American Kenpo died with Ed Parker, on December 15, 1990. At his funeral his wife, Leilani Parker, announced that Ed Parker left no successor. Thus the death knells toll not only the passing of a great man, but proclaimed the slow death of the martial arts style he had created. In the twenty years since his death American Kenpo has deteriorated to such a deplorable state that only two Ed Parker students, Kevin Lamkin and Erick Lamkin, now teach American Kenpo as Ed Parker established it.

At his death, belt rank and fees, the cash cow of American Kenpo, was up for grabs. Who had authority to promote, and to what rank became a cottage industry with more than 50 organizations coming into existence to unite Kenpo (for a fee). Low ranked students claimed authority to promote their instructors, and the instructors eagerly claimed that worthless rank with the promise to promote anyone who would unite under them. Mrs. Parker brought in marginal black belts, "secret weapons," who feigned authority for what had for a decade already been questionable rank. What she failed to realize was a branch from a dead tree is still dead.

American Kenpo quickly became a term of exploitation. Honor was given to Ed Parker in name only while diluting his American Kenpo. Likewise in Europe, American Kenpo was completely abandoned while still claiming direct authority from Ed Parker. The standards for belt rank in those systems is so lax, that a 3rd degree black belt would not qualify as a green belt in true Kenpo. Additionally, some of Ed Parker's writings contained inconsistencies, errors and misstatements which became the creed of the credulous, and a gospel of the gullible, that bred anarchy and promoted dishonesty as the hallmark of the new pseudo American Kenpo.

Miyamato Musashi wrote in A Book of Five Rings, The Ground Book, "If you are following the true Way and diverge a little, this will later become a large divergence." Ed Parker diverged a little in 1982, when he wrote that he intended to make Kenpo Karate his life's ambition when he was with Professor Chow. After his death that divergence became so great as to raise serious questions about the integrity of American Kenpo and the man himself. The fact is, when Ed Parker returned to college at Brigham Young University after being discharged from the Coast Guard in September 1954, his goal was to get a degree in sociology and work with troubled youth. It was only through a series of circumstances that his goal changed over the next ten years, as is presented in Four Demonstrations That Changed Kenpo

This was a minor divergence, a slight rewrite of history and along with other misstatements, which seemed unimportant in 1982, when Ed Parker wrote Infinite Insights into Kenpo : Mental Stimulation Delsby Publications, by 1997, those misstatement's were fueling the lies upon which American Kenpo based its knowledge and authority. Now, 27 years later, those misstatement's have bred a generation of deceitful and dishonest martial artists who are confused into thinking what they believe is reality. A good example of this dishonesty is shown in Ed Parker's Original Kenpo Techniques, and in the origin of the Kenpo Patch.

The Parker Patch, as it is traditionally called, has become the hallmark of American Kenpo, however, the patch (from the original plates) was designed in 1960 by Dick Tercell for the Kenpo Karate Association of America (KKAA), which predated Ed Parker's American Kenpo by two decades. The patch became the emblem for the International Kenpo Karate Association four years later (1964) when Mills Crenshaw created the IKKA, he printed belt certificates with the emblem and presented Ed Parker with the new association. However, the emblem continued to also be used by the KKAA until 1978.

The KKAA was founded in 1956 with Ed Parker and the Ed Parker's Kenpo Karate Studios as the only member. The KKAA emblem was a depiction of the "overhead club" technique, and this was used on all KKAA belt certificates until 1961, and on all Kyu rank certificates below brown belt from 1960 until January, 1964.

The original KKAA emblem was used on the sign over Ed Parker's original 1840 Walnut Street studio, his letterhead, business cards, as stated, belt certificates. Only schools were members of the Kenpo Karate Association of America, which in turn authorized their instructors to award KKAA belt grades (kyu) and rank (dan). Ralph Castor's Daily City (San Francisco) school joined the KKAA in 1958, and Tracy's Kenpo Karate Studios joined in 1962. The following year (1963) the Tracy brothers opened a second school in Sacramento, and Ed Parker began calling his organization Kenpo Karate Studios in America." At the same time, John McSweeney, who opened a school in Ireland in early 1963, called his school, "Karete School of Ireland," was the last to have a KKAA school. These were the only members of the
Dick Tercell

This is more fully to design what would become the KKAA patch.


American Kenpo, including the actor Jeff Speakman have claimed that the Tracy brothers were only brown belts when they left Ed Parker. That is completely false. But truth for many in American Kenpo, is not what is true, but what they believe, even when confronted with the truth. Jim Tracy also received his Shodan on January 7, 1962 and left Ed Parker to open an Ed Parker School in San Francisco in April of 1962, while Al Tracy left later in May. Will Tracy was an Ed Parker Ikkyu when Ed Parker suggested he go to Hawaii to train under Professor Chow in 1959. Will Tracy returned as a Chow

Boon's student, James Wing Woo, but not with the master himself.

In 1962, Will Tracy was at Lao Boon's school two or three night a week for nearly a year doing paper work of Master Lao. Lao did not teach non Chinese, but placed the desk so Will Tracy could observe the class each night as he worked. Lao, was furious with Ed Parker over how Parker had treated James Wing Woo, and Lao and Parker never met again after their 1959 meeting. (The first non-Chinese to study with Lao Boon, was the actor Anthony (Tony) Quinn, whom Will Tracy introduced to Master Boon in 1963.

There is also the claim by those in American Kenpo that Ed Parker trained in Hung Gar. Will Tracy, who was a close friend of Ed Parker for 33 years trained with Seattle Hung Gar Master John Leong. Will Tracy would demonstrate some of the Hung Gar forms for Ed Parker in the 1980's. James Wing Woo had taught Ed Parker the Tiger and Crane form in 1960, and it was a required black belt form at that time. However Ed Parker's later version omitted several moves and he went through the moves as though they were Kenpo, and not Hung Gar.

During the entire time Will Tracy knew Ed Parker, Parker never once claimed to have trained with Lao Boon or to have trained in Hung Gar, other than to learn the Tiger and Crane. Additionally, Ed Parker did not know Moi Fa Kuen (the beginning Hung Gar form) Lao Gar Kuen, which is the basis of Hung Gar, and is always taught in Hung Gar Training, or Gung Gee Fuk Fu which always comes before Tiger and Crane; and Ed Parker had never seen Tiet Sin (Iron Thread - MOre correctly Five Animals, Five Elements).

It would seem reasonable that anyone in American Kenpo who claims Ed Parker trained in Hung Gar, would be able to demonstrate the Hung Gar forms. After all, if Ed Parker had deemed Hung Gar training important enough for him, then he would have passed his training on to his American Kenpo students. This was certainly the way Ed Parker taught in 1960-61 when he was associated with James Wing Woo, and the Kung Fu forms required back then were Tam Tui, 2 Man Tam Tui, Book Set, Tiger and Crane, 5 and 18 section punching set, and the Black Belt Set.

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The transition from the KKAA Emblem and the Club Patch began in June 1960 when Ed Parker joined with Kung Fu master, James (Jimmy) Wing Woo, who began adding his Chinese style into Kenpo Karate. This association with Woo has led many in American Kenpo to claim Ed Parker trained in different Kung Fu styles and under some notable Kung Fu Masters, one of whom they claim was San Francisco Kung Fu Master, Lao Boon. It was, however, James Wing Woo who was with San Francisco Kung Fu Master Lao Boon for over 20 years; and Ed Parker never trained with Lao Boon. Will Tracy had introduced Ed Parker to Lao Boon in early 1959 and the Kung Fu master was cordial and polite, and he and Ed Parker talked, but that was all. Ed Parker returned to San Francisco in December 1959 where Lao Boon introduced him to several of his students. Then, in June 1960 some of those students, as well as James Wing Woo, came to visit Ed Parker. They stayed at Ed Parker's home on State Street while in Los Angeles, and Ed Parker asked Woo to stay. Ed Parker then trained with Lao
KKAA, and while Ed Parker had a promotion committee at his school, the head instructor of each KKAA school appointed "Authorized Members" to award belts and sign KKAA certificates. Students in the KKAA schools wore the Kenpo Karate Fist Club Patch.

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Shodan in late 1961, and was promoted to Sandan by Professor Chow shortly after that. Will Tracy was with Ed Parker until June 1964. As Will Tracy has stated, "What I give on the rise of American Kenpo is from the horse's mouth. But since Ed Parker died, what you get from American Kenpo is from the other end."

When Ed Parker and Woo parted company in April, 1961, all of Ed Parker's black belts went with Woo, as did most of his brown belts and Dick Tercell. Al and Jim Tracy were the only brown belts to remain with Parker. (Will Tracy was still training with Professor Chow in Hawaii, and did not return until October, 1961.) Many in American Kenpo have claimed that those who left Ed Parker were disloyal, but their loyalty can be found in the fact that Ed Parker had taught his black belts everything he knew, and those black belts, James Ibrao, Rich Montgomery, Rick Flores and Ed Tobian have remained students of Master Woo to this day.

When Dick Tercell died in 1962, Ed Parker began calling the patch the "Parker Patch," but he knew Tercell's family had assigned their son's rights to Will Tracy, and Ed Parker never attempted to copyright the patch.

Ed Parker remained the head of the KKAA until 1964, when the International Kenpo Karate Association (IKKA) was formed, and the KKAA was turned over to Ed Parker's senior black belts. While Ed loved the design of the KKAA patch, it was not his original design and he could not copyright it.

American Kenpo and Ed Parker

American Kenpo began with Ed Parker. But it is not a single system as Ed went through five transitions before arriving at what would become the Ed Parker Style of American Kenpo.

It might rightfully be said that Ed Parker's new system sprang full grown from the head of Ed Parker, much like Athena sprang fully armored when Prometheus split the head of Zeus with a two man beetle at Lake Tritonis. At least Ed was pleased with this analogy when it was presented to him in 1990.

Ed Parker's martial arts training under Professor Chow, his teaching of Kenpo and study of the Chinese systems, his education and his life experience all, like the wisdom of a swallowed Metis, grew in Ed until the past became too confining for his new gift to the world. Thus, in 1965, Ed Parker's new system (his fourth) began to emerge from his genius.

But Ed did not reveal this new system completely that early. He was still using the term Chinese Kenpo, which he would soon change to Ed Parker Kenpo. He recognized that his students would not be able to assimilate all of his new knowledge and theories immediately, so he gradually introduced his new concepts and movements over the next several years—"line upon line, precept upon precept... here a little, there a little," that he could "prove" his students "herewith." Ed often spoke in parables and reminded others that even Jesus had said that you cannot put new wine in old bottles.

Critics who do not understand Kenpo often ask why Ed Parker did not release videos or films of him personally demonstrating his system. There were several reasons, not the least of which was the fact that Ed would have to slow down so people could see his moves. Ed knew from experience that his students would mimic whatever they saw him do,
and one thing Ed was not, was slow.

But more importantly, Ed realized that no two people are alike and the new system was to be tailored to the individual. After all, it was the individual who would advance through American Kenpo to where he met the standards Ed Parker wanted. There were also many different ways of doing a movement. Many of his black belts would find that the way Ed taught them was completely different from all the others. To put a technique on film or video would freeze the technique for all time. The move or technique was a framework within which the individual worked. A video would freeze frame the move which would become the way the Master did it; and the only way it should be done. The 5 foot, 98 pound woman would have to emulate the 6 foot, 220 pound Ed Parker. This would go against one of Ed’s fundamental principle that he would teach correct principles and let the individual govern himself. The way Ed moved was right for Ed. The way his students should move would not be the same. Thus, he taught his new system differently to each person, and each way was right for the student. Just as Ed realized that there was only one Bruce Lee, or one Mohammed Ali, there would only be one Ed Parker. He did not want his students to mimic him, or to become puppets. He wanted them to become great in their own right.

To this end, Ed designed his new system as a method for teaching principles and not just as a way to teach techniques. Rather than teaching 30 techniques and an equal number of variations for each belt as he had done with the Kenpo Karate Association of American and early International Kenpo Karate Association, Ed reduced the number of techniques to 24, eliminated the variations and created what he called “extensions”. He also simplified each technique, teaching only the first part of the technique to the beginning student who could now concentrate on the principle of the movement. No longer would a student practice move after move, time after time, like a boxer using the same move time after time to perfect it. He was to learn the “why” of the move and concentrate on, why, as he practiced the move. When the student was prepared for brown belt and black belt he was to learn the extensions and the advanced applications and theories of the moves.

Not only was the student to learn the “why” of the move, but by simplifying the techniques, Ed believed his new system could be tailored to the individual who would perfect it according to his own physical size and athletic ability. American Kenpo forms were taught with hipen meaning so only the perspicacious would see what was intended. The system was designed to lead the student through tangled and obscure paths, where the instructor was to point out the meaning of each twist or turn. Then, when it all came together, the student— the Ed Parker black belt— was to emerge from the darkness into the light of new understanding. The black belt would only need to know about 100 applications of his new system, as Ed believed his understanding of the “why” of the movement would replace all of the “techniques” of other Kenpo systems.

