



NEWSLETTER #56

3rd QUARTER 2008

An Open Invitation from Vic LeROUX

If you have been a member of the IKCA for any length of time and have been getting the Newsletters you have to know by now that they are written by Chuck Sullivan. He's the writer and I'm the talker. If you phone the IKCA you get me, when you read the IKCA Newsletter you get Mr. Sullivan. We both try to stick with what were best at and it's been working for us since 1981 when the Karate Connection was first created.

Anyway, Mr. Sullivan has granted me permission to write this invitation because I convinced him that enough of his friends wanted me to, but you can be sure that he'll be the first one to read it and correct it. Somebody has to because this just isn't my thing, but here goes.

At the Seminar this past August 9th in Long Beach while Chuck was giving the Under Belts a little Kenpo history and the IKCA's involvement in it he said something that was also heard by some of the Black B that were present at the time. Later that day they came to me and asked me what I thought we should do about it.

What Chuck mentioned was that he started with Mr. Parker back in February of nineteen fifty-nine, which means that his coming February he will have been in Kenpo for fifty years. Let's just say that something like this shouldn't go without doing something about it, and a gang of our people has asked me since the Seminar what we are going to do about it. Let's face it; he is the first to hit that mark. Even Mr. Parker couldn't claim fifty years, through no fault of his own. There have been some people who have already claimed fifty years in Kenpo but like Chuck says, "I remember them

as white belts when I was teaching up in Pasadena, so I think they must have got their dates a little screwed-up."

So, what are we going to do about a fiftieth anniversary? How about having a party?

I ran it by Chuck and he said, if that's what our people want he's up for some sort of gathering. He said that looking back on the parties we had for our tenth degrees they were a blast and we should probably do something like that whenever we can and for whatever reason, and this seems like as good a reason as any. The Seminar is always a great time but it's only once a year so, why not? And none of us is getting any younger so what the heck.

Now, that leads up to what to do and how to do it. The only thing we can think of that makes any sense is to look for a place where there's not only enough room for all of us but where they can supply the food too. We might even want a DJ so there can be some dancing and partying after dinner. So we are going to scout the area for such a place but I wanted to let you know in plenty of time so it wouldn't be a last minute thing for anyone.

When I told Chuck that I've already heard from a lot of people who want to come he said he thought it might be a good idea if we had a DAY OF KENPO too, because if any amount of Karate Connection people are in the same place at the same time it would be a shame to let an opportunity like that go by without taking advantage of it. So, we're also looking for a place where we can hold that kind of a gathering. **A DAY OF KENPO** and a location for a **NIGHT OF PARTYING**, you can't beat that.

The bottom line for right now is that it's in the planning stage and that it's going to be sometime in February of 2009. We'll be letting you know which weekend in the next Newsletter, which will still give you plenty of time to make your plans to be here.

The party will need to be a **Paid In Advance** thing because the folks supplying the food will need to know exactly how many people they will be catering to, so if you plan to come you also need to know how many will be in your party because nobody can just show up and pay at the door, it won't work that way. As far as the **DAY OF KENPO** is concerned, that will be free of charge. We don't plan to have scheduled events like we

do at the Seminar, it'll just be catch-as-catch-can and with the people we have in our organization it'll be great. As far as the party is concerned, they'll let us know the exact charge per person for dinner and we'll pass that on to you. We'll try to find someplace with a bar so you can buy a drink if you want to.

If you need more information give me a call and I'll give you the latest scoop.

Now I'll turn you over to Mr. Sullivan for the rest of the Newsletter, and thank God I don't have to write any more.

Thank you Vic, I couldn't have said it any better myself.

At this time Vic and I would like to thank everyone who attended the 10th Annual IKCA Long Beach Seminar. Everyone agreed that it was by far the best one we've ever had. The camaraderie was fantastic from the opening ceremony with the kicking-in for recent promotions to the Passing Of The Pain which is always a get-off for everyone, and to my knowledge the Karate Connection is still the only organization to end its functions that way, and what a way to go out.

We would also like to extend a special thanks to all of the instructors who gave so freely of themselves and their knowledge. If it wasn't for them there would be no Seminar.

Actually, this year there was more teaching talent than we have room or time for and on occasion an impromptu group would simply develop out of thin air in a hallway or the lobby of the hotel or some other unlikely place because someone started showing a couple of people something of interest and as others witnessed what was going on it grew into its own class of sorts. Isn't it fantastic that we have such a roster of talent?



