



NEWSLETTER #54

1<sup>st</sup> QUARTER 2008

## **This Might be Your Last Newsletter**

**NO!** The IKCA and the Karate Connection are not going away, it's simply a matter of economics. We can no longer afford to send the Newsletter to all of our members, regardless of their standing with the organization. Meaning, the members who are not currently in good standing will of necessity be dropped from the Newsletter mailing list.

In the past we just let it slide and I must admit that the one area we where we have been completely remiss in our duties is in reminding our members of when their membership dues were due. And I know that most people are probably like I am in the regard, if you don't tell me I'm due, in all likelihood I'll never remember it on my own and send in my dues. I suppose that's why just about all the other services I can think of have a system of billing their customers or clients from the Gas Company to your Credit Card Company and we should have the same. And we're working on it.

One of the reasons we instituted the Lifetime Membership was to be able to eliminate the necessity of contacting our members and bugging them for dues, and it has worked out very well, as far as it went. But not everyone became a Lifetime Member, so for many we're back to the reminder hassle. And until we do come up with a system of reminding you when your dues are due, might I respectfully suggest that you take a look at your IKCA Membership card, which you probably carry in your wallet and see what the expiration date is.

If you have gone way over the due date don't worry about it, we won't charge you for the time that has lapsed between then and now. After all, we know it was our fault, not

yours. So, if you wish to have your membership reinstated, contact us, and we will reinstate you for a year from the date we receive it - OR - if you prefer, you can become a Lifetime Member as of now, and never have to worry about it again.

The fees for renewal or reinstatement are: Twenty-five Dollars for an Individual - Seventy-five Dollars for School Membership - One Hundred and Twenty-five Dollars for individual Lifetime Membership. Schools are not eligible for Lifetime Membership.

Maybe someday in the future, when everyone has a computer and is on-line, the way everyone has a telephone these days (I can remember when not everyone had a phone.), we can just put the Newsletter on our website and eliminate the Postal Service altogether. But for now, we still need snail mail, which is becoming more and more expensive as the years roll by, as is the cost of paper and printing.



# **KENPO IN THE CAROLINAS**



***Saturday, April 19, 2008***

***Raleigh, North Carolina***



Preparations have begun for the next Kenpo in the Carolinas!

We've got a great lineup of instructors committed to making this the best KITC yet!

Scheduled instructors and subjects include:

**Grandmaster Vic LeRoux, Co-founder of the IKCA**

The art of punching: Beyond Techniques

**Master Robert Temple, Chief Training Instructor of the BKF**

Four Levels of Warrior Conditioning

**Mr. Larry Lauer, Head Instructor, Lauer's Kenpo Karate**

Maximizing Power in Techniques

**Mr. Dan Maher, Grappling and Ground fighting Expert**

Using Your Kenpo on the Ground

**Mr. Bill Parsons, Head Instructor, Triangle Kenpo Institute**

In the Zone: Manipulating Height, Width & Depth

# NOW...

## On To Matters Concerning Kenpo

Okay, now that we've got the business part of the Newsletter out of the way, let's talk some Kenpo.

Over the years, I've observed that I personally have learned things from my students that I could never have gotten from the Instructors I had early on. From my instructors I learned things like the basics of the Art and how to apply them in different situations from freestyle fighting to street fighting. As well as learning anatomy and the most vulnerable locations on the body and weapons with which to do the most damage in the least amount of time. I learned how to block an attack, how to misdirect an attack, how to maneuver into the most advantageous positions, how to position and juxtapose myself in relation to my opponent in order to minimize my vulnerability, how to stop an attack before it begins, how to fake in one direction in order to attack in another and how to distance myself for maximum safety or to put myself in a more advantageous position to launch a successful attack. This naturally is only a partial list of the many things I acquired from my Instructors concerning defensive tactics.