This was in marked contrast to True Kenpo, where a student was taught hundreds of "techniques" and hundreds of variations— over 400 for first degree black belt alone. This was the system Ed no longer taught. It was the old way, the past, and breaking from this past was the very reason for the existence of the new system of American Kenpo. But it sapened Ed that few students of this new style were able to compete successfully with the old system fighters in tournaments. It would have been even more disappointing for Ed to see the dismal record of not one American Kenpo practitioner being able to stand up in the new ultimate and extreme fighting forms. And where Ed Parker had taken all the Jujitsu moves out of True Kenpo, those in American Kenpo now find they must train in Jujitsu because American Kenpo while great in theory, is greatly lacking in application.

Those who understand the "Parker principle" also understand why Ed chose no one to succeed him. Ed didn’t intend on dying when he did. After all he wasn’t yet 60 years old, and he had not planned for his death. He had formed a living trust to protect his assets while alive, without much concern for when he died. Ed told Will Tracy he was looking for someone to follow in his footsteps, but like Diogenes walking through the streets carrying a lamp in the daytime looking for an honest man, Ed had yet to find one.

In mid 1990, Ed Parker told Will Tracy he had five requirements for a disciple to take his place:

1. He (not a female) had to have at least a bachelors degree in sociology, psychology or history:
2. He had to be under 30 years of age:
3. He had to be extreme competent in all styles of Kenpo, and at least three other martial arts styles:
4. He had to be as good a writer as Ed Parker:
5. He had to be LDS (Mormon):

Ed Parker believed it would take 10-15 years to train a disciple and at the time of his death, there was no one even close to being able to replace him; and so American Kenpo was his legacy to the world. He had taught what he believed to be correct principles, and like Alexander the Great, he would leave succession to those who were best qualified to carry on their own style, but not his. Ed no longer taught in the decade before his premature death. Rather he taught through his writings. He had seen the failure of his new American Kenpo, but he did not believe it was a failure of the system. Rather it was a failure of the black belts of his new system to apply the principles he had established. Some of these black belts left him to found their own organizations where they would teach their versions of his new system, never realizing that they could never teach the principles correctly. They took with them the techniques, but for the most part, they left his "correct principles" behind; and for the most part they have abandoned Ed’s system for their own style.
Since the death of Ed Parker December 15, 1990, his American Kenpo empire has fragmented and shattered. The IKKA has floundered due to defections, internal politics and divisiveness. American Kenpo been interpreted and reinterpreted by Ed Parker's new system black belts. Yet as Ed stated just three months before he died, none of his black belts knew the meaning of the flower he showed them. (Referring to the Bupha.)

In death Ed Parker has become a legend, bigger than life. His black belts first scrambled to fill the void in the system he created by making themselves his successor. But American Kenpo is not just a system. It is the visible expression of Ed Parker's philosophy, a philosophy that holds that correct principles replace style; a philosophy that allows the same move to be taught a myriad of ways with each way being the right way. Ed lamented, some three months before his death that he had awarded black belts, but few Shodan ranks, and none had earned his philosopher's cloak. None had learned to think for himself. Few were innovative.

When asked about some of his ideas which seemed absurd, Ed laughed and said he had purposefully taught and written absurdities as a test. But none of his new system students had ever questioned him. He wanted each student to prove or disprove every concept. He wanted them to think for themselves. And he most certainly did not want them to become the puppets they had become. Had his American Kenpo students understood Ed's principles, they would have discovered that the absurd concepts were little more than stumbling blocks put in the way to prove them, and catapults to launch them into thinking for themselves.

Ed often lamented that his American Kenpo students knew what to think, but they didn't know how to think, and only a rare few of his True Kenpo students had fully understood Ed Parker Kenpo. For this reason, Ed Parker did not create American Kenpo as a system, but as an idea, an idea that encompassed all of his teachings and styles, from his first students to his last. Some were a part and some were the whole of what he taught, but only those who continued to teach what he taught, the way he taught it either in the beginning or the end are American Kenpo.

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Like the whispering of Leuce from the leaves of the white poplar which grows near Leath, few will hear the warning that to drink of that water will bring forgetfulness of what once was. Pindar

Kenpo Style Generations of Transition to Ed Parkers American Kenpo
Fist Generation 1954-1961 (Original Kenpo - True Kenpo)
Second Generation 1961-1963 (Traditional Kenpo - Removal of Jujitsu, Forms aped)
Third Generation 1963-1969 (Chinese Kenpo)
Fourth Generation 1970-1981 (Ed Parker's Kenpo)
Fifth Generation 1982-1990 (American Kenpo)

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Ed Parker's True Kenpo Techniques
by Will Tracy

I began training with Ed Parker in October 1957 and my brothers, Al and Jim Tracy began shortly after that. In February 1958 I was promoted to Yonkyu and Ed Parker started a beginning day class with me as his assistant instructor. The studio was located at 1840 E. Walnut Street, one block north of Colorado Blvd, and three block from Pasadena City College. My brothers and I signed up most of Ed Parker's students between 1958 and 1961, and we were the only students ever given keys to the studio as well as a key to the drawer where Ed Parker kept the student records, the cash box and a card file that contained all of his Kenpo techniques.

The techniques were organized according to the attack, i.e. different hand grabs from the front side, and read, chokes, punches, kicks, club, knife, gun etc. Ed Parker wrote a monthly article for Iron Man Magazine, and in early 1958 Ed Parker asked me to organize the techniques according to difficulty and prepare a list for the book he was preparing, Kenpo Karate. I also organized the techniques for the beginning, intermediate and advance classes. During the time the

By February 1959 I had reorganized the entire technique file, and Ed Parker had taught my brothers and all of the techniques in the file. The techniques were written in narrative, as in "countering a left hand lapel grab from the front." I also kept a card file of all the techniques my brothers and I were taught, but used a short version, such as "left lapel grab front." I also selected 120 techniques for Ed Parker's upcoming book. That number was reduced to 62, which were the basic techniques taught beginning students.

American Kenpo
There were no belt requirements, and no belt tests at that time, and two brown tips were introduced by Al Tracy in late 1958, when brown "Iron On Patches" became available. I was promoted to ikkyu in February 1959 and Ed Parker wanted to create forms because he had taught all the techniques he had. Al Tracy had found James Mitose's book What is Self Defense in a used book store, and Ed Parker told us that Mitose was living in Los Angeles. When I asked if I should train with Mitose, Ed Parker suggested I train with Professor Chow in Hawaii instead.

I took my technique card file with me to Hawaii, and when Ed Parker received an advance on his book and went to Hawaii for Statehood and to meet with me and Professor Chow. Ed was out of the studio from April 1959 until two or three months after his son was born in December 1959. During that time Al and Jim Tracy ran the studio, and for the first time, the studio brought in over $1,000 a month. My brothers had complete access to the technique card file and used the card file to pick the techniques for James Ibrao or Rich Montgomery to teach the advanced class. Al Tracy also began copying the techniques to compare them with what I would learn from Professor Chow.

Ralph Castro was a brown belt under Professor Chow when he went to San Francisco, and his early Kenpo techniques were the same as Professor Chows, and Ed Parkers.

Shortly before I left for Hawaii, my brother Al and I went to San Francisco, where our relatives lived, and introduced Ed to some of the Kung Fu and Tai Chi masters we knew. It was at that time that Ed Parker created "Form One" which was performed on a straight line. Ed changed the form at least twice by early 1959, and by the time Jimmy Wing Woo joined Ed Parker in June 1960, Ed had also created "Form Two," and Master Woo showed Ed how to do the forms in a "Chinese Ten" pattern IE "++" or four directions, and then in eight directions.

Recently a typical American Kenpo liar using the handle of Damitol posted a defamatory statement about me on one of the Kenpo forums. claiming it is from a reliable source. The post was made with complete and utter disregard for the truth and purports to have taken place when I and my brothers were with Ed Parker in 1958-1959.

Demitol states: "Once, in the early days, Grandmaster Parker was alone in the dojo using the forms to practice moving meditation. About 2/3rds of the way through form 4 Grandmaster Parker's ecstatic eye was drawn to his file cabinet. He noticed one of the drawers was slightly ajar.

He intuited that someone was rifling through his private materials."

First: There was no form 4 until after my brothers and I left Ed Parker and went to San Francisco in 1962. But this liar goes a step further and attributes form 4 with some mystical power of perspicuity.

Second:

If the drawer was "ajar" it was because either he, or my brothers or I had failed to lock it, since we were the only ones with a key to the drawer.

Demitol states: "Without knowing who he could Trust, he began a one-man investigation to identify the culprits. Whenever he left the dojo, he would wedge a hair into the cabinet drawer."

It took less than a week to realize that the drawers were only opened when one of the Tracy brothers was left alone in the
In other words: Demitol claims that Ed Parker was so stupid that he could not know that the Tracy brothers were the only ones with keys to the cabinet.

Demitol states: "Rather than directly confront them, he decided on an Ingenious Test.

He filled the cabinet with notes on hundreds of plausible but Ultimately Flawed techniques. The movement would look like Kenpo, but had the Vital Essence removed and replaced by still more empty arm-waving. In apition, he removed all of the physical conditioning elements.

Day after day the bogus notes were secretly copied.

Day after day Grandmaster Parker waited to see if plagiarizers would notice his little joke.

As time went on it became apparent they would not. He was on the verge of revealing the truth to them when they broke away to teach on their own. Stung by their defection, Parker felt they deserved their plight."

In other words: Professor Chow taught Ed Parker the same "arm waving" techniques as Ed Parker taught as True Kenpo which were the techniques in card file; and according to Demitol Kenopo itself is a "joke" even though I personally chose the techniques for Ed Parker's Iron Man Magazine monthly article, and his book, Kenpo Karate; and further, the techniques Rich Montgomery and James Ibrao would ask Al and Jim to select for the advance class while Ed Parker was gone for over six months were all a "joke", evnthough they are the same techniques taught in American Kenpo.

CONCLUSION - According to Demitol : Ed Parker was a fraud and never taught true Kenpo, because everything on the cards was a "joke" - a joke which Professor Chow also played on Ed Parker, because the Chow and Parker techniques were the same.

Obviously Demitol and many in American Kenpo do not know that plagiarism is, "use or close imitation of the language and thoughts of another author and the representation of them as one's own original work," or in this case techniques. My brothers have always attributed the Kenpo they teach as coming from Ed Parker, while I have always given credit to both Ed Parker and Professor Chow. However, Ed Parker learned the techniques from Professor Chow and even took the term, Kenpo Karate, which Professor Chow coined. It is therefore be Ed Parker who plagiarized the techniques, except for the fact that Professor Chow learned the techniques from James Mitose. There is no plagiarism where credit is given, and those in American Kenpo have created another silly arguments suited for their small minds which are incompetent to understand what Ed Parker taught as either True Kenpo or American Kenpo. They seek wisdom in fiction and their imaginations, without devoting themselves to the training Ed Parker sought in vain to instil among his later followers.

The only thing worse than the lies of Demitor and his "reliable source" in regard to this, is those who believe it but don't have the intelligence to learn the history of Kenpo. They believe what they want, regardless of the truth, "they think, therefore it is", and they represent the deplorable state American Kenpo has become.

AMERICAN KENPO - the Kenpo Patch

The Parker Patch was designed between 1959 and 1960 by one of Ed Parker's Pasadena Students, Dick Tercell, for the Kenpo Karate Association of America (KKAA). The curved outline, as well as the tiger, dragon and K, are all Tercell's artwork. The compass circle and lettering are Ed Parker's design. The outline of the patch was taken from a photograph of a Chinese temple which Tercell traced and made numerous drawings until the final form took place. The bottom was designed from a Chinese hatchet.

The emblem was used by the KKAA from 1960 to 1964 when Ed Parker resigned from that organization to head the newly formed International Kenpo Karate Association (IKKA). While Ed loved the design of the KKAA patch, he openly expressed bitterness over the 1961 "defection" when all of his black belts and many of his top students, including Dick Tercell, left him to train with Kung Fu master Jimmy Wing Woo.

Tercell died in 1962 while unsuccessf ully practicing a kung fu technique in which he hanged himself. His death was ruled a suicide.

After the "Parker Patch" was designed, Ed continued experimenting with designs for a new emblem. He was not satisfied with the Tercell emblem because it was not his own design. He also wanted a patch that would make a complete break
In late 1963 that the concept of the International Kenpo Karate Association began to take serious form, and Ed began designing a new patch, one with a flame in the center of a horizontal elliptical oval. But the new emblem was not well received, and Mills Crenshaw used his considerable influence on Ed to keep the original KKAA emblem for the IKKA.

