



NEWSLETTER #29

4th QUARTER 2001

WHY DO WE FREESTYLE?

Is it because it's fun? Not particularly, unless you happened to be very good at it, which most people aren't. Could it be because freestyle improves our coordination as well as our reflexes and endurance? Yes it does, but so do many of our other drills, that are fun and not nearly as scary. So why would we be doing something that we're not very good at, and isn't much fun, when we can get the same results from other drills that are easier and are enjoyable? Simply because we have to. We must. We have no choice, and the good news is, that the more of it we do, the better we get and the greater the likelihood that eventually we will have fun with it. But fun aside; there are a greater the likelihood that eventually we will have fun with it. There are a great many benefits to be gained from freestyle fighting that you can't get any other way.

It's the only way we have to realistically react to another person attack without our knowledge of what he's going to do and at the same time coming as close to striking us as he possible can, without actually making contact. Not an easy feat. It takes discipline, concentration and practice, so there is an element of danger involved in Freestyle fighting. And you can count on getting bounced around a little, which is why at least in the beginning, we recommend the use of as much protective equipment as possible.

Protective gear is essential, however, as you become more experienced at freestyling you should begin to lighten up on the shielding equipment, because if you use it for too long you can develop a tendency to take it for granted and you can actually become

accustomed to being hit. Let's just take a look at headgear as an example. If you are so protected that your opponent's strikes can't hurt you, you can easily begin to disregard them and think of them as ineffective. You can get so accustomed to getting hit that it will become commonplace and won't develop an adequate defense against the average headhunter. And what happens the first time you get hit without all the protection? It can be quite a rude awakening.

If you've never taken a fist in the face, with malice, knuckles on skin, you don't know what I'm talking about, and I hope you never do. But, if it doesn't happen it will give you a new appreciation for what self-defense is all about. So, in time you have to go with lighter and lighter headgear, until you feel comfortable free styling without it altogether. Which is where you should evolve to eventually. In doing so, over and over a period of time you will probably get tagged a few times, which will help you develop a greater respect for your opponents head shots, and go a long way to teaching you how to avoid getting smacked in the head altogether. Another word of advice, never give up your mouthpiece: it is as essential as a cup and supporter. Accidents will happen and you have at least that much protection at all times. Arm guards and shin protection are also a good idea, no matter how skilled you become. It's relatively easy to pick up bruises from blocking and it makes no sense to get hurt in the dojo, especially when it's easily avoidable. Gloves of course are absolutely mandatory because of the protection they afford your partner. They are more for him or her than they are for you. And shoes, by all means, and all the time!

The only way you really get to practice all of your defensive tactics and skills, under combat conditions, is through freestyle. You are forced to use your maneuvering, blocking, parrying, checking and distancing as well as your offensive techniques. Remember the old adage - "The best defense is a good offense", which leads to another discussion, which will be covered on the video. There are a few "ifs" involved in that statement.

I consider a freestyle match a success if two people of equal or near-equal abilities can go with each other for a period of two to three minutes, without either of them scoring upon the other. When you get into the Brown and Black belt ranges this becomes the

hallmark of freestyle fighting. In this situation you have two highly trained individuals who are using very sophisticated attacking methods and techniques and for all intent and purposes neither can get a disabling shot in on each other. That's a successful match. If a highly trained person can't get a clean shot in on an equally matched opponent, how in the world could an untrained person ever hope to do so, with their hands in the wrong position, their method of even standing and facing the trained person all wrong, with their balance and stability so precarious it's probably nonexistent and their knowledge of targets minimal at best, as well as their lack of experience with fakes and fints. Ten there are the things that we as Martial Artists take for granted, like being accustomed to hearing an ear splitting kiai and seeing a barrage of punches and kicks coming straight at us. Add to this the fact that once the untrained person is hit and their meager capabilities diminished, the combinations will come even faster and harder from the Kenpo trained practitioner. It would be mayhem at least. And it's freestyle experience that marks one of the major differences between you and the untrained person on the street.