However, along with the defensive tactical aspects, I was also taught how to maximize the strikes I would be delivering by learning and practicing "The Elements of Power" and the "Principles of Striking", such as Rotational Force through Stance Change, the use of Torque, of Back-up Mass and Mass In Motion as well as Marriage of Gravity. In addition, I was taught how to utilize practically every portion of my body as a weapon, from the various parts of my head to the heels of my feet and everything in between, and the proper configuration of the weapons themselves.

That's a lot to be sure, especially when you add to that the flow of motion that comes from learning and practicing the techniques that Kenpo is famous for.

So, what's left? What could a student teach me that my Instructors hadn't? First of all; how to teach. My Instructors spend no time at all teaching any of us how to teach,

probably because they themselves were never taught any interconnected, organized teaching methods, plus they couldn't possibly know who among us would go on to teach in the future, so why bother?

One of my most valuable lessons in teaching came from a student after I had already been teaching for some time. When we learned the basics we were taught from a "Riding Horse Stance" which is simply a straightforward position that looks as though you are indeed astride a horse, with your legs bowed and bent. WE were taught to cock our fists on the hipbone. From there we were taught the Inward, Short-Outward, Extended-Outward, Upward and Downward Blocks along with the straight, fully rotated, torque punch sometimes referred to as a Reverse Punch.

From the stance we were also taught how to cock, deliver, re-cock and plant the Snapping Front Kick, also referred to as a Ball Kick plus the Knife-edge Kick. Back in the early days we in Kenpo didn't have much of a back kick at all, it was a pathetic thing and it got greatly improved after the first tournament attended where there were some Korean practitioners competing, but that's another story for another time. Let's just say that our spinning back kick is as good as any in the world today, even though it didn't start out that way.

But, the Riding Horse Stance was the way we were taught the basic strikes, blocks and kicks in those days. And all of the basics mentioned above were executed in a very mechanical manner and done to a verbal command given by the Instructor, one element at a time. Unfortunately no one at that time had ever heard the term, "From the point of origin." That came along much later.

So, because that's the way we were taught, that's the way we in turn taught the basics to our students. For me, that lasted up until the time when I was teaching a student who had progressed to the point where the Neutral Bow was to be introduced. Well, that's where everything went to hell in a basket. This particular student had a problem with the Neutral Bow right from the get-go because he just couldn't get the "Toe-heel-alignment" concept. His feet would always end up absolutely in-line, which meant his balance and stability were nonexistent. But that was only the tip of the iceberg. It was the hands that kept giving him an even bigger problem. He kept cocking his punching hand on his hip,

which was absolutely not lined up with the targets and much too far away to be effective. I went over and over all of the reasons for the punching hand to be in this new position, but he was so much in the habit of placing it on his hip that my words didn't seem to have any meaning and neither did any physical demonstration I could come up with. Even when I physically moved his hand from one position to the other, when he tried to assume the Neutral Bow on his own, his punching hand would wind up back on his hip. It was very frustrating for both of us.

When he failed to be able to make the transition after numerous attempts he became really annoyed and irritated. Then he spit out a question I had never heard before. he said, "If my hand is supposed to be here, why didn't you teach it to me that way in the first place?"

Gotta tell ya, that one hit me like a fist in the face, and of course it made me think. If the hand is going to be there from now on, why did I teach him to cock it on his hip? You're way ahead of me aren't you? Good question with a simple answer. I taught it that way **because that's the way it was taught to me**. But it also occurred to me that everyone else I had taught that way seemed to get it eventually, so what's the big deal? So, this guy didn't get it right away, so what? Well, the answer to that one is easy too, and word "eventually" became the operative word. Sure, my other students had gotten it but as I thought about it, I remembered that many other students also had a tough time making the transition. So, if people are becoming confused and having a hard time with something, what should we do about it? Change it! Remedy it! Get rid of it! Dump it! Why not? It makes all the sense in the world. If you start out teaching everything from the Neutral Bow from the get-go, people won't ever need to make what might be a difficult transition, or any transition at all. Easy, right? Actually, yes it is. These days, with the Karate Connection, the only thing the Riding Horse Stance is used for is the meditation period at the beginning and end of the class and it's been that way ever since that student hit me with that question. Thank you, whoever you are.

