

INTERNATIONAL KARATE CONNECTION ASSOCIATION NEWS



NEWSLETTER #42

1st QUARTER 2005

It's Time to Revisit the BASICS

Over the years we have had the pleasure of welcoming and working with students from other styles, systems and schools of Karate, Kenpo included, and it has almost always amazed us at the weak basics they arrive with.

The advantage we have in teaching video students who have no previous training, are that we are able to take them from the Neutral Bow forward in a progression that is designed to give them the most powerful basics they can hope to have.

When you consider that the Neutral Bow alone contains TWELVE COMPONENT PARTS, the basics take on a new dimension for most previously trained students. Most of them were shown the stance in a few seconds, without benefit of an in-depth explanation, and then either allowed to move on, or were pushed on before they even got close to a thorough understanding of what it was all about. And what could possibly be more important than the basic stance that you are going to use throughout the entire art that lays before you.

In one of the first classes I took under Ed Parker, I remember him telling us that trying to be an effective Karateka with less than a perfect stance would be like building a skyscraper on sand, with no underlying foundation. He said, "Sooner or later you're gonna go down." It made an impression on me at the time and I've tried to pass that bit of wisdom on to all of our students in return. And speaking of Ed Parker, he was the one who taught us all our basics in those days. It wasn't until later that he delegated that responsibility to others, a sad day for American Kenpo, to say the least. I can remember vividly late one night after one of our private workouts him telling me that he could no longer teach beginners. I told him that I enjoyed that part of the art most of all because it's where you see the most progress in the shortest amount of time. And it's where you are laying the foundation for all to come. I remember him saying, "That's because it's new to you now, but you won't feel like that for long." Well, here we are over forty years later and I still feel that way.

One of my most fervent wishes, when we planned the making of our video series, was that I be allowed to teach the basics because of the passion I have for them. It has always been my contention that the most senior instructor should be the one to teach that most important element. Unfortunately, it has been my experience that more instructors feel the way Ed Parker did, than the way I feel. They simply get tired of teaching the fundamentals over and over again. It's much more interesting and fun to teach students who can put what they know into drills where you can enjoy the fruits of your labors.

One of my most favorite things to do today is to take a student, especially someone of higher rank in Kenpo and say, "Okay, let's check out your basics." And then stop them every

time there's a problem and talk about it and why it's a problem and what kind of trouble they're liable to get into because of it.

We have talked about what happens to the art, the further it gets from the founder, Ed Parker. I have seen it so many times that it doesn't surprise me in the least anymore, but it still seems to shock other people. Just recently I had a student ask me how come he wasn't taught the basics the way he was getting them from me and I said it was probably because he was taught by a Purple or Blue Belt instructor. He said, "No, I was taught by a seventh degree Black Belt" to which I said, "Maybe so, but the chances are, he was taught by a Purple Belt or a Blue Belt".. And as they say, "The apple doesn't fall far from the tree", that guy can't give you much more than he himself got. And that's how it goes in the average school of Karate. Even if the head instructor happens to be a whiz at the basics, he or she finally gets bored teaching them so he turns it over to his next in line. But it isn't too long before he gets bored, plus he's only following in the footsteps of his mentor, so he turns it over to the next person under him, who follows in his footsteps, and in time teaching the basics is finally handed over to a very low ranking student-instructor who learned all the concepts, principles and moves from someone who learned them just a short time ago himself. Talk about the blind leading the blind.

How can the integrity of that most important element of the art be preserved in such a manner, and as I said, it started from the very beginning with Ed Parker. I was fortunate to have gotten what I got directly from him and was eventually able to preserve it all on video. That's the advantage you have in being with the IKCA. You are getting the basics of Kenpo just one generation from the founder and from someone who cherishes them above all.