Another event in the summer of 1963 also shaped Ed's thinking. He had seen the success of the first karate tournament held in Chicago by Robert Trias in August, 1963. He knew he could produce a bigger and better tournament, and sent Will Tracy around the country to gather support for what would become the Internationals. Ed's new "flame" emblem and its patch thus became the symbol for the Ed Parker "International Karate Championships" which was first held in Long Beach in August 1964.

Ed continued to experiment with other designs that would express his philosophy of Kenpo. One of those designs expanded on his original compass used in the KKAA emblem. The compass was Ed Parker's idea, which he derived from Kung Fu master James Wing Woo's explanation of the Chinese characters for ten (+ cross), tree, (2 apitional lines on the ten) lines, and rice, (octagon); and, by aping new lines and circles he created a third emblem for which he could hold the copyright.

This new "Universal" design was a circle inside of which were lines, curves and circles which represented the directions of movement. This new emblem and patch along with an arched IKKA over it, would eventually become the emblem of the IKKA. However, the Parker patch remained the traditional patch of many Parker black belts and is worn by many outside the IKKA as a legacy Ed Parker. The patch is always worn over the left breast, while the "flame" emblem was originally worn anywhere, but eventually found its place over the right breast. The newer "mystic circle" IKKA patch was worn high on the left arm.

In retrospect, it appears that the founding of the IKKA in 1964 and Ed's International Tournament later that year marked Ed's movement away from True Kenpo and toward a new system of American Kenpo.

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**AMERICAN KENPO - the Kenpo Patch**

The Parker Patch was designed between 1959 and 1960 by one of Ed Parker's Pasadena Students, Dick Tercell, for the Kenpo Karate Association of America (KKAA). The curved outline, as well as the tiger, dragon and K, are all Tercell's artwork. The compass circle and lettering are Ed Parker's design. The outline of the patch was taken from a photograph of a Chinese temple which Tercell traced and made numerous drawings until the final form took place. The bottom was designed from a Chinese hatchet.

The emblem was used by the KKAA from 1960 to 1964 when Ed Parker resigned from that organization to head the newly formed International Kenpo Karate Association (IKKA). While Ed loved the design of the KKAA patch, he openly expressed bitterness over the 1961 "defection" when all of his black belts and many of his top students, including Dick Tercell, left him to train with Kung Fu master Jimmy Wing Woo.

Tercell died in 1962 while unsuccessfully practicing a kung fu technique in which he hanged himself. His death was ruled a suicide.

After the "Parker Patch" was designed, Ed continued experimenting with designs for a new emblem. He was not satisfied with the Tercell emblem because it was not his own design. He also wanted a patch that would make a complete break from the past.

In late 1963 that the concept of the International Kenpo Karate Association began to take serious form, and Ed began designing a new patch, one with a flame in the center of a horizontal elliptical oval. But the new emblem was not well
American Kenpo
Dedication
True Kenpo Techniques
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Learn American Kenpo
Kevin Lamkin

4 Demonstrations
That Changed Kenpo
BYU 1955
January 1957
Kenpo Karate

Sun Tzu & Politics

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AMERICAN KENPO - Founding of the IKKA

The exact date of the founding of the International Kenpo Karate Association, IKKA, is in question, but it was not earlier than November 1963, and may have been as late as January 1964. It certainly was not in 1960 as some claim. Ed Parker was teaching private lessons at the Beverly Hills Health Club when he founded the Kenpo Karate Association of America (KKAA) in August 1956, in preparation for opening his first Kenpo Karate Studio at 1840 Walnut Street, Pasadena, California in February 1957. (The picture is how the building looks today) The KKAA used a rendition of the Overhead Club Technique as it's emblem.

The idea of forming a new organization in apition to the Kenpo Karate Association of America (KKAA) had been discussed since 1959, but the concept back then was for the formation of the International Karate Federation, of which Kenpo, represented by the KKAA, would be one of the many karate styles. However, Ed was never able to get any support for the IKF from the Japanese karate styles.

The first time any of the Kenpo students in California recall any discussion an International Kenpo Karate organization was at a meeting of the black belts in Chicago where most of Ed's top students attended Robert Trias' first karate tournament in August 1963. Ed Parker was still using the KKAA certificates in December 1963, and the first time anyone in California saw a IKKA certificate was in the spring, 1964.

The first certificate issued by the IKKA was to John McSweeney, as Shodan, dated September 27, 1962. However in 1962, John McSweeney received a KKAA Shodan certificate, dated August 26, 1962. Chuck Sullivan, who would later become the secretary of the IKKA was promoted to "First Degree Black Belt" in September, 1962, and received a KKAA certificate. Likewise, Dave Hebler, who was promoted to Shodan in October 1963 received a KKAA certificate, as did Sterling Peacock. And Ralph Castro recalls that Ed Parker sent Will Tracy to talk to him about joining the IKKA in late December 1963 or early January 1964.
The IKKA was the brainchild of Mills Crenshaw who was one of Ed's early BYU students, who had trained with Ed Parker for no more than 4 months. It should be noted that Ed Parker only taught non-Island students at BYU between January and June 1, 1956, when he graduated and moved to Pasadena where he began his job with the Los Angeles (Pasadena) Probation Department on June 4, 1956. Although Ed had talked about forming a new organization, he had reservations about an organization he could not control. John McSweeney (Ed Parker's 8 Shodan) had gone to school in Ireland in late 1962, and opened a school there the following year. The Kenpo Karate Association of America was not well received by the Irish, and John asked Ed to create an international organization. Mills Crenshaw saw the opportunity and had IKKA belt certificates made which used the "Parker emblem". Ed was so impressed with the new certificates that he formed the IKKA sometime in late 1963 with Ed Parker as President and Mills Crenshaw as the "Chairman of the Board of Regents". Mills Crenshaw, who had no more than four months training (February through May 1956), and who held no belt grade or rank in the Kenpo Karate Association of America, and Stan Hall, who had never trained with Ed Parker, and held no rank, promoted Ed Parker to Godan (5th degree black belt) and Mills Crenshaw to Sandan (3rd degree black belt.) A year later, Mills Crenshaw, through the IKKA promoted himself to Yodan (4th degree black belt) and Ed Parker to Kuban (9th Degree black belt), which would have made Ed Parker at the age of 33 the youngest Kudan in martial arts history, something not even his instructor, Professor Chow, would claim; and, this would set the standard for all of the later American Kenpo, where students with little or no rank would promote their instructors to ridiculous ranks.

Ed Parker officially withdrew from the KKAA at a meeting held at his International Tournament, in August, 1964. This left James Ibrao, Rich Montgomery and Rick Flores (Ed Parker's first three black belts) as the highest ranked and most senior black belts in that organization. But since Ibrao was on tour with the Harlem Globetrotters, and the others were no longer active in Kenpo, leadership of the KKAA was given to the Tracy brothers.

Kevin Lamkin

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The only school that teaches American Kenpo as Ed Parker required is run by Kevin Lamkin and his brother Eric in Louisville Kentucky.

Throughout the late 1980s and 1990s, Kevin and Eric Lamkin developed many reference resources for American Kenpo. It was noticed that several Kenpo associations were springing up teaching American Kenpo not consistent with the curriculum guidelines that Ed Parker had listed in his Infinites Insights Series, vol. 5. The Lamkins filmed a series of study tapes for their direct students. These videos were so successful as study aids that they were asked to film all of the material in American Kenpo to be available as a Home Study Course. The intent of this course was to present the material, as it was being taught prior to Ed Parker's death, and to preserve the 'Base Technique Method' of studying Kenpo. According to Ed Parker, after the base technique method (Ideal Phase) is learned, the student should then progressively continue to refine the techniques to individualize the Kenpo System. This 'tailored' system is to be individually practiced; however, the base system is what should be first taught.

To preserve the legacy of the American Kenpo System that existed prior to Ed Parker's death, Kevin and Eric Lamkin formed the American Kenpo Legacy Association (AKLA). This association is designed to function as a 'no-politics' association devoted to the teaching of the American Kenpo System utilizing the 24 techniques per belt curriculum that Ed Parker had designed. The resources available at the AKLA presents the American Kenpo material in the Ideal Phase (base technique) method, and then expands upon the concepts, principles and theories of American Kenpo to allow for the tailoring of the art to the individual practitioner. This follows the method of refinement of American Kenpo as Ed Parker has always taught.

Now you can learn American Kenpo with Home Study

KEVIN LAMKIN
in his own words

After having achieved Shodan in Tracy's Kenpo, in 1979, under the tutelage of several incredible instructors, Jim Stewart, Gary Avery, Tracy Schiller, Roger Lee, and Henry Childers, an economic downturn forced our Kenpo studio to close. I contacted Al Tracy to continue training. Mr. Tracy had just released the 1st home study videos in Kenpo, perhaps the 1st in any martial home training. I began running a full-time Tracy's Kenpo Studio in Louisville, KY while finishing my undergraduate degrees in chemistry and physics. Before the Internet, the only way to acquire information in Kenpo was through seminar, lessons, magazine articles and books. In, the mid 80s, Ed Parker had released his Infinite Insights Into Kenpo, five volume book series. These books were well-written and contained a great deal of information
In the late 1980s, Ed Parker announced that he was going to begin filming a Home Study Course of Kenpo. He said that at project 1,800 pages later with the Unabridged Library of Contemporary Kenpo. This item is still available at http://www.arnis.org/downloads/downloads.htm. By the time Ed Parker had died, we had finished through Green Belt. We continued the project and finally finished the Kenpo as part of my black belt thesis in American Kenpo. In 1988, Ed Parker had granted me my 4th degree black belt. We also worked on a complete breakdown of principle, concept and theory of each self defense technique in American Kenpo and has been a popular seminar topic over the past two decades.

Mr. Parker, spoke for about 45 minutes with me. He said that he was taking a break on set while he was choreographing the fighting sequences on Blake Edwards' remake of Peter Gunn. Our conversation covered many topics. Ed Parker wanted a very serious study of Kenpo, with the relation to physics. Ed helped to clear up the misunderstanding of the two topics mentioned in my letter. He explained that 'reverse motion' should best be described as 'reverse path'. The usual illustration of reverse motion is a trust punch. "When the motion of a thrust punch is reversed", he said, "you get a rear elbow strike". However, in physics, that would not be true. The reverse of a trust punch with be the chambering of the fist. For reverse motion to be true, ALL motions must be 'conserved' to be true. Ed explained that he was very aware of that, having studied physics in college, and a science buff on the side. However, he said that most of his students would not get it. The term reverse motion was simply an allegory so that his students could better visualize what he normally stated as 'reverse path'.

He said that he was impressed with my grasp of the concepts of Kenpo and would like me to write for his IKKA newsletter. I wrote several articles for the newsletter in a column that he entitled, Kenpo Physics. These articles continued for about three years after his death. It was his aim for me to write the series in a progressive manner to show the scientific concepts behind the relationship of speed, power, momentum to final arrive at a definition of 'focused power'. Some of these articles are still available for download at http://www.arnis.org/downloads/downloads.htm. I continued to research and experiment on many of my students to finalize the work, Kenpo Physics, which is a two DVD set, with detailed notes. This project easily explains the physics of Kenpo motion with regard to generating power, and maximizing focus. In formation of this series can be found at this link: http://www.arnis.org/products/physics1.htm

Ed Parker and I had numerous conversations over the latter part of the 80s. One topic that my brother, Eric, and I worked on was the Family Groupings of the Kenpo self defense techniques. We had worked on them after learning about the concept from the Tracys Instructor Manuals that Al Tracy had released in the early 80s. We had broken down all of the Tracy techniques into their families, and wanted to do the same for the Parker techniques. So, we worked through the American Kenpo techniques and always bounced the ideas off of Ed Parker. What resulted was the "Master of Kenpo Workbook - Family Grouping of American Kenpo." This workbook is still available for free download at http://www.arnis.org/downloads/downloads.htm. This is a topic that few have completely grasped and has been a popular seminar topic over the past two decades.