I made that change without ever even discussing it with anyone, not Mr. Parker or anyone else. I just started the next student off by teaching him the Neutral Bow right off the bat and going on from there. Never looked back and never had that problem since.

## SIMPLE BUT IMPORTANT

Something else that a student taught me was how to make a fist. Don't laugh, that's right, how to make a fist.

I always thought I knew how to make a fist, after all I had been making one since birth. Think about it. Even infants in the cradle ball their hands up into what we generally refer to as a fist without even knowing they're doing it. We've all done it, so what's with having to learn it all over again? Simple, there's a better way of doing it, especially if you intend to use it as a weapon.

There is a natural weak point concerning the first in relation to the arm, and it's the wrist. If you hit something hard enough and your wrist isn't rigid enough, it might bend and the force of the arm continuing its forward momentum could cause serious injury to the wrist. But by capping off the fist with the thumb, it causes the ligaments involved to contract and tighten, thereby strengthening the wrist and making it much less vulnerable to injury.

One evening I was walking through the dojo on my way to getting changed for the class when I noticed John, the Brown Belt who had studied elsewhere, punching our heavy bag. I had observed him making the fist with the thumb capping it off in the past and had meant to ask him why he made it in such a manner but had never gotten around to it until that moment. So I stopped and asked. he simply said that it strengthened the wrist. No explanation, no reason, just that it strengthened the wrist. Naturally, I had to try it for myself so I kicked off my shoes and went to the heavy bag and hit it a couple of times with my regular fist and then a couple of times with the fist capped off. Well, that did it, I could feel the difference immediately and it only took me the rest of that evening and part of the next class to make the transition and ever since that time I've used the capped fist.

If you'd like to feel the difference for yourself try this: Make a regular fist and have a friend try to bend your wrist and resist him as much as possible, then try it with the capped fist. You'll feel the difference and so will the person trying to bend your wrist. he'll try a lot harder and get a lot less bend when you cap it off. Is it an absolute remedy

for avoiding injury? Probably not, but it will definitely increase the odds in your favor. Thanks to John Henderson for that one.

## WANT GREATER SPEED?

You know, there are basically three levels of speed: The level you are naturally born with, which is largely due to genetics, and we can't do anything about that, but then there's the level you can achieve through instruction and a final level that you achieve once you've diligently practiced what that instruction has taught you, and those last two are the ones we can do something about.

One of our greatest needs for speed is the ability to move in on an opponent or move away from him as quickly as you personally can achieve it. If you can't cover the ground on the attack quickly enough, your opponent simply won't be there when you get there, and if you can't evade an attack quickly enough you'll get nailed. I know that there's a lot more to it than that but that's the essence of it.

One of the fastest men I have ever known is one of my earlier students, a man by the name of Steve Sanders who later changed his name to Steve Mohammad. His punching and kicking speed was clearly a notch above just about everyone else but it was his maneuverability that was so very extraordinary. He started out fast and then got even faster until he became a blur of motion. I always liked to say of Steve that he could be gone before quick could get ready. Another way that I like describing his speed is that he was so fast his shadow had trouble keeping up with him. Now, that's fast!

All of my little attempts of humor aside, Steve really was quicker than any of the rest of us and for the longest time I attributed it to genetics, he was just born that way. But then one evening I noticed something I had never seen in him before. he did something that none of the rest of us did, he altered the Neutral Bow Stance that I had taught him to better accommodate his physical structure and his character traits and he did it in the most simplistic way you can imagine, he lifted the heel of his rear foot and dropped his knee slightly forward, thereby loading his rear leg and making it much more prepared to push off going forward or step off going to the rear. it's such a small adjustment that I missed it for quite a while and when I finally asked him about it, he actually didn't seem



to know what I was talking about. I asked him, how long had he been lifting his rear heel off the floor and he said, "I do?" In discussing it we both discovered that it was something he had obviously done unconsciously, it just felt better to him so he did it.