Because we can't make contact and produce the serious bodily injury during freestyle, as we would with our Techniques on the street, and because our freestyle opponents know what we know and do what we do, it becomes a totally different kind of fighting. It's different and it's challenging. Freestyle is one of the elements that help us bridge the gap between the dojo and street and it can't be ignored, no matter what you have to do in order to practice it. A lot of our video students complain that they can't find anyone to train with, let alone freestyle with.

Let me tell you the lengths some people will go to, to find a partner. We had one student, first name of Alan, who went to a local school and asked if he could make an arrangement to just freestyle with the students there. The instructor was hesitant at first but when Alan offered a financial proposal that was attractive enough, the instructor made the deal.

That's the upside, the downside is that eventually Alan began making friends among the students and showing such progress because of his strong Kenpo basics and personal style that they began asking him about the system he was studying and where he was

studying, and finally about the techniques themselves. He began showing them some of the Karate Connection techniques and impressing them to the point that the instructor became jealous and told him that in order to stay he would have to quit that "funky video crap" and study exclusively with him. He spelled it out in no uncertain terms. "It's either me or them". Alan said he didn't even have to think about it and immediately said, "Well, I know what they do and I've seen what you do, and let me tell you something -- I's no contest -- see ya". And he left. So, if you are going to do something similar try not to make waves and upset the powers-that-be, or you also will probably be told to get in the wind.

GETTING STARTED IN FREESTYLE

The act of getting started is probably the most difficult of all. In the beginning you have a tendency to try to do something similar to the Self Defense Techniques and find that they just don't do the trick. The techniques are designed for defense against a non-trained individual, at least not trained in a stand-up Martial Art and they are designed to take advantage of the first blow you deliver, which should, at the very least produce a stunning effect, if not a disabling one. That's why the first blow is of such importance, something I am always ranting and raving about during each and every class or Seminar. But in freestyle we can't, in reality, land that initial blow, therefore we can't actually follow up with the same sort of blows that we do in techniques.

So, if you can't make contact, what can you do? You can come as close as possible with all the intensity, focus, speed and power that you can muster. You can check your opponents' counters and continue to deliver blows in the same manner until you have produced what would have been an effective attack and at the same time protected yourself so that you wouldn't have been effectively retaliated against. Easily said, and we have all pulled it off but usually not often against someone at our level of proficiency. Believe it or not, most matches between equally trained and proficient practitioners turn out to be what I earlier called successful matches. They usually end with no points being scored or at the very most, only a few. That's why it's always a good idea to freestyle someone of greater proficiency and experience than yourself; maybe not against them but against the next generation behind your level. Not that that will always

works either because of the really talented people coming up behind you and differences in size, strength and natural speed, all of which play a part in the overall scheme of things.

Although i have seen many a person who was small in stature hold his or her own beautifully against a person much larger by utilizing attributes the larger person didn't have, such as speed and maneuverability and superior knowledge and technique. In other words; maturity in the Art. It doesn't come easy and it doesn't come fast but it does come. A man once asked a guy on the streets of New York. "How do I get to Carnegie Hall?" and the guy answered, "Practice man, practice." And that's the only way you'll ever get good at freestyle, "Practice man, practice"!

But we still haven't covered getting started, have we? Well, this is something we've been pondering for quite some time. Until now I must admit it had us stumped. We know it's especially tough for the video student because in the dojo there's usually someone who excels at it, and whom you can learn from just by watching. The video student is usually limited as to whom he has to work with and above all, learn from. The IKCA is really limited as to how much help we can provide in finding someone for you. In some instances we are able to link people, if they live within a reasonable distance of each other but those cases are, unfortunately, not frequent. It's a big country and even a short distance on the map usually equates to a distance too far for convenience. Which is the case more often than not. So whom you do it with is generally left up to your ability to find someone in your area (Remember what Alan did).

