



NEWSLETTER #49

4th QUARTER 2006

A Fantastic Addition to the IKCA Website

In the summer of 1991 Mister Tom Bleecker began writing a book about the life and times of Martial Arts Legend, Bruce Lee. Tom was a student and close friend of Bruce's from the time he began teaching in the Los Angeles area until his death. Tom both liked and admired Bruce for many reasons and on many levels. The book was finished a little over five years later and published under the title, ***Unsettled Matters - The life and death of Bruce Lee.***

Unlike the story that the motion picture ***Dragon*** was taken from, ***Unsettled Matters*** is the factual story of what happened to Bruce leading up to, and during the final days of his short life.

How the writing of the book came about is almost as fascinating as the Bruce Lee story itself and is contained within the book so I won't tell you anything about it here.

Unsettled Matters is now out of print and about the only way you can get a copy is if you are able to find one on eBay, and from what I am told they are quite expensive. Whether the book will ever have another printing is unknown as of this time but even if it doesn't you will be able to read it, because we have been fortunate enough to have acquired the PDF file from the author Mr. Bleecker and it is now on the IKCA Web Site for you to enjoy complete, from cover to cover.

To add to that, Vic LeRoux and I also intend to do an in-person video interview with Mr. Bleecker for you to better understand the whys and wherefores of the book, which I personally have read three times. I read it when it was first published, then again a few years later and then again just recently. Four times actually, because I read the manuscript before it went to the printer. If the interview isn't ready at the time of this printing, we'll do it later and add it to the site. We want to get the PDF file to you as soon as possible so you can begin enjoying it now.

I had the pleasure of making Bruce Lee's acquaintance even before he did his now-famous demonstration at the International Karate Championships in 1964, which by the way, was nothing like what was depicted in the movie ***Dragon***. He never issued a challenge to *anyone*, let alone an open challenge to *everyone*, and he did no fighting at that tournament, either in competition or in any other way. What he did do, through his demonstration, was to impress several of the right people, which with the help of Ed Parker, launched his movie and television career. Why the producers felt they needed

to put that phony challenge in the movie is beyond me. Not only was it untrue, it wasn't even necessary and quite frankly it made Bruce look like some sort of egomaniac. Bruce's real story is much more fascinating than what that movie attempted to portray.

If you are at all interested, I wrote an article for the IKCA Newsletter several years ago titled, "The Night I Met Bruce Lee" which is also on our web site under *Articles*. It gives my first impressions of Bruce and tells of something I took away from that meeting that has served me well over the years since that time.

I credit Bruce with teaching me one of the most important elements of my personal development in Kenpo. It has nothing to do directly with the martial arts; it has more to do with an approach to the martial arts, but without it I might still be wandering around, lost in the classical mess.

Read it; it might be of use to you as well. I believe it was Mark Twain who said, "Experience is the best teacher, but experience is very expensive. Therefore, it's the wise man who picks it up secondhand."



FIGHTING STRATEGIES

IF YOU CAN'T CATCH ME YOU CAN'T HURT ME

I can't tell you how many times I said that in the early days. It's what I lived by. It earned me the nickname of "Smoke" and that's what I tried to be. I wanted to be there, but at the same time not be there. You could see me but you couldn't grab me and when it came to hitting me, there was just thin air where I used to be, because I'd be someplace else, just out of reach. Or at least, that was the theory. It didn't work all the time, but it did most of the time.

There's only one drawback to being just out of reach of your opponent in a fight: it puts your opponent out of reach as well and greatly inhibits your ability to inflict any damage, unless you happen to be a great counter-fighter, which I am not. But good counter-fighters will also be just out of reach because they need that distance in order for their counter moves to work. If you can cheat the distance and get close enough, you can greatly disrupt his ability to counter you. He needs you to be far enough away to be able to react to your attack.

ACTION IS FASTER THAN REACTION EVERY TIME

So, how do you go about creating the proper distance? You learn what it takes to distance yourself in relation to your opponent. And how do you learn how to distance yourself? It's not easy, but I'll try to explain to you at least how I do it.