An interesting thing happened just recently. A new student from another system was doing a simple straight punch with the rear hand, and he was allowing his elbow to come away from behind the punch, which took away all of the alignment and back-up mass, making it more of a flicking motion than a real punch, and it wasn't just a little bit, it was very noticeable. I mentioned it to him and he said, "I know, I've always had that problem." I said, "Well, let's fix it." So, I took him over to the wall and I got into a neutral bow against the wall. Then I shot a few punches and said, "If you can hear or feel your elbow hitting the wall you know you're doing it wrong, give it a try." He got against the wall and shot a few punches. At first his elbow hit the wall every time, you could hear it from across the room. Then he started to get it and after a few more it didn't touch the wall any longer. The next week he said, "You know, in the seven years I've been in the martial arts no one has told me what you did about the punch. How come?" I guess the answer to that is just that they (whoever *they* are) first of all had not had it told to them, or didn't spend enough time thinking about how to solve these problems the way we have. If you find someone with a real problem, with the elbow drifting out, put him or her against a stucco wall, wearing a sleeveless shirt. A couple of times of scraping their arm against that stucco and the lesson will be learned in a hurry.

Is it Time to REEVALUATE?

The biggest problem is that most Black Belts never have the opportunity to go back and have their basics evaluated, because usually, once past the basics, they never get revisited again. So that's what this article is all about. It's a little disheartening to have to correct a flaw in the basics of a longtime Black Belt, but it's very satisfying to have them come back and say that they had never heard that before and that it makes a lot more sense than the way they had been shown to begin with, and have been doing all along.

If you are a student of another style or system of Karate and have had extensive training, you might find it even more difficult to grasp the full meaning of our basics than a rank beginner. We try to impress each newcomer to the Karate Connection, who has had previous training, to please take the time to fully understand each of the basics and to look *more closely* at the *similarities* than at the *differences*. All too often a ranking Black Belt from another form of the art sees something that looks familiar and says, "Oh yeah, I do that" or "Been there, done that", or something to that effect, without grasping the full depth of what he or she is looking at. We see stances that have no stability whatsoever and could be easily destroyed with a simple front foot sweep. We see stances that make it virtually impossible to get full rotational force into a move, which severely compromises the power. We see people bouncing up and down like rubber balls while maneuvering in their stance, instead of maintaining a consistent height. We see the stance completely changed during foot maneuvers by lining the feet up or crossing the line from toe-heel to heel-toe alignment.

We see ball kicks that are supposedly aimed at the groin going as high as the chin. We see ball kicks that have no re-cock at all. We see ball kicks that would only wipe the bottom of the foot on their opponent's shirt. We see ball kicks that, when they do hit the target, they then drop to the ground like a rock, like they have died, which is how the term "Dead-Leg" was born, which as you know, allows your body to go toward your opponent, which is exactly the opposite of what you want to do, instead of re-cocking and planting, which gives you choices as to distancing, direction and juxtaposition to your opponent.

We see back kicks done as side kicks, opening up the groin to counterattack, which are also dead-legged. We see roundhouse kicks with very little snap and no re-cock. We see what is supposed to be a ball kick to the groin or a roundhouse kick to the solar plexus done with the top of the foot instead of the ball of the foot, or the penetrating toe of the shoe, if you are wearing shoes, which you would be if you were on the street.

We see the classic punch done as described earlier, where the elbow drifts away from the body, robbing it of power. We see punches done with a bend in the wrist, which is a disaster waiting to happen. We see punches done without the proper rotational force because of a poor or nonexistent stance change or with no torque in the arm, because of not cocking it properly to begin with. We see punches locked-out, that stay on the target instead of being snapped back to the cocked position or utilized immediately as a block. We consistently see the wrong part of the fist used to strike with, producing more dissipation than penetration.

And then there are the blocks. We probably see more violations in the blocks than anywhere else. We see inward blocks that have no power because of locking the elbow, not bringing the forearm into play when it's supposed to be deployed. We see wiping inward blocks that travel at ninety degrees across the face instead of the proper forty-five degree angle. We see extended outward blocks that aren't extended at all and sometimes actually done at the wrong forty-five degree angle. We see downward blocks that go behind the body instead of in front of it. We see upward blocks with no torque, just thrown straight up blocking at ninety degrees instead of forty-five. We see open hand blocks against kicks, which is a great way to get your fingers broken. We see blocks that remain at the target instead of being retracted with a snap. We see blocks done with the fingers instead of the forearm; another excellent way to break some fingers and get hit at the same time.