We also worked on a complete breakdown of principle, concept and theory of each self defense technique in American Kenpo as part of my black belt thesis in American Kenpo. In 1988, Ed Parker had granted me my 4th degree black belt. By the time Ed Parker had died, we had finished through Green Belt. We continued the project and finally finished the project 1,800 pages later with the Unabridged Library of Contemporary Kenpo. This item is still available at http://www.arnis.org/home_study/library.htm

In the late 1980s, Ed Parker announced that he was going to begin filming a Home Study Course of Kenpo. He said that
he planned to film the entire system in about 35-45 tapes. He offered a sponsorship program, where the sponsors would help to finance the filming of the program. In return for the sponsorship, the sponsors would get their names in the credits of the tapes, exclusive teaching rights, and he would send some extra material showing the progress. Eric and I became sponsors for the program. In total, only eight names appear as sponsors in the credits of the only two tapes that were released. He sent me one particular tape of Yellow Belt, from the 'dailies'. This was a silent tape showing one of his black belts going through the yellow belt techniques. The other, non-released tape was with two of his black belts going through all of the techniques from yellow-3rd black, filmed and narrated by Mr. Parker, in his backyard. Some of the movements were slightly different than what he had published in his "Accumulative Journal" - known and "the Red Book" or "Big Red", I asked Mr. Parker if the tape were to be followed or the manual. He said that what was presented in the tape is what his new tape series is to follow. It is from that statement that Eric and I have always held to when teaching American Kenpo.

Throughout the 90s, Eric and I continued to develop more reference resources for American Kenpo. We had noticed a few Kenpo associations springing up that were teaching American Kenpo not consistent with the curriculum guidelines that Ed Parker had listed in his Infinites Insights Series, vol. 5. We filmed a series of study tapes for our direct students. These went over very well. Eventually, we filmed all of the material in American Kenpo to be available as a Home Study Course. The intent of this course was to present the material, as it was being taught prior to Ed Parker's death, and to preserve the 'Base Technique Method' of studying Kenpo. According to Ed Parker, after the base technique method (Ideal Phase) is learned, the student should then progressively continue to refine the techniques to individualize the Kenpo System. This 'tailored' system is to be individually practiced; however, the base system is what should be first taught.

In the mid 1990s, the Internet became a commercial success. There were very little martial arts on the Internet. We found the Tracy's website to be the first Kenpo website available on the Internet, and it is still very active today: http://www.tracyskarate.com Eric and I thought that getting a website on the Internet would be the best way to promote some of our material. We had filmed a Home Study Course for Arnis de Mano, the Filipino system that my father-in-law had taught me. I contacted Al Tracy to see how it would be possible to get a website for our material. He had me to contact his brother, Will Tracy. Will Tracy literally taught me, and walked me through every step in creating web pages. We were very patient, spending hours, and hours over the next few months teaching me how to create web pages, and to make them appealing for the viewer. The website, being focused only on arnis de mano was given the address, http://www.arnis.org and is still my main webpage today. Both Al and Will knew of my American Kenpo resource materials and kept encouraging me to put the material on the web. After a few months, I did start a section on the arnis website for American Kenpo. It became successful, and numerous instructors began seeking out our resource materials. We still research and produce many Kenpo resources today.

I have always found it to be rather strange and frustrating, regarding the rivalry that so many practitioners try to wedge between Ed Parker's American Kenpo and the Tracy System of Kenpo. Over the past 20 years I have always taught both systems. I have always been very careful not to mix the curriculum for either system into the other. I always explain that it is not that difficult to keep the curriculum separate. I speak German and Japanese, and do not find it difficult keeping the languages separate. Why should it be different in the martial arts? However, I sometimes get criticized by the immature Kenpoists, for not taking sides. Ed Parker told me that he felt that over the years a cult had formed around him. He said, had he known that things would have turned out as they did, we would never have pursued Kenpo as a career, and instead, pursued a career in law enforcement.

One thing that a lot of people complain about is that all the associations want is money. Do you know how much Will Tracy charged me while teaching me about web pages? In the 90s, website designers were making a mint and retiring wealthy within a couple of years. Yet, Will Tracy charged me nothing at all. How much did Ed Parker charge me by guiding me through his system and critiquing my writings? Also, he charged me nothing. How much does Al Tracy charge for belt promotion tests? Go to his website, or call him. He charges nothing at all for these tests. In 2007, Al Tracy inducted me in the Inaugural Kenpo Hall of Fame. Eric and my other brother, Brian, was inducted in 2009. How much did Al charge us? He charged nothing at all. He said that he wanted to recognize us for our contributions to the art of Kenpo It's because of this generous spirit that I have also always maintained that promotional tests should not contain a test fee.

Also regarding the Kenpo rivalries, what many do not know is that Ed Parker was in communication with Al and Will Tracy quite a bit prior to Ed's death. Whenever I spoke with Mr. Parker, he would comment on their communications and talk about some of their plans. One idea Mr. Parker had planned, after his new tape series was complete, is to teach via satellite to his affiliate schools. Both Ed and Will talked to me about this project.

Throughout all of my interactions with Ed Parker, Al and Will Tracy, I had never heard any of them to put down the other. I Ed Parker's words, "I do not build my reputation up, by tearing someone else's down." The bottom line for Ed Parker, and the Tracys, is that Kenpo should be taught in the right spirit. True Kenpo spirit is what most schools lack today and it is what I try to impart to my students through lessons and resource materials. There will always be good and bad instructors in both systems of Kenpo. However, it is my mission to help to preserve the spirit of Kenpo that was taught to me by these great pioneers of our arts.
Four Demonstrations That Changed Kenpo

American Kenpo has its roots in the Kenpo Karate or True Kenpo; and, although Ed Parker originally taught True Kenpo Karate in Pasadena beginning in 1956, it is so different from American Kenpo as to make it only a distant relative of True Kenpo. In the 20 years since Ed Parker died on December in 1990, American Kenpo has devolved to such a state, that with few exceptions, it would be unrecognizable by Ed Parker. With the advent of the Internet, those claiming to teach American Kenpo have made it the lies upon which they agree. Thus American Kenpo for the most part has become a system of dishonesty, where rank is created by those who had neither rank nor knowledge.

A good example of this are those who claimed that Ed Parker never learned Judo. When confronted with Ed Parker's own statement in *Infinite Insights into Kenpo: Mental Stimulation* Delsby Publications 1982 (p. 23) that he had "learned Judo" they quickly flipped and claimed that Ed Parker knew Judo, but it was never a part of what Ed Parker taught. They also claimed that Ed Parker never boxed, dispute Ed Parkers own statement in *Mental Stimulation* p.23 that he did box.

When Will Tracy posted a copy of the Brigham Young University 1956 Banyan (yearbook) page 242 that has Ed Parker as a member of the BYU Judo team, Mills Crenshaw, who trained with Ed Parker at BYU for about 4 months in 1956, claimed that Ed Parker never mingled Judo with Kenpo.

That of course is contradicted by what Ed Parker told Joe Hyams, in a January 13, 1957 Los Angeles Examiner article, which stated, "It combines Judo, Jiu Jitsu, boxing, some wrestling and much of the rough and tumble of street fighting." And that of course sounds a very much like Kajukenbo in which Ed Parker first trained under Sonny Emperado for a short time before taking up Kenpo Karate with Professor Chow in 1952.

While American Kenpo has made many changes from True Kenpo, there were four demonstrations that changed Kenpo and set the stage for Ed Parker creating American Kenpo:

## Sun Tzu & Politics

- American Kenpo
- Dedication
- True Kenpo Techniques
- The Kenpo Patch
- Written Manuals
- Belt Requirements
- The IKKA
- IKKA Black Belts
- Written Manuals

### 4 Demonstrations That Changed Kenpo

1. BYU December 1955
2. January 1957
3. August 1963
4. August 1964

Sun Tzu & Politics

4 Demonstrations That Changed Kenpo - #2 January 1957
This demonstration with Ed Parker and Harold Wong took place at the Beverly Wilshire Heath Club the first week in January 1957 where there were only about a dozen people present.

American Kenpo Dedication
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4 Demonstrations
That Changed Kenpo BYU 1955
January 1957
Kenpo Karate
Sun Tzu & Politics

Harold Wong was also part of the 1957 BYU halftime demonstration team, and graduated with Ed on June 1, 1956. Joe Hyams, wrote the article without a byline because he was a columnist for the New York Herald Tribune. The article appeared in the Sunday supplement on January 13, 1957, and it changed Kenpo history.

Ed Parker originally only wanted to teach Kenpo to his fellow Hawaiian's until the First Demonstration that Changed Kenpo at the halftime of the BYU/UCLA basketball game in December 1955. Within a month, he was teaching a law enforcement class for BYU, and a month later he began teaching at Roy Woodward's Gym in Provo, Utah. He graduated from BYU on June 1, 1956 and had a job waiting for him with the Los Angeles Probation Department in Pasadena. His law enforcement students had primed Ed on taking the civil service examination which he passed, and with the 5 points for being a veteran he received the highest score that year. He began his job on June 4, 1956 and held that job until April, 1957.

Ed had chosen Pasadena because Roy Woodward who owned the Provo, Utah Health Studio where Ed taught for three months in 1956 had moved to Los Angeles with American Health Studios. Roy's good friend, Bert Goodrich, rented space for Ed to teach at his Pasadena Bert Goodrich Barbell Gym (7 N. Fair Oaks -- corner of Colorado Blvd).

The Probation department job paid Ed Parker just over $4,200 a year. That would be equivalent to about $33,000 today, adjusted for inflation. But Ed Parker had greater ambitions, which did not include teaching Kenpo. Two members of the Mormon Church Pasadena Ward (church) were Helen Hinckley Jones and her husband Ivan who both taught English at Pasadena City College (PCC). I was taken under wing by Ivan (Charles) who would tell me "You're not yet Hemingway," and my good friend, Gary Ballard, married their eldest daughter, Jacque'. Helen Hinckley Jones was famous as a Mormon writer, and she and Charles told Ed they could get him a position teaching sociology at PCC if he had a master degree. The starting salary at PCC at that time was $24,000 a year. That's $190,000 a year in today's money adjusted for inflation.

The problem was, Ed Parker needed a master's degree, and it would take four years (going nights) for Ed to get his degree at U.C.L.A which was across town, and Ed didn't have the tuition, let alone the time. In September 1956, Roy
Woodward introduced Ed Parker to Terry Robinson, who was the athletic director at the Beverly Wilshire Health Club. Ed Parker would write about the meeting in *Inside Elvis* p. 26.

"Roy called one day while I was renovating my new studio. He invited me to American Health's Hollywood Gym. He wanted me to meet Terry Robinson a World War II "kill or be killed" combat instructor...'if I had the time.' It was an afternoon well spent and concluded with Terry inviting me to the Beverly Wilshire Health Club where he was the physical director."

Part of that is of course wrong, because Ed did not open his Pasadena studio until February 18, 1957. In other words, Ed could not have been remodeling his new studio because he did not have any studio when he first met Terry Robinson. The demonstration shown in the *Los Angeles Examiner article of January 13, 1957* was at Beverly Wilshire Health Club, and Terry Robinson is the person to the far left of picture, standing on a workout bench. At that time, (as the article states) Ed was teaching at the Beverly Wilshire Health Club, and the Goodrich Gym in Pasadena.

This article is also significant because Ed Parker stated Kenpo, "combines Judo, jitsu, boxing, some wrestling and much of the rough and tumble of street fighting." In other words, Kenpo Karate was not a single fighting style.

### How This Demonstration Changed Kenpo

The Examiner article came out on a Sunday, and Monday morning Louie Vega, manager of the Burt Goodrich Barbell Gym was inundated with calls about Kenpo Karate.

There were no Yellow Pages in 1957. In fact there were no phone directories. To find a business you called the Operator who answered with, "Number please." There were so many calls to the gym that Louie called the phone company and gave then Ed Parker's phone number, and within a couple of days whenever a person called the operator and asked for the Goodrich gym, the Operator would ask if they were calling for the gym or Kenpo Karate.

Ed Parker was an overnight sensation, and he had so many students signing up at the Pasadena Gym that Burt Goodrich told him he would have to get his own place. Ed found a small building at 1840 Walnut Street and borrowed $300 from friends and opened the studio a month later, on February 18, 1957.

Ed held the One-Year anniversary at the studio on February 18, 1958. That was the date I was promoted to Yonkyu, 4th kyu.

Had it not been for the demonstration, and more importantly, Joe Hyams' article in the Los Angeles Examiner, Ed Parker may well have remained just another part-time karate instructor.

### Four Demonstrations That Changed Kenpo

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4 Demonstrations That Changed Kenpo - #1 BYU 1955

When Ed Parker's father, Arthur Parker, came to Pasadena in 1959 he told Ed Parker's early Kenpo students that Ed Parker was twelve years old when he enrolled Ed in Judo. Ed lived in a tough area of Honolulu and took up boxing his first year in high school just to keep the bullies at bay. He received his judo brown belt when he was 16 and he earned his Shodan when he was 18, the year he graduated high school (1949). That same year he enrolled at Brigham Young University (BYU) in Provo Utah.