As to the how, we are in the process of producing a video that should give you a great jump-start. After years of pondering the problems and some recent experimentation with video, but mostly because of witnessing what our students are capable of comprehending and actualizing through the medium of video, we have decided to do it much like we did the series itself. We are going to start at the beginning and work our way through the process one step at a time. It has taken a lot of planning but we are finally ready. We will start with the stance and go from there through the defensive philosophies, concepts and techniques, then into the offensive philosophies, concepts and techniques. Them, because everyone has a different physical and psychological

profile we have decided to diversify from just Mr. LeRoux and myself and include several of our most talented and accomplished associates.

Each of them will be teaching what works best for them and in the process hopefully you will find what will work for you. You should be able to see yourself somewhere within that mix of talent and experience. Mr. LeRoux and I have some very interesting things to teach you but what works great for us might not work at all for you, whereas one of our other IKCA Associates might just hit the nail on the head where you are concerned.

I'll be teaching what has worked for me for well over a quarter of a century. It took a good fifteen years of trial and error to develop my own personal approach to freestyle. You won't be seeing all of the things that didn't work very well and you certainly won't be seeing the things that didn't work at all, and there were many, What you will be seeing are the things that have kept me alive with some of the best freestyle fighters of the past twenty-five years. And so it will go with each of the people we recruit to help us with this instructional video. Each of us will be breaking down, to the finest detail, the things that it took years of experimentation to develop.

In some cases you will see things, which only that individual and others who possess their unique physical abilities can pull off. We will have them teach them only because it might just be workable for you too. However, in most cases it will be just average people doing things that, with a little instruction and practice, any other average person can do. Those people might not seem average to you at first and the material might not look doable either, but with a little study and concentration, then some physical participation you'll find yourself doing them. Slowly at first, but with practice, the fluidity, speed and power will come. The people you will be seeing aren't superhuman, they're just ordinary people who have become extraordinary through hard work and inspiration.

We have witnessed our video students learn the material on those original tapes and in some cases take it to levels we didn't think possible when we first started this program. We have seen people who have far surpassed our wildest expectations, so we know that if the subject of freestyle fighting is accepted with the same spirit and the same level of dedication is applied it also can soar to levels we will be proud of. Freestyle

fighting is not that much different from any other aspect of the Art. There are principals that must be adhered to and concepts that can be expanded upon, up to each individual's capabilities.

The overall plan for video has been finalized and principal shooting has begun. We began by examining our goals carefully and then laying out a plan of action, a map as to how to present the material and in what sequence it should come. What each instructor's specialty is and how to cover all of the concepts the student needs in order to fully comprehend the subject and start them toward developing their own personal style. As with the original series of videos, once again we faced the challenge of giving each student enough material to allow them the personal choices of techniques, to suit their individual needs, without overburdening them with an overwhelming amount of unnecessary material, which could be more confusing than beneficial.

We are now capable of non-linear computer editing, which means we can put it together then review what has been done, before we have to make it our final presentation. The first step of course is to shoot the individual sequences and then appraise them. Then comes the task of trimming them and then placing them in the order we feel best for the students to comprehend and absorb what we've given them. At the very beginning we shot some sequences in a continuous manner, which should have been broken up into smaller segments for more complete coverage and better understanding. Those lengthy sequences have been re-shot and treated as individual subjects. The difference is outstanding.

We knew instinctively when we did the original Karate Connection videos that it was a viable method of teaching but it has taken this past decade to prove, even to ourselves, just how incredible it can be. Now that we've seen it in action we know that virtually anything is possible. This tape will be another tribute to the power of video.

We are taking our time with this project because it is a timeless subject and we want to get it right the first time. We will let you know when this video will be available.

Now Let's Go to Long Beach!

If you have ever attended an IKCA Seminar you know that the main objective is to see that every one of our video students, as well as the students of Certified Instructors, are doing all of the material in the system as consistently as possible. This is our opportunity to keep the system as pure as we can and student's opportunity to see it in action.

The problem with most martial Arts organizations is the farther the student is from the source, in distance or in generations, the farther apart they grow in consistency. Generally, once something has gone more than a couple of generations from the source the greater the possibility of change and deterioration. Eventually, what's being done far afield can have little or no relationship to the original.