Then again, sometimes we see things as they should be, but rarely everything by a single individual. Earlier I mentioned looking at the similarities rather than the differences. This has happened more than once so I don't really have to mention any names. I've told of this situation in the past but it merits repeating because of the subject matter of this article.

Quite often we get ranking Black Belts from other styles of Karate who want to learn Kenpo and when they get the Orange Belt tape they go through it and see more that looks familiar, than things that look different at first glance, and they do what I said earlier. They pass over the in-depth explanation of the move because they feel they already know how it's done.

Then they take the test and send it to us *only to be failed*. At first they can't believe it, and some people have actually dropped out at that point and we have never heard from them again, even though we have taken several of the moves they did and showed them the differences between the way they did them and the way we do them. At that point we take the time to particularize the principles and concepts of why we do it the way we do and the logic behind it. I guess the difference between those who leave and those who stay is that some can see the logic and others can't. Unfortunately, some people can't see logic when they are hit in the face with it, but fortunately, others do. If you are a member of the IKCA it's fairly logical to assume that you are one of those who do.

A short story that also warrants repeating is the one about the husband and wife who studied from the Orange Belt Tape and took the test together. The husband had trained in another style and did what I described. He saw things that looked familiar and gave them a brief look. His wife, on the other hand really studied the tap, and having no preconceived notions learned the material well. He failed and she passed. At first he couldn't believe it, and then he told us that as he watched his test results and the private lesson we sent back he began to see what we were talking about and he had to agree that he had indeed passed over the a lot. He went back and made the adjustments and easily passed his second test.

How Can You REEVALUATE YOUR BASICS?

Get your Orange Belt video out, start at the beginning and watch it to the end of the basics portion, then go back and start all over, only this time take it a single move at a time and compare what is being presented with what you've been doing. Take a long hard look at each and every move, from the Neutral Bow stance on. Listen to what's being said and compare it to what you are thinking of when you are doing the move. Watch every angle and compare it to the angles you are using. You will hear things you've long forgotten and they will reinforce the reasons you are supposed to be doing it that way.

Years ago, one of our first students to make black belt told us that for one ten-day period he was down with the flu. He said he couldn't do anything but lie in bed and watch TV, but daytime television was so boring he decided to watch the Karate Connection Orange Belt Tape instead. He said he watched it over and over until he felt he knew it by heart but then he said a funny thing happened one day. After watching and listening to it even that many times, he said, one afternoon he heard something he had never heard before. He thought, how could I have missed that. I've heard this so many times, and yet I swear, I'm hearing this for the first time.

When he recovered from the flu and came back to class he told me what had happened and he said as he continued watching that tape there were *other* things he had missed during several viewings that he heard or saw at a later time. He said, "I began to think you guys were sneaking into my house in the middle of the night and putting things on that tape just to screw with me." I got a real kick out of that. But I know what he meant. There is so much information on that tape it's impossible to take it all in, in just a few viewings. Years and years of study and comparison, of analyzing and scrutiny, of questioning and finding answers, then questioning again went into our study of the basic movements. We were looking for absolutes. If something was less than absolutely perfect we wanted to know why, and if it was good, but not good enough, and could be made perfect with a change, we weren't opposed to making that change, even though it might fly in the face of tradition.

One of the first things that happened with the basics was way back when we first began striking a life-size dummy. One of the things I had taken for granted, because we had always done the movements in the air and never on a physical object, was the fact that I was striking

with the fore-knuckles of the fist. I just assumed, because I did the punch the way I was taught, that it was correct, and that if I ever had the need to strike something *or someone* for real it would be there for me. However, when we began making physical contact I kept noticing that it was the backs of my fingers at the second joint that were making the initial contact, not the knuckles, and no matter what I did to correct it, I couldn't. I tried bending the wrist and realized at once that wasn't going to be the answer, it was only going to break my wrist.