A Gun in the House

I'm always looking for interesting things to put in the Newsletter and I got an email from a friend that I think you'll enjoy, I did.

I'm not a gun lover or collector but I've got a couple and wouldn't hesitate to use them if the situation were to demand it. But this is more than about just guns, or having, or using them, it's about philosophy of fighting and surviving and I think it pretty well says what every Kenpoist feels. Try some of these quotes on for size and see how they fit with your philosophies.

"The purpose of fighting is to win. There is no possible victory in defense".

"The sword is more important than the shield, and skill is more important than either.
The final weapon is the brain. All else is supplemental."

From **John Steinbeck**:

"Don't pick a fight with an old man. If he is too old to fight, he'll just kill you."

"If you find yourself in a fair fight, your tactics suck."

"I carry a gun cause a cop is too heavy."

"When seconds count, the cops are still minutes away."

"A reporter did a human-interest piece on the Texas Rangers. The reporter recognized the Colt Model 1911 the Ranger was carrying and asked him "Why do you carry a 45?"

The Ranger responded, "Because they don't make a 46."

"An armed man will kill an unarmed man with monotonous regularity."

"The old sheriff was attending an awards dinner when a lady commented on his wearing his sidearm." Sheriff, I see you have your pistol. Are you expecting trouble?" "No Ma'am.

If I was expecting trouble, I would have brought my rifle."

"Beware the man who only has one gun. HE PROBABLY KNOWS HOW TO USE IT!"

But wait, there's more!

I was once asked by a lady visiting if I had a gun in the house. I said I did. She said "Well I certainly hope it isn't loaded!" To which I said, of course it is loaded, it can't work without bullets!" She then asked, "Are you that afraid of someone evil coming into your house?" My reply was, "No, not at all. I am not afraid of the house catching fire either, but I have fire extinguishers around, and they are all loaded too." To which I'll add, having a gun in the house that isn't loaded is like having a car in the garage without gas in the tank.

George Bernard Shaw:

"I learned long ago, never to wrestle with a pig, you get dirty:

and besides, the pig likes it."

One of my personal favorite quotes was from **Bruce Lee**. I knew him and appreciated what he had to say about fighting. One of the things I like best was:

"A fight is not won by one punch or kick. Either learn to endure or hire a bodyguard."

Napoleon Bonaparte:

"The battlefield is a scene of constant chaos.

The winner will be the one who controls that chaos, both his own and the enemies."

Ed Parker said on many occasions:

"I'd rather have ten techniques that I can fight with than a hundred that fight me."

He also said, on only one occasion that I was present for, when someone asked him to define Kenpo, he said:

"Kenpo is Organized, Scientific Dirty Fighting."

As to my own feelings, I'd like to add a couple more personal observations:

Chuck Sullivan:

"He who strikes first, in all likelihood, will also strike last."

My feelings are: Kenpo gives us so many advantages it removes all fairness from the fight.

“If we wanted a fair fight we wouldn't be studying Kenpo in the first place.”

When I first began studying Kenpo if a guy was to get into a bar-fight and kick his opponent in the groin, he would more than likely have incurred the wrath of everyone watching, for being a "dirty fighter". Today, the onlookers would probably recognize and appreciate the tactic as a martial arts maneuver and say, "Oh yeah...nice kick".

“Times change - Attitudes change - People don't - Be Prepared!”



Interview in Masters Magazine



If you have had a tough time finding the September 2008 issue of the **Masters Magazine** that featured the printed interview and the DVD that we talked about in the last IKCA Newsletter we have a few left from the Seminar. The price is the regular street price of \$7.99 plus \$3.50 for shipping and handling. They don't have a huge circulation so these will probably become collector's items in time.

MIND FOGGING

I have always had an interest in film and film making even back to the early days of the art when I suggested to Ed Parker that we make Instructional Films to show him doing Kenpo, if for no other reason than to show people, who had never been exposed to it, how it looks in action.

Mr. Parker had written two books on the subject of Kenpo by that time and while I thought they were excellent in both content and structure, and much could be learned from them, they lacked the one essential that I thought was paramount in any action oriented endeavor, action itself. Kenpo is action and with only still photos those books lacked the very element that makes Kenpo work, ACTION!

