



NEWSLETTER #52

3rd QUARTER 2007

THE FAMILY TREE

and a few other thoughts

When Ed Parker created his family tree, I remember it as being really slim. There just weren't that many Black Belts back in those days. As a matter of fact, I can remember when Ed Parker was the ONLY BLACK BELT in Kenpo in the United States and it stayed that way for the first couple of years of my training with him, until Rich Montgomery was promoted to that rank. and, at that time I had never even heard of there being degrees within the rank of Black Belt, let alone having seen them. I can't say I remember specifically when I became aware of degrees in Black Belt, but it was probably in the mid-sixties. I do recall an incident where Mr. Parker went to Hawaii for what I thought was a vacation and to see family and came back with a third degree after having seen Professor Chow. I heard later that that was the purpose of the trip.

I also know about the early promotions to Black belt. I know for example that these days Mr. James Ibrao is acknowledged as Mr. Parker's first Black Belt, but I was there and I know positively that it was Rich Montgomery. I also remember how it got changed. It was at the tribute for Mr. Parker that took place in 1987 at the Bonaventure Hotel in Los Angeles. Bob Perry, the Master of Ceremonies, introduced Mr. Ibrao to the podium as the first man promoted to Black Belt by Mr. Parker, and then later when Mr. Parker took the podium himself he did not refute that earlier introduction by Bob. There was a lot going on that night and Mr. Parker was being besieged on all sides by well-wishers and folks who wanted to be acknowledged by him. Several years later when I asked James

if he was surprised that night, he readily admitted that he was indeed surprised, then no more was said about it, and so, that's kind of the way it stands today. Someone told me that when they asked about it Mr. Ibrao said, "Hey, Bob said that, I didn't." So that's still how it stands.

Who was the first and who was the second Black Belt in the system was only a matter of a few months anyway, so it doesn't really amount to much of anything. It's just one of those FYI things that I can tell you about because I was there, and you don't forget something like, who was the first man to make Black Belt in the system you love. It was Rich, James was second, and a man by the name of Rick Flores was third. There would have been another three or four who were Brown Belts at the time, before it would have become my turn, but because they all ran off with Jimmy Woo, and I didn't, I became the fourth to get his Black Belt from Ed Parker. That was in September of 1962.

So as you can see, had there been a family tree compiled even sometime around 1965, it would have had precious few names on it and what would the point have been anyway, we all knew one another. We all knew who-was-who-in-the-zoo. But that was about the time that the karate industry took off and from then on it was Katie-bar-the-door and Black Belts began showing up in droves over the next several years. It was when Ed Parker began to branch out nationally and internationally that it became necessary to create a Family Tree, because there were Black Belts being created all over the world that none of us back at home-base knew or even would have known about had it not been for a Family Tree. I can only imagine what Ed Parker's Family Tree would look like today had he lived until now. it was big at the time of his passing but by now it would give new meaning to the word humongous.

As to the section of Ed Parker's family tree that was devoted to the school he and I owned as partners, there were only fifteen Black Belts awarded over the years we had that school, from about 1964 to 1972, among them such notables as Steve Sanders - now Steve Mohammad, and Vic LeRoux. Then there was Crazy George Quinones who was really more notorious than notable. Some of George's antics still live on as Kenpo folklore.

That portion of the Parker Family Tree became the first portion of the IKCA Family Tree because that's where Vic came from and it was directly under Mr. Parker and myself. Ed Parker and myself taught the class alternately on a weekly basis that Vic attended.

THE IKCA FAMILY TREE

The IKCA Family Tree is made up of a Main Trunk, which runs down the center of the page with branches coming off of it on both sides. The names are in alphabetical order on both the main trunk and the branches.

In order for a name to appear on the main trunk, that person must have taken all of his or her tests for rank by video or in person at IKCA Headquarters. That's why you will see some names repeated, first on the main trunk and then under a particular Instructor, because that person was a student of that instructor and was tested for rank by that instructor but was also tested for each rank leading up to and including their Black Belt by video or at IKCA Headquarters. In fact, each Certified Instructor must have at least one person under them who also appears on the main trunk because that would be the person they used to become certified.