We saw that happen in the original Kenpo as taught by Mr. Parker throughout the years. He didn't have the communication technology through video that we have today and it would have taken people, traveling from school, to at least attempt, to keep the system as consistent as possible. Unfortunately, he didn't have the number of qualified people he would have needed who were willing to take on that job.

I remember one evening, not too long before he passed away, at a test for promotions, that he actually told me that he actually told me that he didn't know what to do about the inconsistencies he was seeing around the country and for that matter the world. He said, "The names of the techniques are the same but the movements have nothing to do with what they actually are". "In a lot of cases they have changed not just parts but entire techniques and they've taught them that way, and now I'm afraid it's too late to do anything about it". He asked me if I had any thoughts on the subject and I had to admit that it was beyond me. All I could think of would be to go back and re-teach everything all over again but I knew that wasn't possible so didn't say anything; i just shrugged my shoulders and shook my head. I remember the sadness in his eyes as he walked away.

It's our Seminars that help keep the system as consistent as it has remained. Both Mr. LeRoux and I were first generation students of Mr. Parker's. Mr. LeRoux was actually a

student of mine but the School was a partnership between Mr. Parker and myself and he was there teaching the advanced class one night a week and I the other, so all of my students were actually his students as well and therefore absolutely first generation. The fact that we never left his guidance until his untimely passing guaranteed our remaining constantly updated as to what he was doing and how the system was progressing, a lot of which never made it beyond the advanced Black Belt Class in his West L.A. School. Even at the time of his passing Mr. Parker still was not using video as a means of spreading his innovations to those outside his inner circle. It was in the planning stages, but not yet implemented.

We don't want that to happen to the Karate Connection and to insure it doesn't we communicate with our students and Certified Instructors via video to keep them apprised as to the modifications, enhancements and developments taking place in Karate Connection Kenpo. The seminars are just a bonus and a quicker way of achieving our goals. Video is indispensable because many of our students cannot avail themselves to us in any other way. We service the world and it's just impossible to gather all of our students in one place at one time, so we get the job done the only way we can. But for those who are able to make it to Long Beach, California or Amite, Louisiana each year, or as often as they can, we are able to make those hands-on corrections so much faster, it behooves anyone who can to be there.

There is just one problem that has come to light in the past year or so. It's the fact that we are in such close communication with most of our Black Belts that they are already aware of all of the modifications, enhancements, and developments that have taken place in the past year, or since we have seen them last, so there's really not too much that's new for them to learn at a seminar. and because a large percentage of the people who come to the IKCA Seminars are our Black Belts we have been racking our brains for something to give them, beside the wonderful time they will have with their peers exchanging ideas and tips and the competition they will enjoy at the Tournament, either as competitors or as spectators. For me that would be enough but we want to give more where we can. We have people who travel the entire length of the United States to be with us and even a few from places beyond our own borders such as Denmark and

Puerto Rico. We are genuinely overwhelmed and deeply appreciative when we see someone who has traveled that far to share their time with us.

At last year's Seminar someone asked me to perform the Staff Set tht I put together back in the early sixties from moves Ed Parker taught me. I must admit that I had not practiced the form for some time and didn't feel comfortable performing it at that time but I promised I would at the 2002 Seminar. so, I've been going over that form and am not only ready to perform it but would also like to teach it at the Seminar. Therefore, any Black belt who would like to learn it is welcome to join that part of the Seminar with me. It's not that long a form and you should be able to pick it up in its entirety during that time.

A NEW DRILL

There is something new going on here at IKCA Headquarters. We have a great new drill that has everyone here excited and looking forward to each workout. We are not going to reveal it here. You are going to have to come to the Seminar in order to find out what it is. Let me just tell you that it is another of those elusive bridges between the dojo and the street.

At the end of the Seminar last year we threw it "open" for the last hour for the people of the lower belt levels to join the various groups, which included the Black Belts, for the purposes of getting information or a workout on whichever subject they wished to engage in. There was a group studying Freestyle Fighting from one of the experts in that field, as well as one concerned with the events of the tournament, such as running the line, doing the semi-circle and striking the dummy for those who wanted to bone-up before the competition.