That's when I sat down and began to examine the physical characteristics involved, my hand in particular. I made a fist and observed it carefully only to find that no matter how tightly it was closed, my fingers stuck out further than my knuckles, when the fist was turned over with the wrist unbent, in the classical reverse punch configuration. For a while I was very frustrated because it looked as if I might not ever be able to strike with the first two knuckles, like I thought I had been all along. What a revelation to discover something that I had taken for granted wasn't what I thought it was at all, and the fact that I couldn't come up with a solution was probably the most troubling. I spent quite a while finding out if my hand was abnormal by examining the hands of others, students and non-students alike. What I found out was that my mentor Ed Parker didn't have the same problem at all. He could punch with a regular reverse punch and the first two knuckles made contact first, so for him it was no problem but as I continued my research into this subject, I discovered that he was one of only a few. For every ten or so whose fingers made contact first there would be one like Mr. Parker whose knuckles made contact first, and for them the classic reverse punch is no problem at all. But for the rest of us, something had to be done.

If you have studied the Orange Belt Training Video you know the answer. It's simple. If you can put your fist against a vertical wall, on a horizontal plane, and the backs of your fingers at the middle joint make contact and there's still a space between your knuckles and the wall, you have a hand more like the average, so don't do a full reverse punch. Stop at the halfway mark in the rotation of the fist and do a side fist, or a Chinese round fist, or a vertical fist, or a Sun fist. I've heard the same fist referred to by all of those names, but whatever you call it, that's what you need to do to get the knuckles to the target first. Try it on the wall first (not hitting it) just for clarifying purposes, then try it on your life-size dummy. One of the side benefits is that if you have been trying to do a full reverse punch and your fingers have been making contact first, that act alone has been forcing your wrist to bend and by switching to a side fist, it eliminates that.

So, in conclusion about the basics, remember, they are the foundation that you will build your personal style upon, and if they are weak your personal style will be weak. And the beauty is that they are all single moves, or at least they are counted off as "One" when you are doing them. If you are stringing three basic moves together, they are counted One, Two, Three even though, as you already know, even the most basic of them all, the Neutral Bow, is made up of a dozen individual components, but again, when you are doing it, it's counted as "One" and the other basics are much the same.

In the beginning you might have to remind yourself to rotate the front foot enough to unlock the hips so you can bring them square with the shoulders when you are executing a straight punch with the rear hand. You might also have to consciously tell yourself to begin with the palm up, for rotational force, and to keep the arm straight behind the punch for maximum back-up mass and alignment, and to snap it out, and back, even faster than it went out, and to keep the other hand in a position where it can be used offensively or defensively with the next move, and to keep your stance at the same height throughout the movement, and to keep the rear heel off the floor for maximum leg power and to move your hips forward over your center of gravity, and that you are striking with every part of your body from the bottoms of your feet on up.

Now how the heck can you tell yourself all that on the count of "One"? This is about the time it takes for the punch to be done. You start with just a couple of things and work forward

from there, and in time these combinations of elements will become single moves, and will become a part of your gross motor skills, never to be forgotten or altered. By the time you've done each of the basics a few thousand times, and done them properly, they will have become such a part of you, you won't be able to do them any other way even if you tried. The moves will be there because you put them there. You won't need any more reminders; all you'll need is targets.

The World Has Gone Digital



If you have been to a Blockbuster store to rent a movie lately you probably have noticed that they are stocking far more DVDs than VHS Tapes. And that's the way it's going with all video presentations, it seems.

I'm sure VHS Tapes will be around for quite some time because they became so popular for so long. And because most people have so many of them, the manufacturers of the VHS machines will no doubt keep producing them as long as there is a market for them. But as we look to the past, we remember that many people had eight-track players and tons of tapes but today if their machine goes out on them they are out of luck as far as buying another. They just aren't available any longer and eventually that's the way it will be with VHS.

With that in mind, the Karate Connection has also gone digital. We have had our VHS Tapes converted to DVDs, first, because so many people have already been asking for them in that format, and secondly, because we knew that eventually we would have to anyway.