Every now and then I try to teach this element of fighting in our regular Monday night class and even with hands-on training it isn't a simple task. To begin with, you'll need to adopt the idea that you are going to be fighting on three distinct and different levels: attack, defend and counter. And the only time you are going to be able to attack is when you have optimal distancing. Meaning, when you can get to your opponent before he, or she, has a reasonable chance of countering your attack, or even adequately defending against it.

If you have any doubts about the statement made earlier that **action** is faster than **reaction**, try the **hand pull drill**. Hold your fastest hand up and allow a partner to strike it with a back-fist that begins by hanging at his or her side. If they do it correctly, which means not telegraphing the blow, they will strike your hand before you can pull it away, just about every time, which should tell you that if you can't keep your hand from being hit, you sure as hell won't be able to move your head out of the way or get your

other hand up to block the blow. To take that concept a step further, it should also suggest to you that if your opponent has the proper distance and does the move correctly he can take out your front teeth with a well-executed back-fist before you can move or even see it coming. And that will probably be just the first of several blows yet to come. And, by turning that around, it also means that you can do the same to him, ***if you are first.***

Now there's the rub, ***being first***, because getting close enough to be ***first*** also puts you within range for your opponent to put a move on you.

IF HE'S IN YOUR RANGE YOU'RE IN HIS RANGE

The advantage that you have is that you don't need to be in range until you are good and ready to attack. In the meantime you can lay back and pick off all of his advances with relative ease because you have given yourself the luxury of distance which translates into time, and time can be your best friend. Plus, if you have a talent for counter-fighting, you've just put yourself in the best possible position to counter him. You are forcing him to cover ground before his serious attack can even be launched. And it's at that time that you'll counter him. And even if he does catch you a little off guard and you're not ready to counter him, you should at the very least still have time to put a barrier in his path that should keep him from effectively getting to you, such as a foot or leg which acts as a barrier. Or the ***Universal Block***, which utilizes both hands and a leg.

I can't tell you how many times I thought I had an effective attack launched, only to find myself stopped by someone's foot against my leg, effectively stopping my advance. Not that it did any damage or could even be considered a counter, but it did ***stop me in my tracks*** and kept me from getting to the guy. That's how you learn these things. You take the strategies that have worked ***against you***, analyze them, work with them and then use them ***against the other guy***. And once in a while you'll come up with something original. Not often, because most of it has already been done but nevertheless, once in a while you'll hit on something. So keep thinking and experimenting.

One of the things I personally hit on was how to cheat distance. I do it through the switch. As you know, when you are in your Neutral Bow and wish to put the other foot forward, you'll switch from front to back, meaning, if your right foot is forward, you'll simply pull it back and put your left foot out in front of you to the same distance that your right foot was, which keeps you at the same distance you started from, just with the other foot forward.

What's the point of that? Who knows, maybe you just want to fight off your other side for a while, which I personally would never do, because I only fight with my right foot forward. Have for years. I'm uncomfortable fighting with my left foot forward. But I could care less which foot my opponent has forward, I have ample attacks for either side. I've seen matches where the participants switched fifteen or twenty times, trying to get their opponent to face them a certain way because, obviously, they could only

function if their opponent faced them that way. What foolishness. Work it out so you don't need for your opponent to have a particular foot forward, because you might run into another fighter like me, one who never changes sides, no matter what. There's a few of us out there. Because while you're trying to get him on the side you want, remember, he has some strategies of his own and he's liable to nail you're while your messing around trying to set him up. I have actually had people ask me, **during a match**, "Don't you ever switch sides?" To which I'd answer, "Nope." And we'd go on fighting.