Several instructors have chosen to bring many, or all, of their students up through all of the Under Belt rankings through video testing because they want them to appear on the Main Trunk of the Family Tree as well as on their branch. This isn't necessary and is done by only a few, the others opting to use their Certification to promote up to and including Brown Belt. The rank of Black Belt is of course the province of the IKCA. It's the organization's method of insuring that no instructor inadvertently strays from the syllabus or changes things arbitrarily or subjectively over time.

The IKCA has, on a couple of occasions, found it necessary to inform a Certified Instructor that the video test he turned in for a Black Belt was far enough off the mark that the Certification for future promotions of his students was being suspended until that instructor could bring the test he submitted up to the organization's standards or go back through the process to re-certify with another student. It has only happened a couple of times over this past eighteen years since the Certified Instructors Program began. And it's understandable; if enough time had gone by between submissions of

tests for Black Belt by a particular instructor, that he or she might have let certain elements slip without realizing it. But that's why we instituted the bylaw that all promotions for Black Belt come directly through the IKCA.

This is precisely where other organizations fell apart. They lost complete control at that point. They allowed individual Black Belt Instructors to promote all the way through the belt ranking system without the benefit of seeing the final result and maintaining the control necessary to assure the quality of standards that were put in place in the beginning with the people they taught and brought to Black Belt themselves.

Before video, the only way for an organization to have that kind of control would have been to either bring each candidate for Black Belt to them for testing, which would have been extremely expensive for the student - especially those traveling from outside the United States - or to travel to them on an individual or even a group basis. Which would have meant that some people might need to wait an inordinate amount of time for a decent size group to be formed to make it financially feasible to pay someone to make the trip, and if a student didn't pass the test, the expense would need to be repeated. Plus, the aforementioned testing in groups brings up another problem.

In too many situations people are tested en masse, meaning that several people are being tested for various ranks at the same time. I have been a part of such Promotion Boards and I can't think of a worse way in which to conduct a test for rank. First of all, and this is an important element, the tests aren't standardized. The way I saw it was that the instructor who was running the test was responsible for the content, which means that tests could vary from one time and one instructor to another. Which also makes it very difficult for an individual to prepare for such a test, and what happens if the instructor conducting the test chooses things that he can do with ease but which you might find difficult? All the board has to judge you on is your performance on that night. Had the test been conducted by another instructor, it might have had an entirely different outcome for certain individuals.

Another problem of mass testing is that no one on the board is taking notes and none of the problems that a student might be experiencing are ever addressed specifically afterwards. If, as a board member, you do see something wrong, you are not going to

remember it when the test is concluded so there are never any corrections made. And even if the student passes there are bound to be things that should be addressed and cleared up before that student's next test. With individual video, the testing instructor can stop the performance, make a note and then resume.

I remember one Promotion Board I sat on where one student clearly did not pass but was in the end promoted along with the others. I could only guess he passed because it would make him feel too bad if he were to be the only one who failed. I can't think of another reason for him passing the test I saw because his performance was less than dismal, it sucked. So, if you are going to take the trouble to assemble a Board of Examiners and group to be tested, why bother if you're just going to pass everyone regardless of their performance? Doesn't make any sense to me, and it doesn't do any good for the student either. He or she will never get the corrections they need or the chance to fix their mistakes.

Only when tests for promotion are taken on an individual basis will you be able to get a clear picture of what each student is capable of and whether they really know, and can do, the material they are being tested on. And if there are problems, the Examiner will be able to go back and tell them specifically what they need to work on. This is easy especially if the test was videotaped. Video doesn't lie!

It not only is the best way to conduct a test, video is also one of the best training devices ever invented. It's almost impossible to watch yourself in a mirror and tell if you are making a mistake or not. While you're doing a series of moves such as any of the IKCA Techniques you are more concerned with the targets and strikes than you can possibly be with proper stance, pivoting, leg checking, zone coverage, rotating and getting proper torque, making certain that are involved in all of our techniques. When you are doing a technique with a partner, your focus should be on him and the targets, so how can you be looking in the mirror at yourself and expect to be anywhere close to the targets?