I guess the most convenient feature of the DVD is that everything is broken down into separate chapters, so all you have to do is know what you want to see and you can go directly to it with the push of a button, and you can set that portion to repeat automatically for as long as you want to see it. Isn't technology grand?

BUT THERE'S MORE!!

Special Offer

If you own a set of the Karate Connection VHS Tapes and would like to upgrade to a set of DVDs we are pleased to be able to offer you this upgrade for \$99.95, for the adult set. If you need the kids tape as well, you'll have to add an additional 19.95.

Prices, for the Karate Connection Training tapes, or DVDs, have just recently gone up. We maintained the original price for the first eight years before we had to raise it and then for another seven years before we had to raise it again. And to put that into perspective, all I have to do is remember back to when I paid my first monthly fee at Ed Parker's school in South Gate, California. It was a whole twelve dollars and fifty cents a month, for two classes a week and free workouts all day on Saturdays. But everything, including wages, was a whole lot less than it is today. It's just the way of the world. They say, what goes up must come down. I hope not as far as prices are concerned because that usually means a depression, and I don't want to see another one of those dudes. Once in a lifetime is enough. The Great Depression was indeed very depressing. You couldn't move in with your folks, because they had moved back in with theirs.

If you would like to upgrade to DVD please use the form below.

THIS OFFER WILL ONLY BE GOOD THROUGH JULY 2005.

I would like to upgrade my set of Karate Connection Videos to DVD.

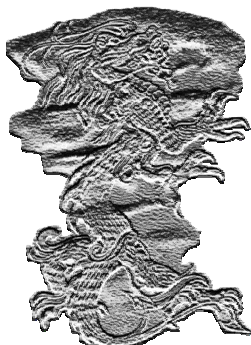
Enclosed, please find:

\$99.95 for the Adult Set from Orange Belt through Black Belt.

\$119.90 for the entire set from Yellow Belt through Black Belt.

Plus Shipping and Handling – \$11.90 per set
California Sales Tax - \$7.75 (on \$99.95) - \$9.20 (on \$119.90) if you reside in California.

NAME _____



WEST COAST KENPO CONFEDERATION II

Time to Make Your Reservation!

There will be one more Newsletter before this year's Confederation, but by that time all of the available space for the event could be reserved and spoken for. We came very close to having to turn people away last year. It would be a shame to make the trip only to find the Seminar sold out. But, like last year, we won't over-sell the space available because it wouldn't be fair to all those attending. It's no fun and a bad learning environment if you're packed in like sardines. Each and every person attending is important to us, and we want them to have the best experience they can have.

We are currently putting together a catalog of subjects that will be offered this year. You will receive it by mail with your reservation confirmation, when your Seminar Participation Agreement is received. This catalog, much like a college catalog, will describe what each Instructor will be presenting, so you may pick and choose where you wish to be during the entire day. Again, let us emphasize that there will be no reservations for individual classes, you will fill out your schedule and then it's up to you to get to where the class will be held in a timely manner, because if it fills up you might have to catch it at a later time. It will be up to the individual instructors as to how many people they can handle at each session. Most of the classes will be presented more than once. There will however be classes that will only be given one time during the day, but these are classes that we feel will appeal to fewer people, such as the Business Classes, therefore space shouldn't be a problem, or, Another Example: Last year the *Key-Slinger* class drew a large crowd but those who attended last year's class have been there and done that, so they probably won't repeat it again this year. If you took the class last year and decide to take it again as a brush-up you are certainly welcome but you already know what it's all about so you will probably opt for something different during that time slot, therefore, one class on that subject should be sufficient.

More Video

If you are a Black Belt, come on down to the West Coast Kenpo Confederation and be part of the future video presentations on the Karate Connection Website Streaming Video feature.