But then there are the times **when I do change sides**. Surprise, surprise, I just finished telling you that I **never** change sides and now here I am contradicting that statement. Not really. What I said is that I never **FIGHT** with my left foot forward. I'll switch when it suits my strategy, such as to gain an advantage in distance without my opponent being aware if it. Or, there are times when I prefer to begin an attack with my left foot forward such as the Bonzi Run. Not that I can't do the Bonzi Run starting with my right foot forward, of course I can and we all should be able to. So, I'll do an innocent-looking switch and immediately launch into the technique while gaining enough ground through the switch itself to give me a much greater chance for success with the Bonzi Run or whatever other attack I wish to launch with my left foot forward. I don't consider that as fighting with my left foot forward, because it will only be forward for less than a second before I launch into my attack.

Then there are times I'll switch to a left foot lead just to throw my opponent off. He'll have gotten so accustomed to seeing me with my right foot forward that it will take him a few beats to reorient himself, which also gives me a chance to pull off an effective attack. But I don't keep my left foot forward for too long, and at the same time I make sure that I'm at a distance where he can't pull off an effective attack of his own.

Changing your stance or posture is occasionally very necessary, because if you consistently present the same look your opponent will figure it out, and that will put you at a disadvantage, or, even using the same strategy for too long a time, such as being a runner, which I am. Remember the subtitle of this piece, "If you can't catch me, you can't hurt me", which is all well and good, until your opponent says to himself, "He's a pretty good runner... let's see if he can outrun **this**." At which time he'll put an attack on you that's three times as hard as his previous attacks and cover three times the distance. Again, I've had that happen and it worked well, I got nailed and nailed good.

So, what do you do about that? You don't **always** run. Sometimes you have to stand your ground and jam him up, and when you have him jammed up, you put a counter attack on him that makes him wish he had not attacked at all. It's dangerous and you can get clipped in the process, but then this isn't ballet, it's fighting and you have to know you're probably going to take a few lumps along the way, especially while you're trying to put your act together.

There is a difference between a counterstrike and a counterattack. The counterstrike catches your opponent coming in and usually stops him if it's serious enough. A counterattack is your attack that you launch when he has finished his attack. In the early days I was never much of a counter striker but I was always hell on wheels with the counterattack. My strategy was to stay just out of range until his attack had played itself out and then launch into my counterattack and try to catch him flatfooted while he was regrouping.

But I've gotten off into some peripheral strategies. We still haven't fully covered distancing.

I have a rule of thumb which is very simple. If I can't comfortably reach out and **touch his lead arm** with my lead hand, **I'm out of range**. I've got to be able to touch his lead arm because my first order of business is to **neutralize** it. And how does one go about neutralizing his opponent's lead arm? Lobbing it off with a Katana would be good but not practical for our purposes. So, how about just grabbing it? That'll work. But when you grab make sure you get a good handful of whatever he's wearing. In the summer when it's mostly T-shirts you've got a problem because there's practically nothing to grab except what's on the upper arm at the shoulder, which I'd go for if I could get it. But that isn't always easy. So, you had better be proficient in pin-checking as well when fighting someone without a sleeve to grab onto, because pin-checking is the only viable alternative to making the grab.

It's not as difficult as it sounds. The beauty is that while you are pinning with your left hand, you'll be striking with your right and just about the time he's working his way loose from your left hand pin-check, you can switch to the right hand pin-check and strike with your left. It usually keeps him so busy trying not to get hit that he's not able to counterstrike, which is a good thing.

SHORT STORY - Back in the day, I had a friend at Ed Parker's West LA School who loved to freestyle with me whenever I got over there. I don't know why, because I could always score on him at will and he practically never got a point on me unless I was just messing around trying something new or different but he loved trying.

One night we began to spar and he went blitz crazy, he put a series of attacks on me that kept me so busy I never had a chance to get anything going against him. I was constantly on the defensive. I just couldn't get a decent attack going. He never let up. He didn't score on me because no matter how bad it gets, if it's serious enough, my defenses have always seen me through, but as far as being able to set him up and do what I had always done with such ease in the past with him, I just couldn't do. The match ended pretty much a draw, which for my friend Jerry was what he called a moral victory. He was pleased as he could be with himself. I never scored on him once and for him that was unheard of. He walked off the mats a full foot taller than I had ever seen him before.