Simple answer: you can't. It's only when you video the technique and then go back and watch it that you'll even come close to seeing everything that you need to see in order to self-correct, and that will probably be only after you've studied it several times to take in

all of the elements, which is definitely out of the question when looking in a mirror. So think about it, seeing it only once in the mirror or looking at it as many times as you need to check out each and every element. No contest.

I'm thinking we might have covered this territory in Newsletters in the past but it's such an important topic that I can't see how it would hurt to go over it again. Video has become so common that these days there is hardly a household without some form of video capturing device. Use it! Don't just let it sit in a drawer. Get it out, set it up and use it, and not only for the occasional test but every time you work out. and then look at what you've shot, if you've got the guts. You'll be amazed at how many times you'll come away saying to yourself, I'm not gonna show that to anyone. Man, I stink. But then in time, you'll find yourself making fewer and fewer mistakes and then you can start concentrating on the finer points you've been dismissing until that pint. and, with the cost of tape being as reasonable as it is today, if you want to, you can actually keep a lot of your workouts for posterity. There are the training sessions you'll want to look back on sometime in the distant future when you're doing all those moves that eluded you in the beginning. You'll be able to track your progress. I only wish we had had video in the early days.

I thank God for the 8mm films that Ed Parker and I made back in the early sixties. Talk about rudimentary. The system was really in its infancy then, but we did have basics, Man, did we have basics. I can still vividly recall how the "Old Man" would put us in a low a Horse Stance as we could achieve and forget we were there, or so it seemed. Then we would start moving in that stance. We would circle the dojo single file, down in the lowest horse stance you can imagine, doing step-drags forward and backward then we would do a step-through for a couple of laps followed by cross-overs until the sweat was pouring off of us. Of course by that time we could barely straighten our legs, so staying in that stance for the rest of the class was really no problem, and what strength it developed.

But the films of those early days are what I cherish the most. You get to see yourself as a completely different person. Sometimes when I'm watching them with someone else and I want to draw their attention to a particular move that's coming up I'll say

something like, "Watch what he does now" actually forgetting for the moment that the "he" in the film is me. I look so different it's sometimes hard to realize that I'm the one doing those moves. and the moves look different as well.

Wine and cheese may improve with age and people might too, up to a point, but I think the thing that has improved the most over time has been Kenpo itself. Looking back at the beginnings, through those films, I can see a progression over the years that makes me proud to have been a part of this great Art.

And now it's your turn. Vic and I have seen our own work expand exponentially over the years, since we created a system that could be taught by video and mastered by people around the world. We have seen the moves combined in ways we ourselves never imagined when we incorporated those moves into the system. We have seen drills created that allow for better ways of putting those moves into practice. We have seen our moves combined successfully with other martial arts to make them effective in ways we never dreamed of. And all of this came from you, the people of the Karate connection. We gave you the keys and you have used them to open doors and unlock the chests full of Kenpo treasure that we ourselves never dreamed existed.

And yet, through all of the change, through all of the improvement, through all of the improvisation, one thing remains consistent. And that consistency is the principles and concepts that Ed Parker gave to us to pass on to you to build the system that we have today. Once you know the language of motion, and once you know the rules of engagement as applied to self-defense through Kenpo you can walk into any dojo in the world and without even knowing their spoken language you'll know from your training if what you are looking at is Good, Bad or Ugly and if you will want to stay to see some more or get-in-the-wind as quickly as possible.

We have always thought of Kenpo as being an intelligent system, one where everything is done with a purpose, and we love to tell our students to Think Kenpo. and to enforce that idea, much of what has gone into the testing process that we created was meant to get our students to do just that, Think Kenpo. So keep on thinking, and keep on working, and keep on using your video camera to keep on improving on what we gave you to begin with. You've done a great job so far. You have made us proud.

Kenpo Blocking

One of the most important elements of our art is the ability to not get hit and one of the most important elements of not getting hit is the ability to block.

I think one of the most memorable statements I ever heard from Ed Parker concerning blocking is when he said, "Your weapon is my target." And it was only a fool who would ask, "What do you mean by that Mr. Parker?" because he wouldn't hesitate to demonstrate it for you. "Throw a punch at my head", he's say, and then proceed to kill the offending arm. No one ever wanted to throw a second punch.