So around 1962 the first attempt at training films was born, and I say "attempt" because that's about all it was, a good try. Unfortunately those films lacked the other element necessary to convey the full message, which is sound and the ability to verbally communicate. Oh, they showed him move all right and to that extent they were a great success. They got a lot of people involved in the art because of the dynamics he was able to demonstrate on those films, people who would never have gotten into the art otherwise. But really teach? I don't think so. Although, I do remember, now that I think about it, there was a time when the Old Man called me up one afternoon to tell me that he had just had a visit from a couple of guys from the East Coast who had learned our Black Belt Set from those films and they wanted him to see it and correct it if it needed it.

Mr. Parker told me that with the exception of a few minor adjustments they had indeed learned that form. To say that I was pleased would be an understatement but those guys were already martial artists who knew the basics and all of the necessary elements to be able to learn something like The Black Belt Set, they weren't beginning, novice students trying to learn an entire art from those eight millimeter silent films. So, in a way those films worked as intended but in a very limited way.

Around the mid sixties a format called Super 8 Millimeter came along and with it sound. They were putting a magnetic sound track on the 8mm film and you could record on it at the same time you shot your film footage. It was a huge leap forward and was just beginning to make in-roads into the sixteen-millimeter market because it was just a fraction of the cost.

Sixteen-millimeter film with sound had been around for quite some time and had become very sophisticated but it was really a professional medium that was very expensive, much too expensive for the average person to engage in as a hobby. If you weren't making money with it you wouldn't be doing it for long. The equipment costs were staggering and then the film processing and editing equipment was out of the average person's price range, so that was that, but then video came along.

Video changed everything. For one thing it killed the entire up-and-coming Super-Eight market, which was a shame because it was just beginning to make progress and become popular, which would no doubt have allowed the manufacturers to advance the medium even further had there been a demand for it but the market dried up quickly because video offered picture and sound at once, and easily because it was all together.

Unfortunately the early consumer video and even the more advanced consumer video as the first several years went by wasn't even close to what Super-Eight- Millimeter film with sound was capable of. The first commercial home video set-up was manufactured by Sony and it consisted of a walnut cabinet with a nine inch pop-up monitor and a built-in reel-to-reel video tape deck, no cassettes yet. It was named the CV2000 and when I heard of one that was for sale I prevailed upon my partner Ed Parker that we should buy it and get a jump on the video market, not knowing that it would be years before there even was the twinkling of a video market. The video market developed very slowly until it suddenly rocketed with the availability of feature length movies for rent and a single video format, which by that time was VHS. Sony tried but failed with its Betamax.

The seventies and the eighties were the trial and error days of consumer video. As I said our first video outfit was reel-to-reel and the reels of video tape were only one hour long and went whizzing through the recording heads at a speed of fifteen inches per

second, which is really fast. So here you had this huge reel of tape that only held an hour of video with sound, in really grainy black and white, with no fast-forward or reverse scan. All you had was a very unreliable mechanical footage counter to let you know where in the tape you might or might not be. And the cost of a reel of tape was a whopping hundred dollars, in nineteen sixties dollars, a hefty sum to say the least. That's why we couldn't keep any of the footage we thought might be worth saving for posterity. We had to re-record over the tape in order to make it financially feasible.

We shot a lot of footage that I would love to have today but that wouldn't have been possible, not only because of the cost of the tape but as technology in video advanced so did the hardware.

So, even if we had saved some of those tapes today we wouldn't be able to view them today because there are no longer any reel-to-reel tape recorders around and even if there were those old machines were so unstable they told you when you purchased one that a tape recorded on your machine might not even play on another machine of the same make and model. Ain't progress wonderful? Now everything plays on anything.

Another problem we had in those days was the fact that every time you stopped the recorder you had a tremendous amount picture and sound break-up, unlike today where with even with the least expensive video camera, you get a clean cut every time the camera is paused or even turned off and then back on, so trying to get any kind of a sequence with continuity back then was impossible unless it was a single continuous shot of which there are very few. Back in those days people had to endure the breakup and that's all there was to it, and offering anything like that commercially would have been impossible. but even with those limitations we had a ball with that outfit. We did some outrageous things, some of which I can't even talk about here, so use your imagination.

This was at a time when people didn't even know what video was. There were times we would shoot something, with our camera that looked a lot like a studio camera because of its size, it was a monster, and the people we were shooting would ask, "So when can we see it? And I'd say, "Just as soon as I re-wind it?" And they'd say "Yeah, but how long does it take to develop it?" to which I'd say, "It doesn't need to be developed, we

can watch it as soon as I re-wind it" to which I'd usually get a puzzled look but then when the tape was rewound and I'd hit play and they saw themselves on the monitor they would often say something like, "Look, I'm on television!" And I'd say, "NO, you're on video". And they'd say, "What's the difference?"