Come to find out later that another friend had advised him how to fight me and he did exactly what he was advised to do, and it worked beautifully. I suppose one of the reasons was that I had become so accustomed to being able to score on him whenever I wanted to that when I couldn't, it threw me completely off. I have a feeling that had the match gone on for much longer, I would have figured out what was going on and changed my tactics but Jerry wasn't having any of that, he ended the match while he was ahead of the game and to my recollection he never wanted to freestyle with me again.

But what does that story have to do with distancing? Everything as far as Jerry was concerned. He controlled the space between us and kept the action coming my way. He never gave me a chance to initiate anything, or to set up a decent counter, or for that matter even a counterattack. I could never get far enough away from him to neutralize the gap and give myself some breathing room.

Luckily for Jerry this all happened before I developed my spinning back-fist counter. Jerry was probably one of the reasons it came about in the first place, but once I developed it, it worked so well for me it became second nature and since has become my favorite counter.

Just as soon as I get jammed up, even a little bit, I spin away from the attacker and the back-fist whips out without my even having to think about it. It just happens. In fact I don't know if I could stop it if I tried after all these years. And this is one other element of distancing. In this case the spinning back-fist defense works so well because even if your opponent gets a jump on you, it's he who is closing the distance, all you need to do is spin and shoot the back-fist. But as an added measure of protection I usually begin the spinning back-fist defense with the Universal Block, then spin on my supporting leg and whip the back fist. But here's something important to remember about this counter: **It doesn't work if you have allowed him to grab your lead arm.** If that happens, he has the control and he's going to be all over you like tattoos on a biker.

As long as we're on the subject of grabbing again, let's look into that aspect of control a little deeper. Let's say that you have gained the optimal distance and done so without your opponent getting wise. So now you're in position and you've got the jump on the other guy. Your hand shoots out like a rattlesnake and you grab a handful of gi, or on the street, a shirt, sweater or jacket. What's almost certainly going to happen next? He's going to pull away, because that's the most natural thing to do. It's human nature, we all do it. When we get grabbed we pull away, it's a reflex.

So now what do we have? Here you are with a good hold on him and he's pulling away, but he's not able to get away because you won't let go. There's a problem though because if you haven't closed the distance between you and him all you have is a handful of sleeve and you're still too far from him to strike with your other hand, so what good is having a handful of sleeve? All you have at this point is a tug-of-war. I've seen it hundreds of times. And if he pulls hard enough and puts his body weight behind the action he'll probably tear loose of your grip. So what have you accomplished? Nothing! Except to give away the fact that you like to grab and control.

Now this is probably the most important aspect of grabbing, so read it twice... ***Once you've made the grab you must physically go with him as he pulls away, so that he's literally pulling you along with him.*** Go ahead, read it again!

If you allow him to pull you along with him you'll have the distance for your rear hand strikes and be able to pummel his head as he continues pulling away from you. On a personal note, I like to ride the opponent's front leg and put my weight on him to slow him down while hopping along on my supporting leg.

What that means is that you are going to have to make a ***totally committed*** move to begin with. You can't grab first ***and then*** move with him; because once he pulls away and it becomes a tug-of-war it's too late. Once you make your move toward his sleeve you've got to hurl your body straight into him. That way, even if he's ***avoided the grab*** you'll probably still manage to get the pin-check and be able to affect a great attack sequence, and if you've pin-checked, remember to keep switching hands with the pin-checking and striking. But the commitment ***must be total***, otherwise you'll end up in a Mexican stand-off.

In the old days, before heavyweight uniforms became available, we all had sleeves torn off at the shoulder. I don't think there was a student in the advanced class

at the old Crenshaw Studio that didn't have that happen to him and some more than once. I've actually witnessed a fighter pull his arm out of the sleeve to get away from the grab and then pull the other arm out of the other sleeve, letting his opponent have his whole gi jacket. Didn't happen often but it did happen. I don't know if it was to get away from the grab as much as it was to keep the sleeve on the gi. As I remember, nobody ever sewed them back on, they'd just buy another gi and hope for the best. Uniforms were much cheaper in the old days, but they are of far superior quality today. I haven't seen a sleeve torn off in quite a while.