Another of his famous quotes go like this, " To hear, is to disbelieve." "To see, is to be deceived." "Feeling is believing." I have felt and have been made a believer, but not too many times. I learned early on to let the other guy ask the questions. someone once said that, "Experience is the best teacher, but experience is very expensive and it's the wise man who picks it up secondhand. I was always happy to get most of those types of experience from Ed Parker secondhand.

The Kenpo blocks didn't just happen, they were painstakingly designed over time and have been painfully executed ever since. the angle of the blocks is one of their most important elements. I can't tell you how many times we have seen blocks done by practitioners of other styles and systems, who take our video test, done as wrong as they can be done.

These students have studied our Orange Belt Tape and really believe they have the blocks down because they have already been taught how to block and they ignore the finer points of our Kenpo Blocks. they take a glance at that portion of the tape and say, "Oh yeah, I already know that stuff", and move on to the next subject without further study. They see the moves but don't see the differences between what they learned and what we are trying to teach them. They find out when they turn in their tests and we have to tell them that they need to go back and study the blocks again. then we show

them what they have done and have to explain why what they are doing is less than what they want in a block and then demonstrate the differences. It's a ritual we have been through all too many times. But the results are worth it when a student comes back and tells us that they now see the differences and why we make it such a big deal.

In a class where we get a student who has learned them wrong, it's an easier task because we can go back to the Ed Parker quote about "feeling is believing" by throwing a blow at the student and having them block it and then having them throw a punch at us and blocking it. They can see in an instant that their block had none of the dynamics that our blocks had.

Most of the time, the problem is the degree of angle at which the block is deployed, and degree of angle in the forearm itself. In the case of the Inward Block most of the time the incorrect block, is what we call a windshield-wiper-block across the face, meaning that it's coming directly across the face instead of going out at a forty-five degree angle. Another consideration is the angle of the forearm. If it is deployed at 90-degrees, all you are accomplishing is a barricade block and you are taking the impact of the blow full force into your own defense. Whereas if the forearm is deployed at a 45-degree angle, it allows the offending punch to deflect along its path. Either way you are going to get the blow blocked, but a 90-degree block can cause injury to the blocking arm plus putting you in danger of being hit in the head because you have allowed the blow to come too close to begin with. The 45-degree block on the other hand will keep you at a safe distance and not only allow the blow to be blocked but to be deflected as well.

Unfortunately, when some people see it on video, at first glance it looks close enough to what they've been taught so they just pass it by and go on to the next subject. It's only when they are forced to go back and examine the differences closely that they make the connection, but we'll do whatever it takes to force them to make the changes because we cannot justify allowing someone to progress until they have this most important element of the art firmly in hand.

Here's a test of the Kenpo blocks I love to do for either beginning students or for those from outside our system. I did this in Las Vegas and it went over so well I repeated it

again this year in Long Beach and have done it for a couple of other people on an individual basis.

Select the smallest person in the class or group and have them assume a neutral bow stance. then instruct them to deploy a block, either an inward or outward block and lock it out. Meaning, don't put any of the movement into the block, just place it. The reason for this is that I want to demonstrate the effectiveness of the block as a barricade and its deflecting power, not as an offensive measure like I described earlier as to what Ed Parker liked to do. This is just a demonstration of blocking, not injuring, although if the person throwing the blow is allowing the radial nerve of his arm to come in contact, so be it.

Then find the largest person in the group and have them throw into the block. If the block is properly set, and so far it always has been, the person throwing the blow won't be able to penetrate it and hit the target beyond it. Usually, the little person I've selected is euphoric, to say the least, at having successfully kept themselves from being hit from the monster facing them and the big guy is a little stunned at having been successfully blocked.

It's a great demonstration because if I had let them hit into my block, they would have expected to be held out but taking someone from the group lets them know that this is no trick or any kind of subterfuge. it's genuine. The little guy or *girl* in some instances, hasn't let me down yet.

I have a favorite story that I might have told in some past Newsletter but I think it gets the point across so well, it bears repeating now that we are on the subject of blocking.