Fortunately, things have changed, and oh how they've changed over the past forty years. Not very fast at first, but like wildfire here in the recent past. For the first thirty years consumer video progressed very slowly; but in the past decade or so things have really gone into high gear. It has only been a few years since I got my first digital editing program and have been capable of doing non-linear editing, meaning that for the first time in history we are able to do frame for frame cutting.

Even back in 1990 when we were producing our video series we had to do the editing on the fly, meaning from one video player to another while watching it on a monitor and catching the clip we wanted when it came up, which was easy as long as it was an entire clip, one that had some black footage at the beginning and at the end of the piece you were shooting. But if we needed just a small segment of video that was a part of a longer shot, we had a problem because then we needed to predict just when it was going to come up and then turn on the other recorder at the precise instant where we wanted the recording to begin. And if we didn't get it right the first time it ate up some of the preceding shot which made it even more difficult to get it the second time around. And quite often it would ruin the sequence all together, which meant that you had to redo all of the shots before it and then try it again, and if we were any distance into the sequence it could take hours of re-editing, and often times that's exactly what happened. That made for a long drive home that night.

If those videos hadn't been so important I don't doubt that we would have given up about half way through, but it was Vic LeRoux that kept plugging away at me and kept me plugging away until they were finished. Thanks again Vic!

Now, you're probably wondering what the heck the title of this piece means, **Mind Fogging**. Well, it's kind of a joke or a gag or at least a "bit" because these days my hobby is shooting little movies just for the fun of it and at the same time I'm embarking on a feature length movie just because I can.

For the first time in history anyone who really wants to can make a movie. All you need is a feature length screenplay, the actors and the time and you're on your way. Knowing how helps but isn't absolutely necessary, the passion is more important than the knowledge, just imitate what you see the pros do on the big screen. So you'll make mistakes, so what? it's tape and tape is cheap, so you'll shoot it as many times as you need to and if it still isn't right you can re-shoot it as many more times as you need to. The cost of shooting film makes that impossible, that's why only the professionals can work in film. And the beauty of video these days is that we can shoot in High Definition, Wide Screen and we can even shoot it at 24 frames per second which gives it a very film-like look, using a camera that won't break the budget, if you're serious about making your movie.

I'll take any opportunity to shoot even a short movie, because each time I pick up the camera, set up a shot and get it on tape it's an experience I can't get any other way. For my birthday a couple years ago we shot a little six-minute movie and we still watch it occasionally. It won't win any Oscars but it's fun to watch and it was a real kick to do. The actors were friends that I recruited on the spot. I handed them a script but had some cue cards that I had printed up in case they couldn't learn the lines that quickly and all went really well, better than expected and better than it should have, and now we have our little movie.

Some day when I have enough of these little movies we'll have to have a screening at one of the Seminars, or maybe a Mini IKCA Film Festival and as more and more people get into this hobby we'll invite them to bring their work to be screened.

So back to the title of my latest mini-epic: **Mind Fogging**

Mind Fogging refers to the ability of one person to affect the mind of another insofar as fighting performance is concerned. The ability to confuse your opponent to the point that you are able to move around or behind him at will; without him being conscious of your movement; to be able to distort time in his mind and take advantage of that distortion. Think, *Matrix on the cheap*, impossible tasks being accomplished through the magic of video and the imagination, a whole lot of imagination!

That's all I'll tell you about it at this time because to reveal more would ruin the plot and kill the effect. But you think about it and see what you come up with. Think about all the possibilities of a scenario like this and then compare it with what we do with it. And remember, this is video without the benefit of big screen production values, so it all has to be in the story with some limited video effects.

Mind Fogging will be coming to a computer screen near you in the not too distant future. We'll let you know how to go about getting your copy of the DVD or maybe we'll just put it on YouTube.

Now, the question is: Can I pull this off with the resources at my disposal? We'll have to wait and see.





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.