What has been discussed so far is mostly relative to freestyle fighting in the dojo, but it also relates directly to the street. The Kenpo techniques in the Karate Connection System have given you a thorough understanding of the bodily targets you want to strike, and the natural weapons you possess to strike them with, along with the ability to blend, borrow and combine moves when you need them. But the techniques don't put you into the arena of the pre-combat situations you might find yourself in, or if you encounter another trained individual. Most of the techniques are defensive techniques and what we are talking about here is mostly offensive strategies. So we need to look at all sides of the equation. You might also want to check out the article written for the Newsletter on the **Preemptive Strike** which also appeared in the Black Belt Magazine February 2004 Issue.

ANOTHER SHORT STORY - Several years ago when we were down in Louisiana one of our Black Belts had a brother whose job it was to go after people who had violated their prison parole and to take them back to prison. Not a pleasant job to say the least. And I'll never forget one day when he told me, after watching our Seminar, that he had come to the conclusion that there was much that we were teaching that could be of use to him but the one thing that always worked for him was, and I quote, "I just grab the guy's arm and hit him in the head. Always works for me." And I remember saying, "The only difference between what you do and what we do is that we have a name for it, we call it trapping." But no matter what you call it, it's really just grab the guy's arm and hit him in the head. It's not exactly a technique; it's more what I'd call a strategy.

Another of my favorite strategies is to employ balance disruption. And once again, the grab is necessary. If you have your right foot forward and your opponent has his left foot forward you'll simply hop forward and grab the sleeve above the elbow while using your right foot to kick his left foot out from under him as you plant your right foot. Coordinating the move is important. Sometimes the move results in a takedown, especially if you pull with your right arm as you kick the leg out. As you know, it's called **Opposing Forces**. By the way, the kick should be as close to the ground on your opponent as possible. We call it "**Boot to boot**". if you kick too high on his leg, it will usually result only in lifting his leg and that's not what you're looking for.

Even if the attack doesn't result in a takedown you'll usually disrupt his balance long enough to have time to strike to the head with at least one very good shot **in freestyle** and probably **more on the street** because you'll be making contact and be able to take advantage of the reaction, which you can't do in freestyle.

If, on the other hand, his right foot is forward, instead of hopping in you'll probably find it necessary to cross behind your left foot to gain more distance while making the grab. Covering a lot of ground in this case is really necessary because you

need to actually steal his centerline. In order to disrupt his balance you'll need to be right on top of him and displace his center of gravity. If you get where you need to be, the takedown is relatively easy. If you don't get in deep enough you'll find yourself fighting for your balance. As far as the strike to the head is concerned, if you do the takedown properly you'll probably strike him on his way to the ground, at least that's where I usually pull it off. When done by the book, his head will fall right in front of you and it's an easy shot.

NOW LET'S TALK RELATIVE SIZE

What I mean by that is, how big you are physically. Short people will need a different set of strategies than tall people. Those of us in the middle will need a different set of strategies than the other two categories. And a small person fighting a large one will need a set different from those mentioned above, as will the very large person who might be fighting a very small person.

As far as freestyle is concerned, the small person is at a definite disadvantage against a big person. It's a fact. Think about it. In freestyle you can't actually make contact so the little guy needs to be able to get close enough to score and all the while he's covering that ground he's vulnerable because of the larger person's reach advantage.

So how does a small person freestyle with a larger one? With great difficulty. But he should do it anyway, if only for the experience. That way if it does happen on the street at least he'll have been there before and shouldn't be freaked-out, especially if he has done well enough if only in the defensive department. As far as the big guy is concerned, he still needs to maintain a degree of caution because when the infighting begins, the little guy has more weapons than he had at a distance and can present a clear and present danger, especially if he hits one of the sweet spots.

On the street it's a slightly different story between big and little because a person short of stature can always revert mostly to the use of his legs for both defense and offense. If there is a huge size difference the little guy's principal target should be his opponent's knees. It's a well-known fact that the more you have to carry around throughout life the more strain, wear and tear you'll put on your knees and most large people have knee problems by the time they reach adulthood and it doesn't get any better as the years pile up.