Sometime around 1963 or so i was teaching at Mr. Parker's very first West Los Angeles School and had a student in the beginner's class who was a great big guy by the name of John Walker. Now, I didn't know John very well at the time because he was relatively new at the school. I came to know him a lot better later and found out that when this particular incident happened that he had only been out of San Quentin Penitentiary for a short time,. where he had done seven years for safe-cracking with explosives on a ten-to-forty year sentence. so, Big John, as we all eventually came to know him, had been around some of the baddest of the bad for some time and had seen and been involved

in his share of get-down violence in one of California's most notorious prisons, which, once you got to know him, seemed totally out of character for him. John, for all of his size and all of his background was one of the most gentle gentlemen I've ever known. But that has little to do with this story.

On this particular evening in class I was expounding on the virtues of the Kenpo Blocks and breaking them down and explaining all of the whys and wherefores involved in the various blocks when Big John raised his hand, in what I have to say was a somewhat hesitant manner. I acknowledged him and said, "Yes John, what is it?" Well, it took him a little while and he kind of stammered for a bit before finally asking what was on his mind. That's when he dropped a bomb...he said, "Does that really work?" and he seemed a little embarrassed by the question.

I immediately spit out, "Of course it works." He replied rather timidly, "oh, okay." and as I started to continue with what I had been talking about, it suddenly hit me that this wasn't a rhetorical question. John had genuine doubts and as I thought about it I realized, in looking at the size of the man, who was probably around a hundred pounds heavier than me and almost a foot taller, that he was thinking to himself, "Bullshit, if I swung at you, I'd take your head off your shoulder, Kenpo block or not Kenpo block." and that's when I thought, I'm gonna have to prove it to him or this class isn't going to mean a thing to him, or to the other people here either.

Too bad I hadn't thought of the demonstration I described above, because it would have served the purpose beautifully at the time but I didn't have that in my bag of tricks back then, so I had to proceed to do it myself.

I said, "I have an idea that I know what you're thinking, John, so we're gonna have to find out. You are going to have to take a punch at me and I'm gonna have to block it for us to know for sure, isn't that right?"

To which John answered something like, "Oh no, I believe you." And I said, "No, no, it's too late for that now, John. Now you've got me to thinking about it, so we're gonna have to find out for sure, and this is the only way to do it."

I said, "I'm gonna get into a stance and get ready, now don't go and do something stupid like try to fake a punch and then do something else because I don't know what I'll do in that case and then someone's gonna get hurt, and I'll tell you up front, it's not gonna be me, okay?"

He understood. He said, "Okay."

I said, "Now I want you to throw a real punch, John. don't pull it or we won't know a thing. And let me tell you, number one, I'm gonna block your punch and number two if I don't it won't be your fault and number three, I've been hit in the head before and I'm still here, so don't hold back, I need the real deal, okay?" "Okay, he said.

Well, to say that John didn't hold back would be an understatement, because he moved me. I mean he moved my body physically from where I was to a couple of inches to the right. He actually skidded me along the mat, but the important thing is that the block held. I remember saying, "Do you want to do it again?" And he said, "No." I said, "Was that hard enough?" and he said, "Yes." I asked him, "Are you sure?" and he said, "Yes, I'm sure." so we went on with the class and I forgot all about it until some five or six years later when we all went out for pizza after a tournament one evening.

We were all wolfing down pizza, washing it down with beer and telling stories when Big John, who was by now one of our Black Belts said to me, "You know you really pissed me off once."

Frankly, that took me by surprise because we had over the years become really good friends and had even worked on other projects together. So naturally, I had to find out what that was all about. He asked me, "Do you remember that night down on La Cienega Boulevard when i asked you if the inward block really works?"

I had to think about it for a moment but I remembered and told him so. He said, "Well let me tell you something about that, Kiddo." (John called everyone Kiddo, I even heard him call Ed Parker Kiddo once, but only once.) He told me, 'You hit me so hard that you killed my arm, I mean my hand went completely dead. it was like a piece of cold meat on the end of my arm and I could barely work for the next week. (John was a field soundman for Channel 7 eyewitness News at the time). He said, "It took almost ten

days for the feeling to come back to the last two fingers and I was really scared that you had done some permanent damage. I remember thinking, 'that little prick didn't have to hit me that hard'.