A few years ago we shot some video at the Seminar in Long Beach and just recently put it on the Internet. It shows Karate Connection people doing all manner of Kenpo from single attack techniques, to mass attacks, to forms, to weapons, to whatever. It shows what the system is and where our people are taking it. We have gotten so much positive feedback on that presentation we decided to do more. We want the world to see more of our people in action, so sharpen up your beating-the-dummy techniques for one. We would like a segment of our guys (and girls) beating that poor dummy silly, in rapid succession, one after the other, to show the accuracy, speed and power of our people in action. Come up with your own series of blows. Long or short, it doesn't matter; just as long as it's you and Kenpo.

As we did last year, we will be shooting a lot of video and plan to put together another documentary of this year's event. We also plan to send one to each person who participated or presented at this year's Confederation. So, it's time to get your act together and get your Seminar Participation Agreement to us to make your reservation for this year's West Coast Kenpo Confederation.

Don't Forget about Kenpo Week!

It's the week between the big Black Belt Magazine Martial Arts Extravaganza and the 2nd West Coast Kenpo Confederation, when we will be using Mr. John Barnett's school in Redondo Beach, California for extra workouts and classes during the week. This is all free to you as an IKCA Association member, if you sign up for the WCKC.

Also, if you are into fishing, Vic is going to lead a half-day Deep-Sea Fishing expedition on Friday morning Aug. 5, 2005. It starts off around 5:30 AM and gets back around 1:00 PM. The fee is forty dollars for the boat ride and a few bucks for deep sea fishing poles, bait and tackle. Plus, you'll need to buy a California half-day Fishing License for ten dollars or so. Figure about sixty bucks altogether.

If you've never been deep-sea fishing let me tell you it can be quite an experience, especially if they are biting and from what I understand this has been an outstanding year for fishing in the kelp beds, off the coast of Huntington Beach. They're hitting Bonita and Barracuda big time and even some Yellow Tail Tuna. If you tie into a Yellow Tail Tuna the fight will make your last freestyle match seem like child's play. Those bad boys can put up one hell of a battle.

Then there are those who love a thrill. One year a group of us went whitewater rafting on the American River out of Placerville, California. It was wet and wild, some of those rapids can get really wicked, and aside from sleeping on the ground in tents it was great. Another time we jumped out of a perfectly good airplane from twelve thousand five hundred feet. I remember the instructor asking me how it was and I said, "It was great." Then he asked me if I would do it again and I said, "No, once was enough." And last year we took a ride in an open cockpit, double-wing 1928 vintage airplane, where the pilot handed the controls over to you for a while. He also did a couple of maneuvers that made the world's wildest roller coaster seem tame.

We are still thinking about this year but haven't come up with anything as yet. If you can think of something let us know, we're open to just about anything, except maybe a stroll down Hollywood Blvd. at midnight.



IF YOU ARE A KARATE CONNECTION BLACK BELT

We invite you to use the Karate Connection business card.

In last month's newsletter we told you how to go about getting all of your printing needs through the IKCA Website. To make it even easier for you to get your business cards we have put together a method you should find quick, easy and reasonably priced.



This is the official card we use for the Karate Connection and the International Karate Connection Association and we want to share the artwork with you for your own personal or school cards. The cards are full color, printed on heavy stock, gloss cards, and for approximately **\$60.00 per five hundred**, you can have the same, after a one-time twenty-dollar typesetting and setup fee.

The heading on your cards will stay the same as the one on ours except your school name will replace "Karate Connection" at the top of the card. All you need to do is send your information, such as the name of your school or just your name if it's to be a personal card, plus your phone number, address and e-mail address if you want it included. Send to the address on this card, with a check or money order for \$20.00 for the typesetting and setup fee and you will receive an e-mail in return with a JPEG attachment of the card with the information typeset into the proper places. Check it over, and if all is well, go on our website and click on PRINTING PARTNERS. When their website comes up it will guide you as to what to do to order your cards. When they are printed they will be sent to you by mail.

As you can see, these cards are beautifully done with brilliant colors. If you have any questions, give Vic a call at 714-229-0372, he'll be happy to help.



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.