These days I teach the Neutral Bow in both configurations, the traditional, with the heel down and knee forced slightly out, and the less traditional, with the heel up and the knee dropped somewhat. I make it an option. Try it and see how you like it. Chances are if you've been doing the traditional Neutral Bow for some time you'll need to work at it in order to achieve it. If you start with a choice, and choose the heel up, naturally it will become your stance and you'll never need to think about it again.

I personally still need to concentrate on it somewhat in order to slip into it but when I do, I find that my maneuvering speed increases by several percentage points. I love it and wish I had been given the choice at the beginning, at a time when I could have made it a more natural stance rather than having to make a conscious effort to achieve it.

## THE OTHER FIFTY-FIVE

Now here's one that should have occurred to us twenty or so years ago. Or in my case forty or so years ago. Wow, are we slow or what? This is really embarrassing. how could we have missed it for so long? Actually, we began talking about it some time back but it hasn't been until more recently that we've taken it seriously and put thought to action.

There are fifty-five techniques in the Karate Connection syllabus. Why fifty-five? Because, any fewer and we wouldn't have been able to include all of the concepts and principles of Kenpo, which when we had arrived at fifty-five we found that we had done.

To have included any more would have been just for the sake of having more which would have led to the kind of redundancy that was driving us crazy and forced us to get away from the old system in the first place.

Once again, our students came through for us. They began showing us our own techniques done "On The Other Side". How simple is that? Now the Karate Connection's fifty-five techniques have suddenly and magically become one-hundred-

and-ten techniques, but without having to learn anything additional. That's the best idea I've heard of since I grasped the theory of Compounded Interest.

Now why do you suppose we never thought to do even one of the techniques we already knew on the other side? No one, ever. You got it-- because it was never even suggested that we do a technique on the other side under the old system. Never! So why would we have thought of it? If we needed another technique, or even if we didn't, Ed Parker would create one for us. It never even dawned on us to take some of our favorite techniques and work them on the other side. Thank heaven for our students because it makes all the sense in the world.

Now, we suggest to all instructors that they teach each technique in succession on both sides right from the get-go. It isn't mandatory but again, it makes all the sense in the world. If you start by teaching a technique on both sides there will never be a right or the other side some of us now refer to it. The students will naturally just fall right into it. Who knows they might even like it better on what we call the other side.

Kenpo has always favored the right-handed person, so if a student is a lefty, he or she is just naturally going to favor their dominant side. John Barnett, one of our Certified Instructors, is just such a person and whenever we did go to the other side John just naturally stood out from the crowd with his ability to make the switch. Take for instance Fists Of Fury. It's done with the right hand executing the inward block and three of the strikes. And the first time you try it on the other side doing the block and those three strikes with the left hand it feels really odd. Well not for John. For John it felt really great to be able to use his left hand more than his right. As far as I'm concerned, the more I practice it on the left side for a left roundhouse attack the more comfortable I become with it and if I do it more on that side in an evening I can actually forget which side is which. It starts to feel the same for me, and that's how it should be. Not all the techniques are that easily adaptable but with enough practice they could be.

I just remembered a funny one. Years ago, and I mean a whole lot of years ago, when Tom Bleecker was the daytime manager of the studio that Mr. Parker and I owned in partnership on Crenshaw Blvd in Los Angeles, we had a student named John Walker, who later became a Black Belt himself. But while John, Big John we called him for

obvious reasons, was still a White belt and Tom Bleecker at that time was a Brown Belt, Big John wanted to learn Form Three to get ahead of the learning curve with the class he was in, so he booked a number of private lessons with Tom specifically to learn that form. Here's the funny part - Tom taught it to him on the other side, and of course never told him that he was learning it opposite of the way it was to be done.