Shortly after the Korean War broke out (June 1950) Ed Parker joined the Coast Guard where he met Ralph Castro in boot camp. Neither had trained in Kenpo at that time, and the two "Island Boys" became good friends. (Ralph Castro would become one of the early Kenpo instructors in the United States.) Ed was stationed in Hawaii, where he resumed his Judo training in early 1951. Shortly after that he began training in Kajukenbo with Sonny Emperado, where he learned of Emperado's instructor, Professor Chow. Ed was only with Emperado a short time before going with Professor Chow where he trained when his ship was in port. Ed earned his judo Nidan (second degree black belt) by the time he was discharged from the Coast Guard in September 1954, and despite claims to the contrary, and a forged black belt certificate, he had not yet received his Shodan from Professor Chow.

Ed Parker returned to BYU in September 1954 to complete a bachelors degree in sociology. Ed was not from a wealthy family, and he told his early students that he had an scholarship that paid for tuition, and got $135 a month on the GI Bill, so he and his wife, Leilani, went hungry many times. Ed spent most of his time outside class and studies with fellow Hawaiians, and he and fellow Hawaiian, Harold Wong, started a martial arts group that trained in the Mormon Church Polynesian cultural hall. As Ed would write in Inside Elvis (1979) Rampart House, Ltd. Page 23 "In retrospect, there may have been a touch of 'Polynesian Chauvinism', though I did not view it as such at the time." One of the few non Hawaiian's Ed and his wife associated with was Dr. Wayne Wright who was the faculty advisor for the BYU Hawaiian Club, and Dr. Wright had Ed and his wife over for dinner each Sunday.

The BYU 1956 academic year began with the first quarter in September 1955 until December 1955. Winter Quarter was
January - March 1956 and Spring Quarter was April - May 1956, with graduation on June 1, 1956.

Ed Parker wrote about three events that took place after the "demonstration at the B.Y.U. v.s. U.C.L.A. basketball game" Inside Elvis (1979) Rampart House, Ltd. Page 24. Ed gives no date for that demonstration, only that the game was between BYU and UCLA.

"The success of this demonstration launched an entirely new dimension in my life. Law officers witnessing the performance requested that a class be taught at B.Y.U. The university agreed, and suddenly I was both a faculty member and a student."

"As interest in the martial arts blossomed, I re-examined the policy of confining the class to the select group from Hawaii and law enforcement officers.... I began to accept the fact that there were other deserving individuals who needed self-defense skills."

Ed goes on to say that he began teaching at Roy Woodward's gym in Provo. Then on page 25 Ed writes, "Interest on campus increased as well. To satisfy the demand, a Judo club was organized on the B.Y.U. campus... The results were astounding. There was an overabundance of female applicants." Inside Elvis Page 25)

And in Infinite Insights into Kenpo: Mental Stimulation (1982) Delsby Publications P.27 Ed states: "The success of this demonstration launched an entirely new dimension in my life. Drawing the attention of Utah County lawmen, instruction offering University credit was soon initiated at the B.Y.U. campus for City Police, State Highway Patrolmen...and Sheriff's Deputies. In a matter of weeks I began teaching commercially in downtown Provo...."

The Banyan makes no mention of the demonstration, and with regard to Judo, only lists Ed Parker as a member of the "dojo." However, it is clear that BYU did not offer a law enforcement class until January 1956 (Winter Quarter), and the Judo club was also open to everyone during Winter Quarter.

Although Ed Parker gave 1954 as the date of the "B.Y.U. v.s. U.C.L.A. basketball game," in Mental Stimulation the B.Y.U. Basketball All Time Results) document that there was no B.Y.U. v.s. U.C.L.A. in 1954, and that the first time BYU ever played UCLA was on December 2, 1955.

The UCLA game, and Ed Parker teaching the law enforcement class as well as teaching at Roy Woodward's gym in 1956 was well known among Ed Parker's early students. However, that meant Ed Parker's non Hawaiian students in the law enforcement class only studied with Ed for a maximum of 5 months (January through May 1956), as Ed graduated on June 1, 1956, and began his job with the Probation Department in Pasadena on January 4, 1956; and, that means that his his non law enforcement students only trained for a maximum of 4 months.

One of those student's Mills Crenshaw, has recently come forward to claim Ed Parker not only taught him and others beginning in 1954, but that Ed taught Short and Long forms 1 and 2 as well as Short 3 at that time. That claim is absurd. However, Mills Crenshaw held no rank in Ed Parker's Kenpo Karate Association of American; and when Crenshaw founded the International Kenpo Karate Association in late 1963 he promoted Ed Parker to Godan and himself to Sandan, which, with only four months of Kenpo training, doesn't say much for the IKKA's authority.

It should be noted that Inside Elvis was not about Kenpo, and therefore no date for the game was necessary. However with Mental Stimulation Ed Parker must have known that four months training would have raised serious questions about Mills Crenshaw's rank, and therefore he deviated slightly from the true path and put the date as 1954 - this would give his BYU students nearly a year and a half training, when in fact they only trained for 4 to 5 months.

The BYU/UCLA halftime demonstration was by all accounts impressive, and had there never been that demonstration, Ed Parker may never have taught outside the Hawaiian community, and most certainly he would not have begun teaching "outsiders" at that time. He never would have made friends with law enforcement officers who helped him get his job with the Probation Department in Pasadena, and he never would have met Roy Woodward who was instrumental in developing Ed Parker's Kenpo career. Had it not been for Roy Woodward, there would have been no Ed Parker Kenpo Karate, and no American Kenpo.

4 Demonstrations That Changed Kenpo - #2 January 1957
This demonstration with Ed Parker and Harold Wong took place at the Beverly Wilshire Heath Club the first week in January 1957 where there were only about a dozen people present.

American Kenpo
Dedication
True Kenpo Techniques
The Kenpo Patch
Written Manuals
Belt Requirements
The IKKA
IKKA Black Belts
Written Manuals
Learn American Kenpo
Kevin Lamkin

4 Demonstrations
That Changed Kenpo
BYU 1955
January 1957
Kenpo Karate

Sun Tzu & Politics

Harold Wong was also part of the 1957 BYU halftime demonstration team, and graduated with Ed on June 1, 1956. Joe Hyams, wrote the article without a byline because he was a columnist for the New York Herald Tribune. The article appeared in the Sunday supplement on January 13, 1957, and it changed Kenpo history.

Ed Parker originally only wanted to teach Kenpo to his fellow Hawaiian's until the First Demonstration that Changed Kenpo at the halftime of the BYU/UCLA basketball game in December 1955. Within a month, he was teaching a law enforcement class for BYU, and a month later he began teaching at Roy Woodward's Gym in Provo, Utah. He graduated from BYU on June 1, 1956 and had a job waiting for him with the Los Angeles Probation Department in Pasadena. His law enforcement students had primed Ed on taking the civil service examination which he passed, and with the 5 points for being a veteran he received the highest score that year. He began his job on June 4, 1956 and held that job until April, 1957.

Ed had chosen Pasadena because Roy Woodward who owned the Provo, Utah Health Studio where Ed taught for three months in 1956 had moved to Los Angeles with American Health Studios. Roy's good friend, Bert Goodrich, rented space for Ed to teach at his Pasadena Bert Goodrich Barbell Gym (7 N. Fair Oaks -- corner of Colorado Blvd).
Woodward introduced Ed Parker to Terry Robinson, who was the athletic director at the Beverly Wilshire Health Club. Ed Parker would write about the meeting in Inside Elvis p. 26.

"Roy called one day while I was renovating my new studio. He invited me to American Health's Hollywood Gym. He wanted me to meet Terry Robinson a World War II "kill or be killer" combat instructor..."if I had the time." It was an afternoon well spent and concluded with Terry inviting me to the Beverly Wilshire Health Club where he was the physical director."

Part of that is of course wrong, because Ed did not open his Pasadena studio until February 18, 1957. In other words, Ed could not have been remodeling his new studio because he did not have any studio when he first met Terry Robinson. The demonstration shown in the Los Angeles Examiner article of January 13, 1957 was at Beverly Wilshire Health Club, and Terry Robinson is the person to the far left of picture, standing on a workout bench. At that time, (as the article states) Ed was teaching at the Beverly Wilshire Health Club, and the Goodrich Gym in Pasadena.

This article is also significant because Ed Parker stated Kenpo, "combines Judo, jiu Jitsu, boxing, some wrestling and much of the rough and tumble of street fighting." In other words, Kenpo Karate was not a single fighting style.

**How This Demonstration Changed Kenpo**

The Examiner article came out on a Sunday, and Monday morning Louie Vega, manager of the Burt Goodrich Barbell Gym was inundated with calls about Kenpo Karate.

There were no Yellow Pages in 1957. In fact there were no phone directories. To find a business you called the Operator who answered with, "Number please." There were so many calls to the gym that Louie called the phone company and gave then Ed Parker's phone number, and within a couple of days whenever a person called the operator and asked for the Goodrich gym, the Operator would ask if they were calling for the gym or Kenpo Karate.

Ed Parker was an overnight sensation, and he had so many students signing up at the Pasadena Gym that Burt Goodrich told him he would have to get his own place. Ed found a small building at 1840 Walnut Street and borrowed $300 from friends and opened the studio a month later, on February 18, 1957.

Ed held the One-Year anniversary at the studio on February 18, 1958. That was the date I was promoted to Yonkyu, 4th kyu.

Had it not been for the demonstration, and more importantly, Joe Hyams' article in the Los Angeles Examiner, Ed Parker may well have remained just another part-time karate instructor.

**ED PARKER'S AMERICAN KENPO SELF DEFENSE TECHNIQUES and KATA BELT REQUIREMENTS**

Click here for a nice Printable Version of the Belt Requirements.

**YELLOW BELT through THIRD BLACK BELT**

Grand Master Ed Parker knew he would not be around forever. In an effort to give longevity and structure to his new AMERICAN KENPO SYSTEM Ed Parker set MINIMUM standards for obtaining each belt rank, Yellow Belt through 3rd Black Belt, which was the highest tested rank in American Kenpo.

In 1987 - Three years before his death on December 15, 1990 - Ed Parker published Volume V of INFINITE INSIGHTS INTO KENPO. In this book he set forth the minimum requirements for each belt. Those requirements would specify the exact techniques to be taught and the order in which they are to be taught. These were to be used as a guide for all future American Kenpo students.
Ed Parker had planned to put out a complete 40 Volume Video set - covering his new American Kenpo Kenpo System. Unfortunately for the American Kenpo community Ed Parker died before completing this project.

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His delay was cause by the fact he did not want to use any of his existing Black Belts in the videos - because he knew that after his death anyone he used in the videos would claim to be his successor. At his funeral Mrs Parker made it very clear that he had chosen none of his existing follower or Black Belts to take over or assume the leadership of the IKKA or "Ed Parker's Kenpo"! That control, and leadership would remain with the Parker family.

Ed Parker was farsighted in this. Within seven years of his death there were at least 40 groups that broke from Ed Parker's original American Kenpo and formed their own association with each claiming to teach Ed Parker's system. Most of those groups have fractioned or disappeared. But there is only one Ed Parker System of Kenpo Karate, and that is the system Ed Parker left to his wife and family. All others are "AMERICAN KENPO", if, and only if they teach what Ed Parker established as American Kenpo.

It was for this reason Ed Parker left the generation of students to come a reference by which they could gage any instructor or association that claims to be teaching "AMERICAN KENPO".

The comparison is very simple - if an instructor is NOT teaching what Ed Parker set up as the MINIMUM requirements for each belt in Volumn V Infinite Insights into Kenpo, Mental & Physical Applications Pages 71 through 87, then he or she is not teaching "American Kenpo".

Now when an "INSTRUCTOR" or "Association" claims to be teaching American Kenpo all a student has to do is compare Ed Parkers "MINIMUM BELT REQUIREMENTS" against what is being taught by any instructor of association.

The comparisons is very simple: Yellow belt has 10 required self defense techniques; all belts Orange through 3rd degree Black Belt have 24 self Defense techniques. This differs from True Kenpo which originally had 40 techniques per belt, but was changed to 30 techniques (and variations) when True Kenpo belt testing included 5th degree (Godan) which requires 40 techniques.

There are no NEW American Kenpo self defense techniques past 2nd Brown.

1ST BROWN techniques are the extensions or complete ORANGE BELT Self Defense Technique.
1ST BLACK techniques are the extensions or complete PURPLE BELT Self Defense Technique.
2ND BLACK techniques are the extensions or complete BLUE BELT Self Defense Technique.
3RD BLACK techniques are the extensions or complete GREEN BELT Self Defense Technique.