I laughed and said, "John, I didn't hit you, you hit me, that was your own power transferring back into your own arm. It would be the same as if you went out and slammed your arm into a lamppost. The lamp post didn't attack you, you hit it."

He said, "I know that now, but I didn't know it then and I was really pissed at you."

We all had a good laugh over that. I believe it was that night that I heard the rest of the saga of Big John Walker. What a movie his life story would have made. It falls into the category of Truth being stranger than Fiction.

Big John Walker isn't with us any longer. Rest in Peace, John. We love you brother.

But back to the Kenpo blocks. Try this: put your arm into a perfectly developed inward block and then, without disrupting the angle of the forearm in relation to the upper arm, move the entire unit to the other blocking positions (outward, upward and downward) and you'll find that the arm itself remains in a perfect configuration for each block, only the location has changed.

There is a block that doesn't work, **at all!** It was very badly conceived to begin with and should never have been in the system in the first place, so we eliminated it.

The Short Outward Block isn't only useless for the purpose for which it was intended but it's actually dangerous because it gives you a false sense of security. And the sad part of it is that it is still being taught by other Kenpo Schools around the world. It still exists in Short Form One and is still being accepted by many instructors as a valid block.

Try this as an experiment some time. Have a student, and again choose the biggest you have available, and have him place his short outward block in position, then choose the smallest student you have available and instruct the smaller person to pull the arm down across the larger person's body. The arm will come down every time, or at least it has until now. I've never seen anyone who can hold the arm in position, which means it will also fail as a block from a blow coming to the head.

The remedy is to simply turn the fist over and turn the block into a standard outward block. It not only multiplies the strength of the arm, it also puts the radial nerve out of position to be struck. An idea that I'm certain Big John would agree with.





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.

Matthew Beach	Orlando, FL, USA	ORANGE BELT
Brandon Armour	Springfield, MO, USA	ORANGE BELT
Curtis Donald	Alberta, Canada	JUNIOR BLACK
James Dyer	Lompoc, CA, USA	1ST DEGREE BLACK
Shannon A. Cole	Lompoc, CA, USA	JUNIOR BLACK
Tom Lewis	Alberta, Canada	1ST DEGREE BLACK
James L. Taylor	Northport, AL, USA	2ND DEGREE BLACK
Julian Unzueta	Lompoc, CA, USA	1ST DEGREE BLACK
Jean Averette	Northport, AL, USA	1ST DEGREE BLACK
Joshua Pinney	Lompoc, CA, USA	1ST DEGREE BLACK
Luke Kramer	Pittsburg, KS, USA	YELLOW BELT
Mike Pendergrass	Pittsburg, KS, USA	GREEN BELT
Findlbarr Barry	Napa, CA, USA	PURPLE BELT
Richard Barry	Napa, CA, USA	BROWN BELT
Will Smith	Pittsburg, KS, USA	ORANGE BELT
Sidartha V. Lonngi Ryna	Mexico	BROWN BELT
Karl Kurth	Madison, WI, USA	ORANGE BELT
Rachel Spagnoulo	Bonneville, NY, USA	BROWN BELT
Omri Washington	Henderson, NV, USA	YELLOW BELT
Alexis Washington	Henderson, NV, USA	YELLOW BELT
Connor Dougherty	Henderson, NV, USA	YELLOW BELT
Dave Haas	Henderson, NV, USA	BLUE BELT
Alex Alafa	Temple, TX, USA	YELLOW BELT
Dalton Bell	Pittsburg, KS, USA	YELLOW BELT
Bailey Pendergrass	Pittsburg, KS, USA	YELLOW BELT
Brandon Kirsch	Pittsburg, KS, USA	PURPLE BELT
Anthony Thomas	Pittsburg, KS, USA	PURPLE BELT
Joseph Thompson	Bellflower, CA, USA	BROWN BELT
Rick Chavez	Bellflower, CA, USA	ORANGE BELT
Alfredo Gomez	Bellflower, CA, USA	ORANGE BELT
Ryan Lockman	Bellflower, CA, USA	ORANGE BELT
William Reeves	Bellflower, CA, USA	ORANGE BELT