We intend to have the multiple dummy stand set up for those who want to work three dummies at the same time. Plus, as described above, the new drill we will be introducing. There will be a lot to choose from and only a short time to do it so you'll have to make a decision pretty quickly. But you're not locked in. If you find that you are engaged in an activity and there seems to be something going on with another group across the room that looks more like what you want, you are free to check it out without

asking anyone's permission. Just cruise around and see what appeals to you the most and join in.

THE TOURNAMENT

Once again, we will be having the battle for the medallions. Determining who is the best in the crop of competitors of the Master Form and the Black Belt Triathlon. This year the competition will be limited to **ADULTS** with the exception of the Junior Black Belt division. Because the IKCA Championships is not an open tournament the amount of competitors is limited. and because the IKCA is an adult oriented organization, generally speaking there are simply not enough children to run divisions for them, unlike schools that cater mostly to children where the adult population is the minority. As usual it will depend upon the number of contestants as to how the divisions are made up and medallions awarded.

If you are intending to compete in the Master Form competition remember, the major concern is "**ACCURACY**". In other tournaments the competitors can easily get by with just the movements of a form because, for the most part, they judges don't know what the movements actually represent anyway, most of them being from other styles or systems, and if it looks good to them you're a winner. But with the IKCA Master Form it's a different story. Each and every movement is specifically a maneuver, block, parry or strike and each has a specific location that must be hit. Plus, the judges know exactly what each and every move represents and where it should be going, even before the contestant does the move. Each angle is specific and must be met. No hit or miss here, either you know what to do, and do it, or you are going to be penalized for it. As far as speed is concerned, time is only used as a tiebreaker. Power is a factor insofar as snap is concerned. If there is no snap in your performance and there is in someone else's you can be sure he or she will be favored so make sure you get your gi to popping where you should. It's important.

As to the Black Belt Triathlon, the best advice we can give is to keep a cool head. Those who try to burn up the events with speed and power usually go down in flames themselves because of blown techniques or blown shots on the "striking the dummy" event. Remember, if you can't hit em, you can't hurt em.

BLACK BELT GALLERY

This Quarter's Honoree



Paul Britton
6th Degree Black Belt

Each June for the past eight years IKCA members and other martial artists have been flocking to a small town about 70 miles north of the "Big Easy" (New Orleans) for some dynamic Kenpo and a rockin' good time. The event is the annual Amite IKCA Seminar which is hosted by this quarter's profilee, Mr. Paul Britton of Britton Kenpo Karate and his student Amite Mayor Dr. Reggie Goldsby.

Most IKCA members associate Paul with the deep south of Louisiana, but he's actually originally from the deep south of... California! Raised in the town of San Bernardino, he has had the opportunity to live in a number of states, including Oregon and Texas before settling in Amite, Louisiana. With a career in law enforcement, Paul has been on the Amite Police Force since arriving in town in 1994. In addition to being an accomplished woodworker and cabinetmaker, Paul is also an ordained Baptist minister, and evangelist working with the International Baptist Fellowship. He is currently laying the groundwork to start a church just across the border in Mississippi. "You want some separation from where you are a cop when you start a church." Paul says, "It's a little awkward to arrest folks and be their Pastor at the same time!"

Paul's martial arts journey began in Tae Kwon Do. He studied from Larry Ammons and a Master Hwang from 1976-1979. His initial exposure to the art of Kenpo occurred in the early 1980's after a move to Eugene, Oregon. "I was looking for a Taw Kwon Do school in the Yellow Pages and came across an ad for Kenpo". Paul states, "I had never heard of it before." But he decided to check it out and thus began Paul's association with his first Kenpo instructor, Mr. Ernie Parker. The first school Paul was attending was associated with the Tracy system, but his instructor soon changed over to an association with the IKKA and began teaching the Parker system.