FORTUNATELY FOR THE INSTRUCTOR AND DEDICATED STUDENT = The most authoritative and detailed "written manuals" on American Kenpo Self defense Techniques are available at arnis.org

REQUIRED TECHNIQUES FOR YELLOW BELT
(In the order they are to be taught) KATAS - Short 1 (Right side;A); Blocking Set 1

INFINITE INSIGHTS - VOLUME 5 - Page 71

1. DELAYED SWORD (front - right and lapel grab)
2. ALTERNATING MACES (front - two-hand push)
3. SWORDS OF DESTRUCTION (front - left straight or roundhouse punch)
4. DEFLECTING HAMMER (front - right front thrust kick)
5. CAPTURED TWIGS (rear bear-hug, arms pinned)
6. THE GRASP OF DEATH (left flank - right arm headlock)
7. CHECKING THE STORM (front - right step-through overhead club)
8. MACE OF AGGRESSION(front - two-hand lapel grab, pulling in)
REQUIRED TECHNIQUES FOR ORANGE BELT

(INFINITE INSIGHTS - VOLUME 5 - Pages 72-73)

(In the order they are to be taught)

KATA: Short 1 (Right (A) - Left (B) sides; Kicking Set 1

1. CLUTCHING FEATHERS - Front Left Hand Hair Grab
2. TRIGGERED SALUTE - Front Right Hand Straight Punch
3. DANCE OF DEATH - Front Right Straight Punch
4. THRUSTING SALUTE - Front Right Step Through Kick
5. GIFT OF DESTRUCTION - Handshake
6. LOCKING HORNs - Front Headlock
7. LONE KIMONO - Front Left Hand Lapel Grab
8. GLANCING SALUTE - Front Right Hand Cross Push
9. FIVE SWORDS - Front Left Step Through Roundhouse Punch
10. BUCKLING BRANCH - Front Left Step Through Kick
11. SCRAPING HOOF - Full Nelson
12. GRIP OF DEATH - Left Flank Right Arm Headlock
13. CROSSING TALON - Front Right Hand Cross Wrist Grab
14. REPEATING MACE - Front Left Hand Push
15. SHIELDING HAMMER - Front Left Step Through Hooking Punch
16. STRIKING SERPENT'S HEAD - Front Bear Hug, Arms free
17. LOCKING WINGS - Hammerlock
18. OBSCURE WING - Right Flank Left Hand Shoulder Grab
19. REVERSING MACE - Front Left Step Through Straight Punch
20. THRUSTING PRONGS _ Front Bear Hug, Arms Pinned
21. TWISTING TWIG - Front Wrist Lock
22. OBSCURE SWORD - Right Flank Left Hand Shoulder Grab
23. RAINING CLAW - Front Right Uppercut Punch
24. CRASHING WINGS - Right Bear Hug, Arms Free

REQUIRED TECHNIQUES FOR PURPLE BELT

(INFINITE INSIGHTS - VOLUME 5 - Pages 74-75)

(In the order they are to be taught)

KATAS: LONG 1 (Right (A) and Left (B) sides; Finger Set 1; Coordination Set 1

1. TWIRLING WINGS - Rear Two-Hand Stiff-Arm Shoulder Grab
2. SNAPPING TWIG - front Left Hand Chest Push
3. LEAPING CRANE - Front Right Step Through Punch
4. SWINGING PENDULUM - Front Right Roundhouse Kick
5. CRUSHING HAMMERS - Rear Bear Hug -- Arms Pinned
6. CAPTURED LEAVES - Right Flank Finger Lock
7. EVADING THE STORM - Front Right Step Through Overhead Club
8. CHARGING RAM - Front Tackle
9. PARTING WINGS - Front Two-Hand Push
10. THUNDERING HAMMERS - Front Right Step Through Punch
11. SQUEEZING THE PEACH - Rear Bearhug -- arms pinned
12. CIRCLING WING - Rear Two Hand Choke - Arms Bent
13. CALMING THE STORM - Front Right Step Through Roundhouse Club
14. DARTING MACE - Front Two-Hand Wrist Grab
15. HOOKING WINGS - Front Two-Hand Low Push
16. SHIELD AND SWORD - Front Left Step Through Punch
17. GIFT IN RETURN - Front Handshake
18. BOW OF COMpulsion - Front Wrist Lock Against Opponent's Chest
19. OBSTRUCTING THE STORM - Front Right Step Through Overhead Club
20. TWIN KIMONO - Front Two-Hand Lapel Grab - Push Out
21. SLEEPER - Front Right Front Step Through Straight Punch
22. SPIRALING TWIG - Rear Bear Hug -- Arms Free
23. CROSS OF DESTRUCTION - Rear Two-Hand Choke
24. FLIGHT TO FREEDOM - rear Hammerlock

REQUIRED TECHNIQUES FOR BLUE BELT

INFINITE INSIGHTS - VOLUME 5 - Pages 76-77

(In the order they are to be taught)

KATAS: Short 2 (Right (A) and Left (B) sides); Striking Set 1; Stance Set 1

1. BEGGING HANDS - Front Two-Hand GRab to Wrists
2. THRUSTING WEDGE - Front Right Step Through Punch
3. FLASHING WINGS - Front Right Step Through Punch
4. HUGGING PENDULUM - Front Right Thrusting Knife-Edge Kick
5. REPEATING DEVASTATION - Full Nelson
6. ENTANGLED WING - Front Arm Lock
7. DEFYING THE STORM - Front Right Step Through Roundhouse Club
8. RAKING MACE - Front Two-Hand Lapel Grab -- Pulling In
9. SNAKING TALON - Front Two Hand Push
10. SHIELD AND MACE - Front Right Step Through Punch
11. RETRACTING PENDULUM - Front Right Thrusting Heel Kick
12. TRIPPING ARROW - Rear Two-Hand Choke
13. FALLEN CROSS - Rear Two-Hand Choke
14. RETURNING STORM - Front Inward Roundhouse And Backhand Club
15. CROSSED TWIGS - Rear Two-Hand Grabs To Wrist
16. TWIST OF FATE - Front Two Hand Push
17. FLASHING MACE - Front Right Step Through Punch
18. GIFT OF DESTINY - Front Handshake
19. WINGS OF SILK - Rear Two-Arm Hammerlock
20. GRIPPING TALON - Front Left Direct Right Wrist Grab
21. GATHERING CLOUDS - Front Right Step Through Punch
22. DESTRUCTIVE TWINS - Front Two-Hand Choke -- Pulling In
23. BROKEN RAM - Front Tackle
24. CIRCLING THE HORIZON - Front Right Step Through Punch

REQUIRED TECHNIQUES FOR GREEN BELT

INFINITE INSIGHTS - VOLUME 5 - Pages 78-79

(In the order they are to be taught)

KATAS: Long 2 (Right (A) and Left (B) sides; Short 3 Right (A) and Left (B) sides

1. OBSCURE CLAW - Right Flank Left Hand Shoulder Grab
2. ENCOUNTER WITH DANGER - Front Two - Hand Push
3. CIRCLING DESTRUCTION - Front Left Step Through Punch
4. DETOUR FROM DOOM - Front Right Roundhouse Kick
5. SQUATTING SACRIFICE - Rear Bear Hug -- Arms Free
6. ESCAPE FROM DEATH - Rear Right-Arm Choke
7. BRUSHING THE STORM - Right Flank Right Step Through Overhead Club
8. MENACING TWIRL - Rear Left-Hand Belt Grab
9. LEAP FROM DANGER - Rear Two-Hand Push
10. CIRCLES OF PROTECTION - Front Right Step Through Overhead Punch
11. CIRCLE OF DOOM - Front Right Straight Kick
12. BROKEN GIFT - Handshake
13. HEAVENLY ASCENT - Front Two-Hand Choke == Arms Straight
14. CAPTURING THE STORM - Front Right Step Through Overhead Club
15. CONQUERING SHIELD - Front Left Stiff-Arm Lapel Grab
16. TAMING THE MACE - Front Right Step Through Punch
17. TWIRLING SACRIFICE - Full Nelson
18. CROSS OF DEATH - Front Two-Hand Cross Choke
19. SECURING THE STORM - Front Right Step Through Roundhouse Club
20. INTERCEPTING THE RAM - Front Tackle
21. KNEEL OF COMPULSION - Right Flank Right Step Through Punch
22. CLIPPING THE STORM - Front Right Thrusting Club
REQUIRED TECHNIQUES FOR 3RD DEGREE BROWN BELT

**INFINITE INSIGHTS** - VOLUME 5 - Pages 80-81

(In the order they are to be taught)

KATAS: Long 3 (Right (A) and Left (B) sides; Striking Set 2; Stance Set 2

1. GLANCING SPEAR - front Right Direct Wrist Grab
2. THRUST INTO DARKNESS - Rear Right Step Trough Punch
3. CIRCLING FANS - Front Right And Left front Straight Punch Combination
4. ROTATING DESTRUCTION - Front Right Snap and Left Spinning Back-Kick
5. FALCONS OF FORCE - Flank Left and Right Shoulder Grab By Two Men
6. THE BEAR AND THE RAM - Front Right Punch and Rear Bear Hug -- Arms Free
7. RAINING LANCE - Front Right Step Through Overhead Knife
8. DESPERATE FALCONS - Front Two-Hand Grab to Both Wrists
9. LEAP OF DEATH - Front Right Step Through Punch
10. PROTECTING FANS - Front Right and Left Punch Combination With Opponents Left Leg Forward
11. DECEPTIVE PANTHER - Combination Right Front Snap Kick (Low) and Right Roundhouse Kick (High)
12. COURTING THE TIGER - Flank Left and Right Arm Grab By Two Opponents
13. GATHERING THE SNAKES - Front Left Punch and Rear Right Punch By Two Men
14. GLANCING LANCE - Front Right Knife Thrust While your Arms Are Down
15. DOMINATING CIRCLES - Front Right Shoulder Grab By Opponent's Right Hand
16. DESTRUCTIVE FANS - Left Flank Right Punch With Opponent's Rig Leg Forward
17. UNFURLING CRANE - Front Right and Left Punch Combination With Opponent's Right Leg Forward
18. GRASPING EAGLES - Front Right Lapel Grab and Rear Right Arms Grab By Two Men
19. PARTING OF THE SNAKES - Front Right Punch and Rear Attempt By Two Men
20. TRUSTING LANCE - Front Right Knife Trust While Your Arms Are Down
21. BLINDING SACRIFICE - Front Two-Hand Grab or Choke
22. SNAKES OF WISDOM - Flank Left and Right Shoulder Grabs By Two Men
23. ENTWINING LANCE - Front Right Knife Thrust
24. FALLING FALCON - Front Right Direct Lapel Grab

REQUIRED TECHNIQUES FOR 2ND DEGREE BROWN BELT

**INFINITE INSIGHTS** - VOLUME 5 - Pages 82-83

(In the order they are to be taught)

KATAS: Form 4; Two Man Set (both sides)

1. FATAL CROSS - Front Two-Hand Attempted Grab or Push
2. TWIRLING HAMMERS - Front Left Step Trough Punch
3. DEFENSIVE CROSS - front Right Snap Kick
4. DANCE OF DARKNESS - Front Right Kick Followed By a Right Punch
5. MARRIAGE OF THE RAMS - Right and Left Shoulder GRabs (Close) By Two Men
6. THE RAM AND THE EAGLE - Front Right Punch and Left Collar Grab By Two Men
7. ESCAPE FROM THE STORM - Right Flank Right Overhead Club
8. CIRCLING WINDMILLS - Front Two-Hand Push Followed By a Right Punch
9. DESTRUCTIVE KNEEL - Front Right Step Through Punch
10. BOWING TO BUpHA - Front Right Roundhouse Kick (While Kneeling On The Ground)
11. REVERSING CIRCLES - Front Left Roundhouse Kick Followed By a Left Punch
12. REPRIMANDING THE BEARS - Front Right Punch and Rear Bear-Hug By Two Men -- Arms, Free
13. CIRCLING THE STORM - Front Right Club Thrust (Poke)
14. UNFOLDING THE DARK - Left Step Through Punch From The Right Rear Flank
15. UNWINDING PENDULUM - Front Right Kick Followed By A Right Punch
16. PIERCING LANCE - Front Right Knife Thrust While Your ARms Are Up
17. ESCAPE FROM DARKNESS - Right Punch From The Right Side
18. CAPTURING THE ROD - Front Right Pistol Holdup (Against Your Chest)
19. PRANCE OF THE TIGER - Right Flank Step Trough Uppercut Punch
20. BROKEN ROD - Rear Right Hand Pistol
21. ENTWINING MACES - Front Right and Left Punch With Opponent's Left Leg Forward
22. DEFYING THE ROD - Front Right Pistol Holdup
23. FATAL DEVIATION - Front Right and Left Punch With Opponent's Left Leg Forward
24. TWISTED ROD - Front Right Pistol Holdup

NOTE: There are no new American Kenpo self defense techniques past 2 Brown Belt!