Another advantage the little guy has in using that strategy defensively is that no matter how short his legs are, they are probably still longer than the big guy's arms. So if you are small of stature stick with your legs, keep a good distance between you and him and make him come to you. Then when you've got his attention by wrenching a knee and he's seriously concerned about the damage your feet are doing to his legs he'll have a tendency to forget about his head and it'll become a much more accessible target, and when you get a good shot to the head go back to the knees. Keep alternating.

If you happen to be one of those tall, lanky, long-reaching dudes, figure out your own strategy. I'm not and I've done my homework. Now you do yours. You were born with advantages; now figure out how best to use them. But what's below might help.

KICKING TO THE HEAD

That's something I always loved because once you've kicked someone in the head, even if it only rattled his brains a little bit, he'll freak-out every time your leg twitches and he won't know what to cover. If he's smart he'll do the Universal Block but then he'd probably also be reading this article because to my knowledge the Karate Connection is the only system around that teaches that defense. But being able to kick to the head is only good for so many years. I thought I'd be able to do it forever because it came so easy in the early days. But let me tell you my friends, when you get half a dozen or more decades on you it becomes harder and harder and finally it goes away altogether. So enjoy it while you've got it.

You would think that the foot having to travel all the way from the ground to the head is too long a path and would be seen and easily defended against, but for some reason it isn't that simple. I think perhaps it has to do with where the average person is placing his gaze while fighting. When I was still a lower belt one of my peers told me that he watches a man's eyes while he's fighting him. That sounded exotic, so I gave it a try. Almost got killed. Tried it once.

Then I asked Mr. Parker what he looks at and he told me, "the mid zone." That way you get to see what's happening all over the body. You basically can see from the feet to the shoulders and that's all that's necessary. Sometimes all you need to see is the shifting of the lead foot to know when the attack is coming and quite often the person doing it is totally unaware that he's telegraphing the move and can't understand how you can get away from him even before he's committed to action, or thought he did.

Kicking to the head also becomes more successful when you employ the hands along with the kick. If you like to kick with your right foot try this; start with your left foot forward, shuffle toward your opponent throwing a straight left punch followed by a rear hand right punch and as the punch is re-cocking pop the right kick, going in as straight a line from the floor to his head as you can. It will be somewhat of a roundhouse kick but keep it as straight as possible.

The punches will usually back him up and if you've covered the distance properly you'll probably be in excellent range to land the head shot, or in freestyle, close enough to score the point and scare the hell out of your opponent. Then next time you do the same two punches he'll be afraid of being kicked in the head again and keep his hands up to block the impending kick but that's when you'll redirect your kick and go to the groin. So that the next time your foot even looks like it might be coming his way he'll be freaking out because he won't know what to cover and you can continue your punching attack and screw him up completely. So, there are some of the strategies in the field of fighting, but how about the strategies in the field of training?

TRAINING STRATEGIES

Just as an army must have strategies for the battlefield, so must they have training strategies and logistical strategies. We in the martial arts should consider how we are going to go about our training to best take advantage of our natural resources.

One of your first considerations should be a **very honest assessment** of what you have to work with. I've always felt it was a mistake to try to go beyond your natural limitations by seeking to become an expert in every aspect of the art. I have seen people who have worked endless hours to perfect a certain move or strategy that wasn't at all natural to them, only to achieve mediocrity at best. What's the point? Why not spend that time developing an element that you are only fair at now but have the ability to refine to the point of perfection. Personally, I'd rather have one thing that I'm brilliant at than two or three things that I'm only mediocre at. And if you can eventually develop three or maybe even four things that you are truly brilliant at, that will probably be more than you'll need.

