Cleveland Jr.	Noblesville, IN, USA	<b>ORANGE BELT</b>
Joe Buckway	Evanston, WY, USA	<b>PURPLE BELT</b>
Blair Faulk	Nigeria, Africa	<b>1ST DEGREE BLACK BELT</b>
Wes Faulk	Nigeria, Africa	<b>1ST DEGREE BLACK BELT</b>
Marc Cadriel	Falfurrias, TX, USA	<b>1ST DEGREE BLACK BELT</b>
Robert L. Barnett	Rossmoor, CA, USA	<b>6TH DEGREE BLACK BELT</b>
Kerry Hatley	Midland, TX, USA	<b>ORANGE BELT</b>
Goethe Borke	South Australia	<b>BLUE BELT</b>
Leigh Alsteris	South Australia	<b>BLUE BELT</b>
Lambert Cheung	Calabasas, CA, USA	<b>ORANGE BELT</b>
Karen Velez	Webster, TX, USA	<b>BLUE BELT</b>
Russ Mattison	Billings, MT, USA	<b>2ND DEGREE BLACK BELT</b>
Sandra Cadena	Falfurrias, TX, USA	<b>2ND DEGREE BLACK BELT</b>
Paul Metz	Manitowoc, WI, USA	<b>3RD DEGREE BLACK BELT</b>

Evelyn Garcia	Bellflower, CA, USA	<b>PURPLE BELT</b>
Oscar Garcia	Bellflower, CA, USA	<b>PURPLE BELT</b>
Javier Sahagun	Bellflower, CA, USA	<b>PURPLE BELT</b>
Brandon Moore	Franklin, NC, USA	<b>YELLOW BELT</b>
Debi Baker	Franklin, NC, USA	<b>YELLOW BELT</b>
Logan Sackman	Franklin, NC, USA	<b>YELLOW BELT</b>
Kurt Tastinger	Franklin, NC, USA	<b>YELLOW BELT</b>
Jesse Turpin	Franklin, NC, USA	<b>YELLOW BELT</b>
Tory Verret	Franklin, NC, USA	<b>ORANGE BELT</b>
Paul Frates	Franklin, NC, USA	<b>ORANGE BELT</b>
Jarret Alley	Franklin, NC, USA	<b>ORANGE BELT</b>
Chris Georgas	Bellflower, CA, USA	<b>ORANGE BELT</b>
Michael Clifford	Bellflower, CA, USA	<b>ORANGE BELT</b>
Luciano Goosen	South Africa	<b>GREEN BELT</b>
Thinus Labuschagne	South Africa	<b>GREEN BELT</b>
Celest DuPreez	South Africa	<b>GREEN BELT</b>
Nathan Somerville	Australia	<b>ORANGE BELT</b>
S. Dave Hunn	Fresno, CA, USA	<b>PURPLE BELT</b>
Toni Burghout	Ontario, CAN	<b>ORANGE BELT</b>
George McDonald	Rockville, MD, USA	<b>GREEN BELT</b>
Andrew Dinglasan	Vallejo, CA, USA	<b>ORANGE BELT</b>
Eric Drankiewicz	Milwaukee, WI, USA	<b>1ST DEGREE BLACK BELT</b>
Neil Guenther	Milwaukee, WI, USA	<b>ORANGE BELT</b>
Keith Drankiewicz	Milwaukee, WI, USA	<b>2ND DEGREE BLACK BELT</b>
Steve Abe	Torrance, CA, USA	<b>1ST DEGREE BLACK BELT</b>
Stephen Scott	Scottsboro, AL, USA	<b>YELLOW BELT</b>
Eric Bolding	Scottsboro, AL, USA	<b>YELLOW BELT</b>
Evan McGee	Scottsboro, AL, USA	<b>YELLOW BELT</b>
Wendy Bryant	Scottsboro, AL, USA	<b>ORANGE BELT</b>