Lars Skov	Copenhagen, DEN	ORANGE BELT
Peter Michael Holck Olsen	Copenhagen, DEN	ORANGE BELT
Adam M. Jolly	Ferndale, WA, USA	ORANGE BELT
Gabriel N. Jolly	Ferndale, WA, USA	ORANGE BELT
Daniel Pace	Vass, NC, USA	YELLOW BELT
John Kelleher	Henderson, NV, USA	GREEN BELT
Guillermo E. Silva	APO, AP	PURPLE BELT
Jeffrey Hurbace	Henderson, NV, USA	ORANGE BELT
Ashley Aiken	Henderson, NV, USA	ORANGE BELT
Sandra Cadena	Edinburg, TX, USA	3rd Degree Black Belt
Anthony Weir	Pittsburg, KS, USA	1st Degree Black Belt
Mike Palama	Manitowoc, WI, USA	1st Degree Black Belt
Jesse Smith	Fritz Creek, AK, USA	PURPLE BELT
Diego Rios	Lompoc, CA, USA	PURPLE BELT
Bill Ambrose	Long Beach, CA, USA	BLUE BELT
Michael Brodie	Boonville, NY, USA	ORANGE BELT
Daniel T. Maher	Boonville, NY, USA	BROWN BELT
Lucas Moore	Northport, AL, USA	BROWN BELT
Jay Pope	Northport, AL, USA	BROWN BELT
Victor R. Anderson III	Redondo Beach, CA, USA	PURPLE BELT
Gary D. Anderson	Redondo Beach, CA, USA	PURPLE BELT
Alejandro Garcia	Redondo Beach, CA, USA	GREEN BELT
Tamara D. Munro	Redondo Beach, CA, USA	ORANGE BELT
Kimberly A. Freishen	Redondo Beach, CA, USA	ORANGE BELT
Oscar Medina	Redondo Beach, CA, USA	YELLOW BELT
Felipe Vaccaro	Redondo Beach, CA, USA	YELLOW BELT
Jennifer Thomas-Hollenbeck	Redondo Beach, CA, USA	PURPLE BELT
Austin Rhodes	Benicia, CA, USA	PURPLE BELT
Evan Gibbs	Benicia, CA, USA	PURPLE BELT
Steve Patterson	Vass, NC, USA	PURPLE BELT
Tim Beers	Benicia, CA, USA	3rd Degree Black Belt
Andrew Croniser	Woodgate, NY, USA	2nd Degree Black Belt
Adam Lund	California City, CA, USA	BROWN BELT
Doug Pilcher	California City, CA, USA	PURPLE BELT

Alejandro Garcia	Redondo Beach, CA, USA	BROWN BELT
Sarah Cherry	Midland, TX, USA	YELLOW BELT
Katie Cherry	Midland, TX, USA	YELLOW BELT
Kyla Armitage	Midland, TX, USA	YELLOW BELT
Kaci Marindale	Midland, TX, USA	YELLOW BELT
Kelly Dunson	Midland, TX, USA	ORANGE BELT
Chad Redwine	Midland, TX, USA	BLUE BELT
Russell Shanks	Midland, TX, USA	BLUE BELT
Sarah Cherry	Midland, TX, USA	ORANGE BELT
Katie Cherry	Midland, TX, USA	ORANGE BELT
Kyla Armitage	Midland, TX, USA	ORANGE BELT
Jacob Armitage	Midland, TX, USA	YELLOW BELT
Kelly Dunson	Midland, TX, USA	PURPLE BELT
Eric Quast	Napa, CA, USA	BLUE BELT
Daniel DeBlauw	Napa, CA, USA	ORANGE BELT
Juan Pablo Narave	Napa, CA, USA	BLUE BELT
Jennifer Morell	Napa, CA, USA	ORANGE BELT
Kaleb Brooksher	Pittsburg, KS, USA	PURPLE BELT
Austin Sievert	Pittsburg, KS, USA	PURPLE BELT
Jeff Hurbace	Henderson, NV, USA	PURPLE BELT
Louie Eguaras	Valencia, CA, USA	ORANGE BELT
Matt Hopkins	Alberta, CAN	ORANGE BELT
Eddo Accetola	Napa, CA, USA	PURPLE BELT
Tonya Pena	Napa, CA, USA	GREEN BELT
Andrew Leckey	Napa, CA, USA	BROWN BELT
Iain Silvertome	Napa, CA, USA	BROWN BELT
Tim Main	Boonville, NY, USA	ORANGE BELT
Alicia Main	Boonville, NY, USA	ORANGE BELT
Diane Congdon	Boonville, NY, USA	ORANGE BELT
Kassandra Harvey	Boonville, NY, USA	YELLOW BELT
Steven Parker	Boonville, NY, USA	YELLOW BELT
Danielle Halsey	Boonville, NY, USA	YELLOW BELT
Denise Halsey	Boonville, NY, USA	YELLOW BELT
Frank Rasmussen	Copenhagen, DEN	BROWN BELT
Sean Mitchell	Holyoke, CO, USA	GREEN BELT
Vahagen Aghekyan	Germantown, MD, USA	ORANGE BELT
Scott Sumner	Severn, MD, USA	PURPLE BELT
Guillermo E. Silva	APO	BLUE BELT
Roy Altman	Tinley Park, IL, USA	PURPLE BELT
Duncan Brandt	Holyoke, CO, USA	ORANGE BELT
Christian Negron	Puerto Rico	ORANGE BELT
Alberto Merlo	Italy	ORANGE BELT
Malcum Stanford	Australia	ORANGE BELT
Philip Chircop	Malta	PURPLE BELT
Justin Strode	Holyoke, CO, USA	ORANGE BELT