It was at this point that Paul came across the ad for the Karate Connection in Black Belt magazine. He ordered the video, and in his words, "was blown away". After viewing the video, he talked with Vice at length. "A lot of Kenpo instructors taught what they wanted, and many times it was incorrect. Vic cleared up a lot of confusion for me about the state of Kenpo, and what had developed in the art." Not one to just accept things quickly, Paul referenced and cross-referenced the IKCA system with what he knew in the Parker system and through the Larry Tatum tape series. "I was stubborn", Paul states, "I wasn't going to teach something that wasn't Kenpo!" What he found was that every single move, every concept, every principle in the IKCA system is present in American Kenpo.

Paul finds that his biggest challenge is defending the IKCA system of Kenpo against the perception that it's a "watered down" version of Kenpo. "There are two quotes that I always refer to." Paul says. "The first is the 10-100 quote by Ed Parker about having ten techniques you can use vs. one hundred you can't. The second is from Larry Tatum, 'If the principles and concepts are there then the technique is correct. It's not the number of techniques, it's how you're doing them.'

Paul made the decision to pursue the Karate Connection system of Kenpo. His fourth, fifth, and sixth degrees were earned through the IKCA, with his latest promotion coming April 26, 2000. During their first year in the IKCA Paul and his chief student Amite Mayor Reggie Goldsby decided to invite Chuck and Vic to Louisiana for a seminar, and the annual trek has continued for eight years. "It's our way of bringing Kenpo to the 'North End' of Louisiana.

On a final note Paul adds, "I wouldn't be where I'm at today if it weren't for Chuck and Vic. My studies of the arts will continue as long as I'm breathing. The thing that I try to stress to other martial artists is that Chuck and Vic are two of the finest Masters, as well as human beings, that I've had the privilege of knowing. You haven't experienced Kenpo until you've seen them in person, and I personally want to thank them both for doing what should have been done years ago. They've eliminated the confusion. They did the same thing with Kenpo that Bruce Lee spoke about. They have taken what works and discarded the rest. Chuck and Vic are that good, in fact, if I had to fight Chuck or Vic, I would shoot 'em at a distance!"

Don't think you'll get any arguments on the point around here, Paul!

Another Amendment Fails to Get the Vote

We must have done a fairly good job in writing the IKCA Bylaws because most of our members, it seems, like things just as they are. This is the third proposed amendment to the bylaws that has failed to get the two-thirds majority of the vote that it takes to pass.

The following is the proposal as received by the IKCA:

"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 at achieving the master level of 5th Dan. Upon achieving the master level of 5th Dan, testing reverts back to every three years."

The final count put the vote at exactly **one-third in favor** and **two-thirds against**. Just the opposite of what is needed to pass. Once again, having the bylaws saved us from having to make a decision that could have proven unpopular with the majority.



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.

Robby Walden	Spring Hill, TN, USA	YELLOW BELT
Alec J. Laura	Spring Hill, TN, USA	YELLOW BELT
Joe Sabin	Spring Hill, TN, USA	YELLOW BELT
John Sabin	Spring Hill, TN, USA	YELLOW BELT
Randy Maker	Spring Hill, TN, USA	YELLOW BELT
Shannon Delisi	Spring Hill, TN, USA	YELLOW BELT
Michael Clifford	Bellflower, CA, USA	ORANGE BELT
Ricky Huratado	Bellflower, CA, USA	BLUE BELT
Andrew Reddy	Bellflower, CA, USA	ORANGE BELT
Anthony Hurtado	Bellflower, CA, USA	YELLOW BELT
Angel Magane	Bellflower, CA, USA	GREEN BELT
Mike Faustino	Bellflower, CA, USA	ORANGE BELT
Jim Drankiewicz	Milwaukee, WI, USA	YELLOW BELT
Scott A. Drankiewicz	Milwaukee, WI, USA	YELLOW BELT
Paul Drankiewicz	Milwaukee, WI, USA	PURPLE BELT
Joseph A. Butterfield, Jr	Milwaukee, WI, USA	YELLOW BELT
Justin Brown	Pittsburg, KS, USA	PURPLE BELT
Anthony Nigro	Sydney, NSW, AUS	ORANGE BELT
Owen Simpson	Franklin, NC, USA	PURPLE BELT
Mark Farris	Ashland City, TN, USA	PURPLE BELT
De'a Bauman	Hardin, MT, USA	PURPLE BELT
Toni Burghout	Ontario, CAN	PURPLE BELT
Kerry Hatley	Midland, TX, USA	PURPLE BELT
Cornelius Mathews	Jacksonville, FL, USA	ORANGE BELT
Bill Jones	Howell, MI, USA	1ST DEGREE BLACK
Joseph Santiano	Springhill, TN, USA	YELLOW BELT
Michael Vickery	Pittsburg, KS, USA	YELLOW BELT
Mike White	Pittsburg, KS, USA	YELLOW BELT
Mathew White	Pittsburg, KS, USA	ORANGE BELT
Jamie Ross	Pittsburg, KS, USA	ORANGE BELT
Shea McLaughlin	Pittsburg, KS, USA	BLUE BELT
Lisa Hinojosa	Falfurrias, TX, USA	YELLOW BELT