ANOTHER SHORT STORY – In the mid sixties there was a young man who came upon the tournament scene and did quite well, eventually winning the heavyweight and finally the Grand Championship at the International Karate Championships in Long Beach, California. His name is Joe Lewis and Joe won the championship at that time with little more than a great side kick and a blistering back fist, because they were the fastest along with being among the strongest side kicks and back fists in the business at the time. Even though his opponents knew what was likely to come they couldn't do much about it because it came so fast and so powerfully. Even though Joe's arsenal was very small it was very sophisticated and it served him well. In conjunction to those weapons, Joe also had impeccable timing and reflexes. All of which can be improved upon over time with work, work and more work. The weapons, by repetitive practice and the timing and reflexes by freestyle, freestyle and more freestyle. Joe spent all of his time back then going from school to school to freestyle with anyone who would freestyle with him for as long as they wanted to.

Techniques and strategies became more highly developed as time went by and as he needed more he was forced to develop more, but in the mid-sixties that's all he needed to get the job done.

So, at least in the early stages of your training and learning period don't spend too much valuable time trying to attain the unattainable. Get what you're going to be good at down to the fine points from the beginning, then in time when you've achieved the achievable you can go out and try to conquer your demons. That's the time to go after all those problematical moves you've always coveted, because you'll have your base which you can always fall back on. Without a solid base you've nothing to build upon. To quote Ed Parker, "It's like trying to build a skyscraper on sand; it ain't gonna work, brudda."





KENPO in the CAROLINAS 2007



Sponsored by

TRIANGLE KENPO INSTITUTE

www.trianglekenpo.com

and

HEALTH DYNAMICS INTEGRATED WELLNESS

www.hdiwellness.com

Featured Instructor

INTERNATIONAL KARATE CONNECTION ASSOCIATION

KENPO GRANDMASTER VIC LEROUX

KENPO TAKEDOWNS and PARKER KNIFE TECHNIQUE

Additional Instructors

Kenpo Raffle #1
Private Lesson
w/GM LeRoux!!
\$5 per ticket

LARRY LAUER - LAUER'S KENPO KARATE

RELATIVE BODY POSITIONING

Kenpo Raffle #2
Package including
T-shirts, IKCA
DVD, Guided
Imagery CD
\$5 per ticket

JERRY BROOKSHER - BROOKSHER'S KENPO KARATE

DEVELOPING SPONTANEITY IN KENPO

BILL PARSONS - TRIANGLE KENPO INSTITUTE

JOINT MANIPULATION 101

Saturday - April 21, 2007

OPEN DOOR BAPTIST CHURCH

9801 Durant Road Raleigh, North Carolina

8:30 Registration
9:00-12:00 AM Session
12:00-1:00 Lunch
1:00-4:30 PM Session

Registration: \$75.00
Register before March 15, 2007
For a 10% discount!

Contact Bill Parsons at 919-
870-8312 for registration
packet, directions and more
info.



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.

Adam Traugott	Fritz Creek, AK, USA	ORANGE BELT
Sam Traugott	Fritz Creek, AK, USA	YELLOW BELT
Brendon Hudson	Australia	YELLOW BELT
Kevin Mathews	Whitesettlement, TX, USA	BROWN BELT
Michael Heine	Napa, CA, USA	ORANGE BELT
A.J. Gracy	Napa, CA, USA	ORANGE BELT
Steve Caldwell	Napa, CA, USA	BLUE BELT
Chris Roman	Napa, CA, USA	BLUE BELT
Todd Lubash	Napa, CA, USA	BLUE BELT
Will Ratliff	Napa, CA, USA	BLUE BELT
Alberto DeLima	Napa, CA, USA	GREEN BELT
Kris Toivola	Napa, CA, USA	BROWN BELT
Eddo Accettola	Napa, CA, USA	BROWN BELT
Donna Vito	Liverpool, NY, USA	ORANGE BELT
David Giomi	Honolulu, HI, USA	ORANGE BELT
Kyle Barclay	Shreveport, LA, USA	BROWN BELT
Marcus Rowlands	Napa, CA, USA	1st Degree Black Belt
Nick Cavanaugh	Napa, CA, USA	BROWN BELT
Kristie Ragland	Northport, AL, USA	PURPLE BELT
Rebecca Kerns	Vass, NC, USA	ORANGE BELT
Daniel C. Pace	Vass, NC, USA	PURPLE BELT
Randall Brown	Vass, NC, USA	BLUE BELT
Jean Averette	Northport, AL, USA	GREEN BELT
Arturo Alfaro Jr.	Falfurrias, TX, USA	ORANGE BELT
Petra Alfaro	Falfurrias, TX, USA	ORANGE BELT
Ria Hoog	Falfurrias, TX, USA	ORANGE BELT
Jessica Twitchell	Cedar City, UT, USA	1st Degree Black Belt
May Lin Meisenheimer	Corpus Christi, TX, USA	GREEN BELT
Monica Portida	Bakersfield, CA, USA	BROWN BELT
Henry Zebro	Bakersfield, CA, USA	BROWN BELT
Andrew Zebro	Bakersfield, CA, USA	BROWN BELT
Arturo Alfaro Jr.	Falfurrias, TX, USA	PURPLE BELT
Petra Alfaro	Falfurrias, TX, USA	PURPLE BELT
Samuel Wilkinson	Premont, TX, USA	PURPLE BELT