REQUIRED TECHNIQUES FOR 1ST DEGREE BROWN BELT

INFINITE INSIGHTS - VOLUME 5 - Page 84

NOTE: The techniques for FIRST DEGREE BROWN are identical to those listed under the ORANGE BELT requirements. The only difference is that the techniques in FIRST DEGREE BROWN extend beyond ORANGE for purposes of introducing new concepts and principles of motion.

(In the order they are to be taught)

KATAS: Form 5; Kicking Set 2

1. CLUTCHING FEATHERS - Front Left Hand Hair Grab
2. TRIGGERED SALUTE - Front Right Hand Straight Punch
3. DANCE OF DEATH - Front Right Straight Punch
4. THRUSTING SALUTE - Front Right Step Through Kick
5. GIFT OF DESTRUCTION - Handshake
6. LOCKING HORNS - Front Headlock
7. LONE KIMONO - Front Left Hand Lapel Grab
8. GLANCING SALUTE - Front Right Hand Cross Push
9. FIVE SWORDS - Front Right Step Through Roundhouse Punch
10. BUCKLING BRANCH - Front Left Step Through Kick
11. SCRAPING HOOF - Full Nelson
12. GRIP OF DEATH - Left Flank Right Arm Headlock
13. CROSSING TALON - Front Right Hand Cross Wrist Grab
14. REPEATING MACE - Front Left Hand Push
15. SHIELDING HAMMER - Front Left Step Through Hooking Punch
16. STRIKING SERPENT’S HEAD - Front Bearhug, Arms free
17. LOCKING WINGS - Hammerlock
18. OBSCURE WING - Right Flank Left Hand Shoulder Grab
19. REVERSING MACE - Front Left Step Through Straight Punch
20. THRUSSING PRONGS _ Front Bear Hug, Arms Pinned
21. TWISTING TWIG - Front Wrist Lock
22. OBSCURE SWORD - Right Flank Left Hand Shoulder Grab
23. RAINING CLAW - Front Right Uppercut Punch
24. CRASHING WINGS - Right Bearhug, Arms Free

REQUIRED TECHNIQUES FOR 1ST BLACK BELT

NOTE: The techniques for FIRST DEGREE BLACK are identical to those listed under the PURPLE BELT requirements. The only difference is that the techniques in FIRST DEGREE BLACK extend beyond PURPLE for purposes of introducing new concepts and principles of motion.

(In the order they are to be taught)

KATAS: Staff Set; Blocking Set 2

1. TWIRLING WINGS - Rear Two-Hand Stiff-Arm Shoulder Grab
2. SNAPPING TWIG - front Left Hand Chest Push
3. LEAPING CRANE - Front Right Step Through Punch
4. SWINGING PENDULUM - Front Right Roundhouse Kick
5. CRUSHING HAMMERS - Rear Bear Hug -- Arms Pinned
6. CAPTURED LEAVES - Right Flank Finger Lock
7. EVADING THE STORM - Front Right Step Through Overhead Club
8. CHARGING RAM - Front Tackle
9. PARTING WINGS - Front Two-Hand Push
10. THUNDERING HAMMERS - Front Right Step Through Punch
11. SQUEEZING THE PEACH - Rear Bearhug -- arms pinned
12. CIRCLING WING - Rear Two Hand Choke - Arms Bent
13. CALMING THE STORM - Front Right Step Through Roundhouse Club
14. DARTING MACE - Front Two-Hand Wrist Grab
15. HOOKING WINGS - Front Two-Hand Low Push
16. SHIELD AND SWORD - Front Left Step Through Punch
17. GIFT IN RETURN - Front Handshake
18. BOW OF COMPULSION - Front Two-Hand Lapel Grab - Push Out
19. OBSTRUCTING THE STORM - Front Right Step Through Overhead Club
20. TWIN KIMONO - Front Two-Hand Lapel Grab - Pulling In
21. SLEEPER - Front Right Front Step Through Straight Punch
22. SPIRALING TWIG - Rear Bear Hug -- Arms Free
23. CROSS OF DESTRUCTION - Rear Two-Hand Choke
24. FLIGHT TO FREEDOM - Rear Hammerlock

REQUIRED TECHNIQUES FOR SECOND BLACK BELT

NOTE: The techniques for SECOND DEGREE BLACK are identical to those listed under the BLUE BELT requirements. The only difference is that the techniques in SECOND DEGREE BLACK extend beyond BLUE for purposes of introducing new concepts and principles of motion.

(In the order they are to be taught)

KATAS: Form 6; Finger Set 2

1. BEGGING HANDS - Front Two-Hand Grab to Wrists
2. THRUSTING WEDGE - Front Right Step Through Punch
3. FLASHING WINGS - Front Right Step Through Punch
4. HUGGING PENDULUM - Front Right Thrusting Knife-Edge Kick
5. REPEATING DEVASTATION - Full Nelson
6. ENTANGLED WING - Front Arm Lock
7. DEFYING THE STORM - Front Right Step Through Roundhouse Club
8. RAKING MACE - Front Two-Hand Lapel Grab -- Pulling In
9. SNAKING TALON - Front Two Hand Push
10. SHIELD AND MACE - Front Right Step Through Punch
11. RETREATING PENDULUM - Front Right Thrusting Heel Kick
12. TRIPPING ARROW - Rear Two-Hand Choke
13. FALLEN CROSS - Rear Two-Hand Choke
14. RETURNING STORM - Front Inward Roundhouse And Backhand Club
15. CROSSED TWIGS - Rear Two-Hand Grabs To Wrist
16. TWIST OF FATE - Front Two Hand Push
17. FLASHING MACE - Front Right Step Through Punch
18. GIFT OF DESTINY - Front Handshake
19. WINGS OF SILK - Rear Two-Arm Hammerlock
20. GRIPPING TALON - Front Left Direct Right Wrist Grab
21. GATHERING CLOUDS - Front Right Step Through Punch
22. DESTRUCTIVE TWINS - Front Two-Hand Choke -- Pulling In
23. BROKEN RAM - Front Tackle
24. CIRCLING THE HORIZON - Front Right Step Through Punch

REQUIRED TECHNIQUES FOR THIRD BLACK BELT

NOTE: The techniques for THIRD DEGREE BLACK are identical to those listed under the GREEN BELT requirements. The only difference is that the techniques in THIRD DEGREE BLACK extend beyond GREEN for purposes of introducing new concepts and principles of motion.

1. OBSCURE CLAW - Right Flank Left Hand Shoulder Grab
2. ENCOUNTER WITH DANGER - Front Two-Hand Push
3. CIRCLING DESTRUCTION - Front Left Step Through Punch
4. DETOUR FROM DOOM - Front Right Roundhouse Kick
5. SQUATTING SACRIFICE - Rear Bear Hug -- Arms Free
6. ESCAPE FROM DEATH - Rear Right-Arm Choke
7. BRUSHING THE STORM - Right Flank Right Step Trough Overhead Club
8. MENACING TWIRL - Rear Left-Hand Belt Grab
9. LEAP FROM DANGER - Rear Two-Hand Push
10. CIRCLES OF PROTECTION - Front Right Step Through Overhead Punch
11. CIRCLE OF DOOM - Front Right Straight Kick
12. BROKEN GIFT - Handshake
13. HEAVENLY ASCENT - Front Two-Hand Choke == Arms Straight
14. CAPTURING THE STORM - Front Right Step Through Overhead Club
15. CONQUERING SHIELD - Front Left Stiff-Arm Lapel Grab
16. TAMING THE MACE - Front Right Step Through Punch
17. TWIRLING SACRIFICE - Front Left Uppercut Punch
18. INTERCEPTING THE RAM - Front Tackle
19. SECURING THE STORM - Front Right Step Through Roundhouse Club
20. KNEEL OF COMPULSION - Right Flank Right Step Through Punch
21. GLANCING WING - Front Left Uppercut Punch
22. CLIPPING THE STORM - Front Right Thrusting Club
23. CROSS OF DEATH - Front Two-Hand Cross Choke
24. THE BACK BREAKER - Right Flank Right Step Through Punch

NOTE: There are no American Kenpo Self Defense Techniques beyond 3RD Black Belt

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**Tracy brothers climb Mt. Everest May 21, 2013**

Kenpo Karate was once known as the Ed Parker system because many of the Kenpo instructors trained directly under that great martial artist. However, the founder of the system was not Ed Parker but rather his instructor, Professor William (Willie) K. S. Chow, who began calling his system "Kenpo Karate" in 1949. Chow trained in "Kenpo Jiu-Jitsu" under Great Grand Master James Mitose who had learned the Kenpo art in Japan from his grandfather Sakuhi Yoshida. (See A Brief History of Kenpo).

Kenpo Karate is, therefore, a distinct form of Kenpo, although its techniques are virtually indistinguishable from Mistsoe's Kenpo Jui-Jitsu. The difference is mostly in the Kata's. There were no Kata's in Chow's Kenpo Karate while Kenpo Jiu-Jitsu has 4 Kata's, Nihanchi 1 & 2, the Bear Kata and Old Man Kata.

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Professor Chow's "Kenpo Karate" would have become as obscure as James Mitose's if not for Edmund K. Parker (1931-1990) who (while not the first to have a complete school) opened the first "Kenpo Karate" Studio in Pasadena in 1956 and founded the world's first Kenpo Karate (Mainland) school. (Please see a separate entry for this event.

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There is not a single Chinese system teaching anything that resembles Kenpo today, although nearly all of the Kenpo techniques among the hundreds of Chinese kung fu styles. However, I was told by two Tai Chi masters who had trained with Yang Jain Ha techniques of Yang Ban Hao, who was known as "Yang the Invincible," were very close to Kenpo techniques.

So what is Kenpo Karate?
Kenpo Karate is the oldest style of Kenpo being taught in the United States. It was created in 1949 by William K.S. Chow student, Ed Parker, from 1956 to 1961; and taught by the Tracy brothers from 1962 to the present. In early 1962 Ed Parker changed his name to "Chinese Kenpo" and no Ed Parker student was taught Kenpo Karate after January, 1962. The name of his system at that time, even though he continued to issue belt certificates under the Kenpo Karate Association ofNOTE: Ed Parker taught a closed group of "Island Boys" at Brigham Young University from the fall of 1954 to early 1956. Seven members of the "BYU Kenpo were: Frank Mohou and Ralph Mohou, Tom Loura, and Tom and Kip Kiphunna, and Mark and John Kalima.

NOTE: (by Roarke Tracy) My father and uncle, Jim Tracy, began training with Ed Parker in 1957, and my uncle, Al Tracy, began in 1958 when he was in the Force.)

50 Ways to Sunday
The essentials of Kenpo training are in its techniques. Kenpo Karate, as with Kenpo Jujitsu, has over 700 distinct self-defense blocks (originally strikes) and 72 kicks. But it is not just the number of techniques, it's how they are taught that defines Kenpo.

About two weeks after my brother Jim and I began training with Ed Parker, Ed started an afternoon class, with Jim and me. The class never had more than four students at any one time, so it was like having a semi-private lesson each day with Ed. The evening class from beginning to intermediate and advanced class.

One of the first things I learned was the "What if?" rule. It went like this: Ed would teach a technique and we would practice it. While Ed was always limited. "What if" the attacker grabbed you slightly differently? Or "What if" he grabbed with a different hand? Or what if he show you a variation to the technique with lightening speed and a devastating power that sent you reeling and bruised for smart, you never asked "What if?" again. But, if you were really smart, you would get a new student to ask "What if?". You learn technique there are numerous variations which would eventually be taught to cover each variations of t and Chow emphasized that there were many ways and variations to the techniques used to defend against.

At the time (1957-59) many of the Japanese Karate systems had a very limited number of moves being one move, a left punch being a second move, right and left punch being a third move, a block at a punch a fifth move, a block and two punches a sixth move, and a block with a different hand another move. The styles required each move to be mastered before the next move was taught. Chow, Oshita and Parker were not interested in learning many moves over mastering a single move. Ed Parker was 6' and 195#, Chow was 5'11" and 140#, Oshita was slightly over 5'7" and weighed about 100#. You never ask a woman Kenpo master how high was best for one, was not best for the other, and all three emphasized, was easy for one student another. One student might have fast hands, another fast feet, another student both and another student would seek his level of ability.

How Kenpo is taught was put best by Oshita who told me another style would make me master one move at a time, on ten years I would have mastered 500 moves. But she would teach me ten, twenty, thirty or more moves a day, and I would not master these when a new move was taught, but in a year I would master 1,000 moves. What's more, the moves I would master would another student who had been taught the same moves. Each student would master what his mind and body found easiest. It was not a brown belt test at that time. For brown belt you had to know all the moves, but only be a master of most. The instructor had progressed from Kyu to Dan, and each student would be different. But more importantly, a move that was difficult, student when it is first taught, would become easier as he developed his Kenpo skills. When a student had mastered all the techniques, he would become an Instructor. (Chow had no instructor rank and never used instructor on any of his certificates.)