Matthew Lopez	Falfurrias, TX, USA	YELLOW BELT
Orlando Guerra	Falfurrias, TX, USA	YELLOW BELT
Lisa Tolliver	Scottsboro, AL, USA	GREEN BELT
Laura Beth Massey	Scottsboro, AL, USA	BLUE BELT
Jake Albin	Scottsboro, AL, USA	GREEN BELT
James Brooksher	Pittsburg, KS, USA	ORANGE BELT
Jessica Shapdelaine	Whitmore Lake, MI, USA	PURPLE BELT
Diana Whisman	Whitmore Lake, MI, USA	PURPLE BELT
Chris Moises	Vallejo, CA, USA	BLUE BELT
Edward Moises	Vallejo, CA, USA	BLUE BELT
Chris Jovez	Vallejo, CA, USA	BLUE BELT
Jed Umbao	Vallejo, CA, USA	ORANGE BELT
Arianna Pulkio	Vallejo, CA, USA	ORANGE BELT
Jennessa Pansov	Vallejo, CA, USA	ORANGE BELT
Alex Melo	Vallejo, CA, USA	ORANGE BELT
Chris Milan	Vallejo, CA, USA	ORANGE BELT
Deejay Advincula	Vallejo, CA, USA	ORANGE BELT
Edder Botelio	Vallejo, CA, USA	ORANGE BELT
Jacob Hee	Vallejo, CA, USA	ORANGE BELT
Eliseo Lopez	Vallejo, CA, USA	ORANGE BELT
Genesis Yrad	Vallejo, CA, USA	ORANGE BELT
Mark Racher	Vallejo, CA, USA	ORANGE BELT
Nigel W. May	Australia	ORANGE BELT
Nicholas Dietrich	Highlands, NC, USA	YELLOW BELT
Amanda McCoy	Highlands, NC, USA	ORANGE BELT
Newton Tilson	Highlands, NC, USA	YELLOW BELT
Leigh Warlick	Highlands, NC, USA	YELLOW BELT
Shelby Holland	Highlands, NC, USA	YELLOW BELT
Stephen Karcher	Highlands, NC, USA	ORANGE BELT
Josh Adams	Highlands, NC, USA	YELLOW BELT
Kian Tavakoli	Napa, CA, USA	GREEN BELT
Nick Cavabaugh	Napa, CA, USA	ORANGE BELT
Erik Stenberg	Westminster, CA, USA	ORANGE BELT
Shaun Becraft	Rockville, MD, USA	BLUE BELT
Randy Hunt	Champlin, MN, USA	PURPLE BELT
Jonathan Alvarez	Bellflower, CA, USA	PURPLE BELT
Jimmy Townsend	Bellflower, CA, USA	PURPLE BELT
Chris Georgas	Bellflower, CA, USA	PURPLE BELT
Ivan Salladay	Bellflower, CA, USA	YELLOW BELT
Richard Bobo	Alpharetta, GA, USA	ORANGE BELT
James H. Lily Jr	Morgantown, WV, USA	ORANGE BELT
Jeffrey Hatzenbellar	Minneapolis, MN, USA	ORANGE BELT