Brendon Hudson	Australia	YELLOW BELT
Gregory Johnston	Hermosa Beach, CA, USA	GREEN BELT
Steve Zalazowski	Salinas, CA, USA	BROWN BELT
Tonya Pena	Napa, CA, USA	BROWN BELT
Andrew Jackson	Germantown, MD, USA	BLUE BELT
Alexandrea Hondo	Henderson, NV, USA	YELLOW BELT
Marco Rodriquez	Henderson, NV, USA	YELLOW BELT
James Tarkenton	Napa, CA, USA	ORANGE BELT
Will Ratliff	Napa, CA, USA	GREEN BELT
Cris Story	Fritz Creek, AK, USA	YELLOW BELT
John Story	Fritz Creek, AK, USA	YELLOW BELT
John Paul Traugott	Fritz Creek, AK, USA	ORANGE BELT
Sam Traugott	Fritz Creek, AK, USA	ORANGE BELT
Patricia Brennan	Fritz Creek, AK, USA	PURPLE BELT
George Cruz	Benicia, CA, USA	YELLOW BELT
Samantha Cruz	Benicia, CA, USA	YELLOW BELT
Willima "Billy" Cruz	Benicia, CA, USA	YELLOW BELT
Andrew Woodburn	Pittsburg, KS, USA	GREEN BELT
Austin Sievert	Pittsburg, KS, USA	BROWN BELT
Kaleb Brooksher	Pittsburg, KS, USA	BROWN BELT
Jordan Dee	Pittsburg, KS, USA	ORANGE BELT
Zach Dee	Pittsburg, KS, USA	ORANGE BELT
George Hudson	Australia	YELLOW BELT
Natarlie Hobby	Australia	GREEN BELT
Lance Hitchcock	Salinas, CA, USA	ORANGE BELT
Anthony Liggera	Palermo, CA, USA	PURPLE BELT
John Barnett	Torrance, CA, USA	5th Degree Black Belt
Andamo Hondo	Henderson, NV, USA	YELLOW BELT
Dave Haas	Henderson, NV, USA	PURPLE BELT
Deborah Pilcher	California City, CA, USA	ORANGE BELT
Shane W. Vogt	Redondo Beach, CA, USA	BROWN BELT
Shane W. Vogt	Redondo Beach, CA, USA	BLUE BELT
Shervan Shahbodagloo	Redondo Beach, CA, USA	BLUE BELT
Ryan Cortes	Redondo Beach, CA, USA	GREEN BELT
Eboni Gibson	Pittsburg, KS, USA	ORANGE BELT
Isaiah Miles	Pittsburg, KS, USA	BLUE BELT
Trevor "Cicada" Crowell	Salinas, CA, USA	ORANGE BELT
Harry Omensetter	California City, CA, USA	ORANGE BELT
Rachel Spagnuolo	Boonville, NY, USA	GREEN BELT