Well, Big John worked hard to learn that form and when he had it down he performed it for another instructor and when he finished, the other instructor told him that he had done it very well but asked him how come he did it on the other side. he had never seen it done on the other side and he thought it was rather unique, but why? Needless to say that after the confusion was cleared up, Big John was a little irritated with Tom and he confronted him. John told me that Tom only laughed and said, "What are you so pissed about John, I taught you the Form and now you know it, all you have to do is transfer it over to the other side." Big John got over it and in time may even have found a little humor in it. At any rate, he and Tom remained friends until John passed away a few years ago. I asked John once if learning it on the wrong side had presented any problems for him and he said that it didn't. That should have given me a clue right there, but it got past me.

We've been working all of the techniques and the Master Form on the other side here at the Monday night class for the past few months and personally I'm getting a big kick out of it and it really helps when we're doing the semi-circle drill. What a pleasure it is to have your favorite techniques at your command for an attack with the opposite hand or foot especially with only a little practice and without the hassle of having to learn anything new. In fact, after a while when you've had enough practice and then work them into a multiple attack scenario, they begin coming so naturally it starts to seem like you're doing them on the side you learned them on in the first place. how I love this system, talk about depth, no one yet knows just how deep it really goes. I just love seeing the layers being peeled away, regardless of who's doing the peeling.

### **...AND THEN THERE'S BONZAI RUN**

When I was teaching for Mr. Parker at his Santa Monica Studio in the mid-seventies, a student arrived by the name of George Waite who had a Shotokan background, and

one of his favorite attacks was a running-skipping-in opposite hand and knee-in-lead punching combination that was really difficult to defend against and he kicked some serious butt using it. So, one night I simply asked him to break the moves down for the class and he graciously accepted the invitation to share that technique with the group even though he knew it would eradicate his advantage in the future.

Once our guys had it and used it on each other, it became just another combination that everyone not only learned how to use, but they learned how to defend against when it was attempted against them.

It never had a name at the Ed Parker Studio but when we included it in the Karate Connection syllabus and we decided to name the techniques, someone came up with what the majority considered the perfect name for that attacking combination and it became **The Bonzai Run**. So, once again it was a student who came through with a brilliant addition to our system. Thanks George!

## **DOUBLE YOUR PLEASURE DOUBLE YOUR FUN**

I think the doubling of the use of the techniques is especially wise when it comes to those against grabbing and locking techniques. Who in their right mind would think that a Head Lock or Hammer Lock would be applied exclusively on your left side? Ain't reasonable is it? Then why is it that we were never taught one for the other side and never practiced the one we knew for the opposite side, until recently? I can only assume that they thinking was, that if you needed it on the right side it would just naturally come to you, but I don't ever remember anyone specifically asking about it. Let me tell you something about a move or a technique you never practiced just coming to you naturally. Never gonna happen! When we finally did start practicing Clashing Hammers and Captured Wing applied to the other sides, the lower belts froze up for the first few times especially when it came to running the line when it could have been any grab or hold from the rear. It surprised them, it threw them, it kind of shocked them. In time it comes just as naturally as the original side but at first, without practicing it, it doesn't come easily at all and it certainly doesn't come naturally just because you know it on the other side. But how come all those years went by without anyone questioning why we weren't doing any of these techniques on the other side?

## QUESTIONS DISCOURAGED

Here's a possible answer. In the old days, some refer to them *as the good old days* of which I'm not so sure; if someone asked a question during a class, the Old Man had a habit of *demonstrating* the answer and more times than not the person asking the question walked away from the demonstration in a great deal of pain, which tends to make asking future questions a lot less likely. Oftentimes during a class, in the later years, when some newcomer to class would foolishly come forth questioning the validity of a technique or part of a technique, you could see the *old timers* in the class give one another that side glance, that sly little grin that said, "I can't believe anyone would ask him that". At which point Mr. Parker would repeat the question for the benefit of the class and then demonstrate the answer on the person who posed the question. Big mistake; one that very few students would make a second time. Which is a shame because how you are gonna learn if you can't even ask questions?