Steve Economos	Redondo Bch, CA, USA	ORANGE BELT
Caleb Bachara	California City, CA, USA	BLUE BELT
Lorraine Pasamba	Beaumont, CA, USA	PURPLE BELT
Rebecca Gamboa	Beaumont, CA, USA	PURPLE BELT
Kristi Wood	Beaumont, CA, USA	PURPLE BELT
Mervan Genova	Beaumont, CA, USA	ORANGE BELT
Darryl Enoch	Beaumont, CA, USA	ORANGE BELT
Joel Ellis	Northport, AL, USA	BLUE BELT
Michael Heine	Napa, CA, USA	GREEN BELT
Marc Moody	Napa, CA, USA	BLUE BELT
Casey Clark	Napa, CA, USA	PURPLE BELT
Alejandro Guerrero	Napa, CA, USA	ORANGE BELT
Jorge Calderon	Napa, CA, USA	ORANGE BELT
Julien Fayard	Napa, CA, USA	ORANGE BELT
Jeffrey Bushnell	Napa, CA, USA	ORANGE BELT
Ryan Pebelier	Napa, CA, USA	ORANGE BELT
Rylan Pebelier	Napa, CA, USA	ORANGE BELT
Severo E. Saenz	Falfurrias, TX, USA	ORANGE BELT
Joey Arvizu	Falfurrias, TX, USA	ORANGE BELT
Patrick McNeeley	Falfurrias, TX, USA	ORANGE BELT
Sally Schweitzer	Redondo Bch, CA, USA	YELLOW BELT
Gonzalo Castillo	Redondo Bch, CA, USA	YELLOW BELT
Kekoa Schweitzer	Redondo Bch, CA, USA	ORANGE BELT
Daniel Hermosisima	Redondo Bch, CA, USA	ORANGE BELT
Will Johnston	Redondo Bch, CA, USA	ORANGE BELT
Jordan Hagen	Napa, CA, USA	ORANGE BELT
Tyrel Leitzell	Salinas, CA, USA	PURPLE BELT
Ben Muni	N. Smyrna Bch, FL, USA	PURPLE BELT
Jared Nitzschner	Redondo Bch, CA, USA	YELLOW BELT
Jordan Hagen	Napa, CA, USA	ORANGE BELT
Shaun Aghili	Walnut Creek, CA, USA	6TH DEGREE BLACK
Marty Ryan	N. Smyrna Bch, FL, USA	3RD DEGREE BLACK

Archie Thompson	Yucca, AZ, USA	3RD DEGREE BLACK
Christopher AC Wiley	Woodgate, NY, USA	BROWN BELT
James H. Lilly, Jr.	Beckly, WV, USA	PURPLE BELT
Joshua Greenway	Louisville, GA, USA	GREEN BELT
Thomas Greenway	Louisville, GA, USA	GREEN BELT
Saseha Hedrick	Canada	ORANGE BELT
Ulrike Hedrich	Canada	ORANGE BELT
Nadja Hedrich	Canada	ORANGE BELT
Monica Partida	Bakersfield, CA, USA	JUNIOR BLACK BELT
Sidarta Victor Lonngi Reyna	Mexico	1ST DEGREE BLACK
Chris Georgas	Torrance, CA, USA	6TH DEGREE BLACK
Lance Meltzer	Napa, CA, USA	5TH DEGREE BLACK
John Forest Lowe	Gun Barrel City, TX, USA	1ST DEGREE BLACK
Eldwin Yballa	Vallejo, CA, USA	3RD DEGREE BLACK
Antonio Junior Panday	Vallejo, CA, USA	1ST DEGREE BLACK
Edward Moises	Vallejo, CA, USA	1ST DEGREE BLACK
Dan Maher	Boonville, NY, USA	5TH DEGREE BLACK
James Parson	Lompoc, CA, USA	4TH DEGREE BLACK
Abraham Cadena	Lompoc, CA, USA	JUNIOR BLACK BELT
Robert Ray	Warner Robins, GA, USA	BLUE BELT
Ernest J Quinn, Jr	Weekiwachee, FL, USA	ORANGE BELT
Michael Huckaby	Warner Robins, GA, USA	ORANGE BELT
David Giomi	Honolulu, HI, USA	GREEN BELT
Jeff Smith	Sunrise, FL, USA	ORANGE BELT
Ralph Garcia	Morgantown, WV, USA	ORANGE BELT
Cordell Celtic	Fritz Creek, AK, USA	ORANGE BELT
Phil Celtic	Fritz Creek, AK, USA	ORANGE BELT
Jonas Olsen Dall	Denmark	BROWN BELT
Gustav Pynt	Denmark	BROWN BELT
Garret Murphy	Napa, CA, USA	GREEN BELT
Shanley Kezer	Napa, CA, USA	ORANGE BELT
Peter Juulsgaard	Denmark	ORANGE BELT