Roel Alafa
Brittaney Whittenberg
Tony Ramon
Fouad Farja-Musleh, Sr.
Jesse Smith
Jeff Renaud
Debra Demartini
John Boerrigter
Jess Lindsay
Gary Lack
Erik Pangelinan
Chandler Ewing
Miguel Fernandez
John Harris
Dakota Harper
Bernie McPherson
David Peterson
Brad Endean
Arden Meier

Killeen, TX, USA
Shawnee, KS, USA
Edinburg, TX, USA
Johnston, RI, USA
Fritz Creek, AK, USA
Ontario, CAN
Napa, CA, USA
Fritz Creek, AK, USA
Alberta, CAN
Cincinnati, OH, USA
Eugene, OR, USA
Pittsburg, KS, USA
Pittsburg, KS, USA
Pittsburg, KS, USA
Pittsburg, KS, USA
Bakersfield, CA, USA
Minden, NV, USA
Canada
Binghamton, NY, USA

BLUE BELT
1st Degree Black Belt
1st Degree Black Belt
ORANGE BELT
BLUE BELT
PURPLE BELT
PURPLE BELT
ORANGE BELT
PURPLE BELT
ORANGE BELT
ORANGE BELT
PURPLE BELT
BLUE BELT
PURPLE BELT
ORANGE BELT
BLUE BELT
PURPLE BELT
BLUE BELT
PURPLE BELT



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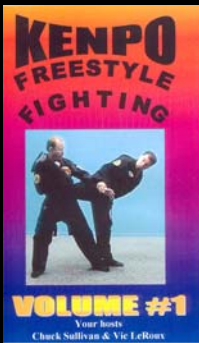


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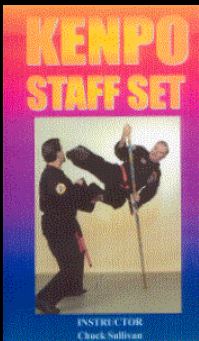
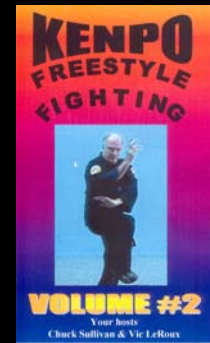
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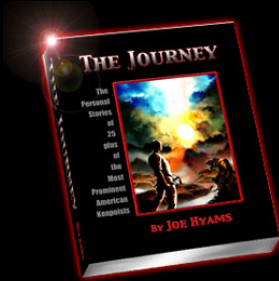
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