Alberto DeLima	Napa, CA, USA	BROWN BELT
Chris Roman	Napa, CA, USA	GREEN BELT
Tess Francis Templin	Napa, CA, USA	PURPLE BELT
Michael Heine	Napa, CA, USA	BLUE BELT
James Tarkenton	Napa, CA, USA	BLUE BELT
Jessica Stevens	Fresno, CA, USA	PURPLE BELT
Kay Kite	Beaumont, CA, USA	ORANGE BELT
Kade Lloyd	Canada	BROWN BELT
Elizabeth McIntyre	Henderson, NV, USA	BLUE BELT
Lyle Johnston	Henderson, NV, USA	PURPLE BELT
Jose Acosta	Vallejo, CA, USA	GREEN BELT
Gustavo Acosta	Vallejo, CA, USA	BLUE BELT
Rick Cancino	Vallejo, CA, USA	BLUE BELT
Julius De Guzman	Vallejo, CA, USA	BLUE BELT
Raymond Francisco	Vallejo, CA, USA	BLUE BELT
Russell Francisco	Vallejo, CA, USA	BLUE BELT
Ryan Francisco	Vallejo, CA, USA	BLUE BELT
Eric Luke	Vallejo, CA, USA	PURPLE BELT
Jamie Luke	Vallejo, CA, USA	PURPLE BELT
Paulo Ang, Jr	Vallejo, CA, USA	ORANGE BELT
Geremiah Lago	Vallejo, CA, USA	ORANGE BELT
Joe Nicholas	Vallejo, CA, USA	ORANGE BELT
Rey Nicolas	Vallejo, CA, USA	ORANGE BELT
Darien Joseph Panday	Vallejo, CA, USA	ORANGE BELT
Nicholas Patricio	Vallejo, CA, USA	ORANGE BELT
Patrick Patricio	Vallejo, CA, USA	ORANGE BELT
Perry Sandlin	Coudersport, PA, USA	ORANGE BELT
Gerard Fridmann	Coudersport, PA, USA	ORANGE BELT
Zack Thomas	Pittsburg, KS, USA	PURPLE BELT
Gregory Johnston	Hermosa Bch, CA, USA	1ST DEGREE BLACK
Andrew Smith	Bakersfield, CA, USA	JUNIOR BLACK
Henry Smith Jr	Bakersfield, CA, USA	1ST DEGREE BLACK
Michel Todd Lubash	Napa, CA, USA	1ST DEGREE BLACK
William Ratiff	Napa, CA, USA	1ST DEGREE BLACK
Dennis Winslow	Denmark	1ST DEGREE BLACK
Kristie Wood	San Bernardino, CA, USA	ORANGE BELT
Patricia Miller	Northport, AL, USA	PURPLE BELT
Darrell Burnett	Wellborn, FL, USA	ORANGE BELT
Tyrel Leitzell	Salinas, CA, USA	ORANGE BELT
Fernando Avalos	Salinas, CA, USA	YELLOW BELT
Lance G. Hitchcock	Salinas, CA, USA	PURPLE BELT
Christian J. Serrano	Puerto Rico	BLUE BELT

Kira Brusky
Scot Baker
Lee Bunch
Jim Wimbish
Lorraine Pasamba
Brice Kunkel
Amanda Alvarez
Amber Alvarez
Renee Mawell
Lulu Eads
Joshua Leon Guerrero

Vass, NC, USA
Vass, NC, USA
Vass, NC, USA
Vass, NC, USA
San Bernardino, CA, USA
Falfurrias, TX, USA
Redondo Bch, CA, USA
Redondo Bch, CA, USA
Redondo Bch, CA, USA
Redondo Bch, CA, USA
Vallejo, CA, USA

YELLOW BELT
PURPLE BELT
PURPLE BELT
PURPLE BELT
ORANGE BELT
ORANGE BELT
PURPLE BELT
PURPLE BELT
PURPLE BELT
ORANGE BELT
4TH DEGREE BLACK