We love questions. I'm forever telling students that if there's anything that they don't understand to please question it and we'll straighten it out for them. Not straighten *them* out, horizontally. Although I also remember Ed Parker saying on many an occasion that to hear is to disbelieve, to see is to be deceived, and feeling is believing. So he's give them the opportunity to *feel* what he was talking about. That does have certain logic now that I think of it, and I've seen it work innumerable times, the only problem is that it seriously discourages further exploration.

## CRENSHAW HIGH-FIVE

Back in the days before Ed Parker named the techniques, some had already acquired nicknames on their own. I think everyone's favorite earned the name The Five-count which later became Five Swords in the Parker American Kenpo System. In the Karate Connection, with various modifications we used the principles involved in two separate techniques. They became Fists of Fury and the Crenshaw High-five.

In reality, we already had the Crenshaw High-five before the creation of the entire Karate Connection system. It came to us, once again, through one of our students at the time. It was on Crenshaw Boulevard in South Los Angeles that a man by the name

of Carl Schalyo came to me one night and said, "Chuck, I really like to keep all of the blows from the Five-Count on the head, because if you kill the head the body dies. Would that be okay?"

I asked him to demonstrate what he was talking about and he did. Looked good to me, so we just added it as a modification to what we already had and made it optional.

I call it "Thinking Kenpo" and I love it. So, keep on Thinking Kenpo because we can't think of everything. Fortunately, our people have been thinking Kenpo on our behalf for the past several decades.

## SPEAKING OF DECADES

As of last month, I'm officially working on my fiftieth year in this thing of ours. I know a lot of people are already claiming to have fifty years in the art, and have been for a while, but I remember when they came in as beginners, so how can that be? Tell you how. When the years pile up on us people have a tendency to begin rounding up the numbers. Like when you're hitting your late fifties you begin telling people you're kicking sixty and the same for the late sixties and so forth. hell, people say I'm kicking eighty now and I'm not even seventy-seven yet, and that's how it goes, but when it comes to Kenpo I'm very specific and it won't be fifty years until next February, of course by that time some of those people out there will be rounding it off at sixty. Must be hell to get old, I'll let you know when I get there.



# Here We Go Again

## Long Beach



## August 9, 2008

It's that time again, time for the IKCA Long Beach Seminar. And if you don't make it this year, shame on you. You're passing up one of the most exciting and informative events you could ever hope to attend if you are a true Martial Artist.

This is our Tenth Annual Seminar. We've really got it down now, and it is FANTASTIC. If it wasn't, we wouldn't still be doing it. Vice and I aren't lacking for places to direct our energies these days and this is at the top of our list annually.

It's taken all of our years in the Art to acquire the many contacts and develop the relationships it requires to put something like this together, and we have been really fortunate to have had the opportunity to do so and the time with which to do it. We have been blessed to have been able to meet and know the caliber of people we are fortunate enough to call our friends in the art, Martial Artists who are willing to give of themselves and their talent and share their knowledge so freely and openly with their fellow IKCA brothers and sisters. This makes you as fortunate as we have been.

The itinerary hasn't been completely confirmed as yet but many of your favorite instructors will be making repeat appearances by popular demand with a well-rounded selection of topics. We'll be giving you a complete rundown of the instructors and the subject matter, each will be presenting in the next issue of the IKCA Newsletter.

The format we've used for the past two years has turned out to be the one that we will once again follow for this year. That's where we segregate the Under-belts, meaning White Belt up to Brown Belt and cover only the IKCA material with them.