Matthew D. Hall	Portland, TN, USA	ORANGE BELT
Jerrey D. Huntsman	O'Fallon, MO, USA	ORANGE BELT
Dan Rush	Milwaukee, WI, USA	1ST DEGREE BLACK
Chris Rush	Milwaukee, WI, USA	JUNIOR BLACK BELT
Nicholas Lauer	Morinville, AB, CAN	BLUE BELT
Aden Quann	Morinville, AB, CAN	BLUE BELT
Michael Gibson	Morinville, AB, CAN	BLUE BELT
Andrew Curry	Morinville, AB, CAN	BLUE BELT
Andrew Elliott	Morinville, AB, CAN	BLUE BELT
David Simpson	Morinville, AB, CAN	BLUE BELT
Robert Neufeld	Morinville, AB, CAN	GREEN BELT
Tyler Chalifoux	Morinville, AB, CAN	ORANGE BELT
Jessica Hepburn	Morinville, AB, CAN	YELLOW BELT
Jeri Gossett	Howell, MI, USA	PURPLE BELT
Robert Fox	Howell, MI, USA	PURPLE BELT
Jimmy J. Drankiewicz	Milwaukee, WI, USA	ORANGE BELT
Scott A. Drankiewicz	Milwaukee, WI, USA	ORANGE BELT
Victoria Jackson	Pittsburg, KS, USA	ORANGE BELT
Holly Jackson	Pittsburg, KS, USA	ORANGE BELT
Billy Kincade	Pittsburg, KS, USA	ORANGE BELT
Daniel Kincade	Pittsburg, KS, USA	ORANGE BELT
Anthony Weir	Pittsburg, KS, USA	ORANGE BELT
James Brooksher	Pittsburg, KS, USA	PURPLE BELT
Roger Van Kuren	Phoenix, AZ, USA	PURPLE BELT
Tony Ramon	Falfurrias, TX, USA	ORANGE BELT
Ellena Hernandez	Falfurrias, TX, USA	YELLOW BELT
Ben Cottingham	Falfurrias, TX, USA	YELLOW BELT
Zachary Boerjan	Falfurrias, TX, USA	YELLOW BELT
Anthony Boan	Napa, CA, USA	BLUE BELT
Jim Covey	Napa, CA, USA	BROWN BELT
Violeta Garza	Falfurrias, TX, USA	ORANGE BELT
Mark Cottingham	Falfurrias, TX, USA	ORANGE BELT
Timothy Barnes	Australia	YELLOW BELT
Nikita Decristofaro	Australia	YELLOW BELT
Quan Nguyen	Australia	YELLOW BELT
Jake Spears	Australia	YELLOW BELT
Paul Marchall	Australia	GREEN BELT
Robert Penner	Australia	BLUE BELT
Richard Caliguri	Australia	ORANGE BELT
Kyle Barclay	Shreveport, LA, USA	ORANGE BELT
Dennis Weir	Pittsburg, KS, USA	ORANGE BELT
Pete Marcos	Bakersfield, CA, USA	BROWN BELT

George A. Ford
Lee Patrick
Jason Ramey
Jeremy Patterson
Kerry Hatley
Doug Wheeler
Tom Darzes
Jazalyn Sherrod
Abbey Bater

San Antonio, TX, USA
San Antonio, TX, USA
Stockton, TX, USA
Brownwood, TX, USA
Midland, TX, USA
Westminster, CA, USA
Tualatin, OR, USA
Whitmore Lake, MI, USA
Whitmore Lake, MI, USA

ORANGE BELT
ORANGE BELT
BROWN BELT
PURPLE BELT
BLUE BELT
4TH DEGREE BLACK
3RD DEGREE BLACK
YELLOW BELT
YELLOW BELT