This has proved to be the most practical method we've found yet. It allows the Black belts to be with their own without having to cater to people who have yet to acquire the full stand-up fighting concept and it gives the Under-belts the opportunity to get a huge leg up on their next belt level which they could never have gotten without this sort of a training day.

As far as the Brown belts are concerned, they will be given the option of either staying with the Under-belts so they may get what they might need to better equip themselves for their Black Belt test or they may join in with the Black Belts if they feel confident about their upcoming test. Or, there is a third option for them. They may take half the day with the Under-belts and the other half with the Black Belts. As you can see, we aim to please.

So, make your reservations early and try to be there Friday evening for our usual IKCA Mixer. It's a lot more social than it is a workout but it has always turned out to be whatever you want it to be in that regard. There are always those who want to sweat the evening away with enough of other like-minded people to make that possible, and as for the rest of us, we really enjoy watching.







# 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.**

Wayne Wrath	Las Vegas, NV, USA	<b>1ST DEGREE BLACK</b>
Cynthia Woodburn	Pittsburg, KS, USA	<b>1ST DEGREE BLACK</b>
Bill Ambrose	Long Beach, CA, USA	<b>1ST DEGREE BLACK</b>
Ken Lewis	Coudersport, PA , USA	<b>6TH DEGREE BLACK</b>
Rebecca Gamboa	Beaumont, CA, USA	<b>ORANGE BELT</b>
Joe Moore	Henderson, NV, USA	<b>PURPLE BELT</b>
Olmri Washington	Henderson, NV, USA	<b>ORANGE BELT</b>
Kealan O'Toole	Henderson, NV, USA	<b>YELLOW BELT</b>
Kylie Dean	Henderson, NV, USA	<b>YELLOW BELT</b>
Nick Coats	Henderson, NV, USA	<b>YELLOW BELT</b>
Lyle Johnston	Henderson, NV, USA	<b>BLUE BELT</b>
Joe Jackson	Northport, AL, USA	<b>ORANGE BELT</b>
Ray C. Albrechsten	Creston, IA, USA	<b>ORANGE BELT</b>
Niclas C. Farup	Denmark	<b>PURPLE BELT</b>
Andrew Woodburn	Pittsburg, KS, USA	<b>BROWN BELT</b>
Will Smith	Pittsburg, KS, USA	<b>PURPLE BELT</b>
Isaiah Miles	Pittsburg, KS, USA	<b>GREEN BELT</b>
David Cunningham	Northport, AL, USA	<b>PURPLE BELT</b>
Tyrik Cogdell	New York, NY, USA	<b>PURPLE BELT</b>
James I. Barnes IV	Uniontown, PA, USA	<b>PURPLE BELT</b>
Joseph Pestaner	Germantown, MD, USA	<b>BLUE BELT</b>
Joshua Pestaner	Germantown, MD, USA	<b>BLUE BELT</b>
Evangelina Morales	Bellflower, CA, USA	<b>PURPLE BELT</b>
Luis Lopez	Bellflower, CA, USA	<b>PURPLE BELT</b>
David Jenkins	Bellflower, CA, USA	<b>ORANGE BELT</b>
Gabriel Porcho	Bellflower, CA, USA	<b>ORANGE BELT</b>
Crystal Ortega	Salinas, CA, USA	<b>YELLOW BELT</b>
Julie Harrell	Salinas, CA, USA	<b>YELLOW BELT</b>
Andrew Croniser	Woodgate, NY, USA	<b>3RD DEGREE BLACK</b>
Jeffrey Capili	Henderson, NV, USA	<b>BLUE BELT</b>
Joshua Capili	Henderson, NV, USA	<b>BLUE BELT</b>
Kristen Bruno	Henderson, NV, USA	<b>ORANGE BELT</b>

Nick Bruno  
Marc Moody  
Casey Chupinski

Henderson, NV, USA  
Napa, CA, USA  
Napa, CA, USA

ORANGE BELT  
ORANGE BELT  
ORANGE BELT