I remember in April 1960, when I was an Ikkyu (1st degree brown belt) I flew to California where I showed Ed Parker with both Chow and Oshita, and related some of the insight I had gained in how to practice the different techniques. Ed told me he had thing from Chow, and had not thought about it in years. He called the training method, "50 Ways to Sunday," meaning that a style techniques 50 Ways to Sunday - so many different ways that it would become natural.

Kenpo teaches that no one defense will work all the time, but the variations are the defense. In addition, as Oshita told me, a technique a thousand time, and it will only work for one attack; it is better to practice ten variations 100 times, so the mind and move many different ways. The Way of Kenpo is in training, and one must not deviate from that Way.

A technique, like the 2-hand lapel grab (Kimono Grab), requires you to step back with your left foot when the opponent when his arms are bent, it's a different technique and you step forward, using different weapons. So "what if" the arms are bent them as you step back and strike? Simple. You use a different weapon, striking a different target. Your left foot may have to step even directly to the right side. Your right upward strike can change to an asp strike, or go between the arms and twist the opponent step back with the right foot and use the left hand defense, or any one of a number of variations - 50 Ways to Sunday.

Because of the numerous variations, the defenses against a "Two Hand Lapel Grab" became different techniques, departure of movement and hand weapons used, with the three major defenses being the Kimono Grab, Swinging Gate and Stiking Asp. O Karate was originally taught, these names were not used - my brothers and I created the names starting in 1964. But in 1959 t known as defense against "Two Hand Lapel Grabs" technique one (and variations); Technique 2, etc. Swinging Gate and Striki
The basic technique is, however, the Kimono Grab, in which you pin the attacker's hands with your left arm (hand) as you right upward strike against the attacker's elbows. The right hand then swings down and around to strike the radial nerve of the arm followed by a right chop to the attacker's throat. In Swinging Gate, the first two moves are the same, but on the third move, the clockwise so you are on a 45° angle, the right hand pulls back and strikes the attacker to the mid section, followed by the right chop the attacker's forearms, followed by a chop to the attacker's throat.

But "What if" the attacker pulled you forward? That technique is the Striking Asp. But "What if" you didn't straighten the arms with the first strike. You could use the variation of a right reverse elbow strike, followed by a strike to the attacker's forearm.

But "What if" the Elbow Strike didn't work? You could use the variation of a Back Knuckle rack across the bridge of the nose, and the tech became little more than simple blocks. This was no longer Kenpo, but rather Ed Parker's own style which he continued to call Kenpo. But Ed Parker had stopped teaching Kenpo Karate by 1962.

Kenpo techniques are complete techniques. They are taught one move at a time, but the technique is never broken down as being the technique of the beginnings, a second technique as the middle and a third technique as the end as many would-be Kenpo styles are teaching to their students. In Kenpo Karate a technique is a technique. It is complete in and of itself from beginning to end; and further broken down as a beginning and advanced technique. There are variations to techniques, but those variations are, like the techniques themselves, and because of the sheer number, some are not taught of necessity until the student is more advanced. In other techniques, the "5 Count Chop" is a single techniques with five moves using only the right hand, and with an elbow, hammer fist kick follow ups. In Kenpo Karate this technique is never broken down as a block and chop as a technique with so called extensions. (However, the block and chop is, by itself a technique - and is the beginning of numerous other techniques.) The "7 Count Chop" however a similar techniques which also uses the left hand. The variations to these techniques have the same moves, with different examples a variation to the first two moves, block and chop, block and hand sword [Eye of the Tiger], Gifted Palm instead of Cutting Knife, and Cutting Knife instead of Gifted Palm.

Put simply, any instructor who does not teach Kenpo Karate as it was originally taught, is not teaching "Kenpo Karate".

Karate, but it is not Kenpo Karate. That is not to say they are not teaching some form of Kenpo, but they are not teaching Kenpo Karate. Kenpo Karate was only taught by Professor Chow and Ed Parker up to 1962, and Al Tracy and his students from 1962. Ralph Castro who now teaches Shaolin Kenpo, Sam Kuoha, who taught Kara Ho Kenpo, and I are the only living "Kenpo Karate" masters; and Al Tracy and I are the only living Ed Parker "Kenpo Karate" student who still know the complete system of "Kenpo Karate", and authorities to say what Kenpo Karate is.

James Ibrao, who learned "Kenpo Karate" under Ed Parker, has modified his system, making it a 5 form system, which, while related to Kenpo, is no longer "Kenpo Karate".

When Sam Kuoha came to the mainland in the 1970, Professor Chow told him the only ones teaching Kenpo Karate on the Mainland were the Tracy's Karate school in Diego where he taught at the Tracy's Karate school.

None of the BYU "Club" members teaches Kenpo Karate, and while there may be some Utah students Ed Parker taught while he was at BYU, none with Ed Parker for more than six months, and none attained the rank of black belt until after Ed Parker began teaching Chinese Kenpo. (See A Brief History.)

Two Styles of Kenpo Karate

"Kenpo Karate" has two styles, that are in many ways identical. What is now referred to as Original Kenpo Karate, or simply Original Kenpo, is the system Professor Chow taught until 1961 (calling it both Kenpo Karate and Go-Shinjutsu, meaning "Law of the Fist and Art of Self-Defense"), and which Ed Parker taught as Kenpo Karate until the end of 1960.

Both men changed their systems after those dates for different reasons, and each took his style a different direction. However, only the Original Kenpo taught by Ed Parker in Pasadena, California from 1956 to 1960 is important in knowing what Kenpo Karate is, because it was the same original Kenpo style taught by James Mitose and Fusae Oshita, but called Kenpo Karate by William K. S. Chow and Ed Park.

Beginning in late summer, 1960, Ed Parker began adding forms to his Kenpo Karate and create what became known as "Traditional Kenpo". However, because all the Ed Parker brown belts and Shodans at that time had been taught to Kenpo techniques, making the only real difference, the addition of forms, when Jimmy (James) Wing Woo joined Ed Parker.

The addition of forms to the system has little to do with Kenpo Karate. At best, forms are considered an enhancement to the different techniques, like the Tiger and Crane, which is borrowed from Hung Gar, are used for mental and physical development, as well as to become acquainted with all styles.

James Ibrao writes of the Book Set, "...was believed to have been lost. This form was taught to me by Grand master James Wing Woo himself, and I in turn taught other students and instructors. Unfortunately, Grand master Woo was only able to teach half of the move to Ed before our days of training together came to an end, and Will Tracy, for the first time in over forty years, many of you will be able to finally see and learn this kata in its entirety."

Woo left Ed Parker in April 1961 taking all of Ed's black belts and all but two of his brown belts with him. Ed only continued teaching Kenpo until the end of 1961 and into January 1962; and, "Traditional Kenpo" was the system Ed was teaching when I returned.
Al and Jim Tracy had been approved for Shodan just before what would become known as the Walnut Street Putsch (Walnut Street Putsch) in April 1961 and were the only students to receive Shodan ranking from Ed Parker under Traditional Kenpo promoted to Shodan on January 7, 1962. (SEE Al Tracy Shodan KKAA certificate)

Beginning in January 1962, Ed Parker changed his style from Kenpo Karate to Chinese Kenpo and he reduced the total number of self-defense techniques and variation in his system. Later that year Ed change the name to "Chinese Kenpo Karate", reduced the number of techniques and added more forms; and it can rightly be said that Ed Parker no longer taught "Kenpo Karate" after January 1962. The evolution from James Mitose's Kenpo Ju-jutsu to Professor Chow's Kenpo Karate to Ed Parker's Chinese Kenpo was exemplified in the change from the Overhead Club technique, (one variation of which is shown by James Mitose on the left and the graphic used on Ed Parker's studio signs) Ed Parker replacing it with the Kenpo crest.

Kenpo Karate is a technique based system. Forms were only taught to the most advanced students, not because they were advanced, but because they are part of the Kenpo tradition, and the Way of Kenpo requires knowing traditions. On the other hand, Chinese styles are Form and Set based. And it is worth noting, Professor Chow further and made what were originally variations of the techniques into techniques.

Ed Parker's system of Kenpo was changed so much with his Chinese Kenpo, that it was no longer Kenpo Karate.

Al and Jim Tracy were the last Ed Parker students to receive Shodan rank under Original Kenpo, and Tracy's Kenpo K teaching Original and Traditional Kenpo today. The Tracy System teaches Original Kenpo techniques, Traditional Kenpo forms (that became part of Kenpo.)

Ed Parker's Chinese Kenpo was a mere shadow of Original Kenpo. The grappling techniques and mat work were repla Traditional Kenpo, and as Ed Parker began to change the system to Chinese Kenpo he not only reduced the number of techniq but emphasized forms over techniques. Ed Parker changed his style again in 1964 to Ed Parker's Kenpo and reduced the nu further and made what were originally variations of the techniques into techniques.

Ed Parker's system of Kenpo was changed so much with his Chinese Kenpo, that it was no longer Kenpo Karate. Jerry Myers who was one of Ed's students (and the one who got my brother, Jim, in the Army National Guard) would later adapt Traditional Kenpo and Chines Danny Inosanto's systems to create what can rightfully be called true, "Chinese Kenpo".

Kenpo Karate originally only had Shodan as the black belt rank. But in 1961 Professor Chow adopted the Japanese belt ranking as the highest awarded belt rank and all ranks about Godan being honorary. Because of the rank increasing five fold, the 700 minimum of 700 techniques and variations required for Godan, with lesser numbers for lower dan ranks.

The minimum number of Kenpo Karate techniques and variations required for Shodan (first black belt) is now 400. The black belt ranking of Kenpo Karate is Shodan (1st dan), Nidan (2nd dan), Sandan (3rd dan), Yodan (4th dan), Go minimum of 700 techniques and variations required for Godan.

There is no "black belt" rank in either Original or Traditional Kenpo Karate. That is, there is no First Degree Black Belt, Belt, etc. There are only Dan ranks, Shodan, Nidan, Sandan, etc. Black Belt ranks where given by Ed Parker in Chinese Kenpo Association (KKAA) would not authorize a student to be promoted to a Dan rank.

Sandan (3rd Black) is the lowest rank that can promote a student to Shodan in Kenpo Karate; and, Sandan requires a Kenpo techniques and variations.

Ed Parker only awarded Shodan to six (6) students of Original Kenpo Karate: James Ibrao was Ed Parker's f by Rich Montgomery, Rick Flores, Ed Tibayan (mispelled Tibian), Al Tracy and Jim Tracy. Of those original Shodans, I still teaching Ed Parker's Original Kenpo Karate.

Many others black belts, including Ralph Castro, Bill Ryusaki, Tino Tuiolosega also trained with Ed Parker, and w systems of Kenpo.

Some, like Joe Lewis, were famous black belts in other styles before learning Kenpo Karate under Al Tracy. Joe Lewis Kenpo and used the Kenpo techniques in a way no others had done before. Joe never took anything away from Kenpo Karate, made Kenpo Karate an even more effective fighting art.

Ed Parker added forms to Kenpo Karate, and at first took nothing away. But he soon took the grappling (mat work) out so reduced the effectiveness of Kenpo Karate. At that time, Ed Parker recognized the obvious, that he was no longer teaching dropped the Japanese "Karate" and called his style Chinese Kenpo, and even later he changed so much of Original Kenpo t style American Kenpo, yet he continued to give belt promotions, and those who followed still continue to promote their America the International Kenpo Karate Association. American Kenpo and its progeny is so far removed from Original Kenpo that, like S Kenpo, has, somewhere in the distant past, a common root.

Those who never trained in Kenpo Karate believe I am too harsh in eliminating the entire Ed Parker systems of Kenpo harsh, but it's accurate. You can't take half of Kenpo Karate and say it is the same as Original Kenpo. Nor can you continue to the style that you do not believe will work, and call your style Kenpo Karate. What will not work for one student will work for ano of Kenpo is in training; and the Way demands that you do not think dishonestly.

Ed Parker used to tell the allegory of the Karate Master who bragged that he could kill anyone with a single blow. A y Master for being a brute and the Master challenged her to a fight. She agreed on the condition that he must first prove his skill Master laughed as the girl put the ant on a large lava bolder. The Master's fist smashed into the lava, but the ant crawled into a rock. The Master struck again, breaking away the top layer of lava, but the ant crawled further down in the lava. Blow after blow when both his hands were mangled and bloody, the Master declared that no one could kill the ant. The girl placed her index fin the ant was hiding and squashed it. The Way of Kenpo is being aquatinted with every art.

NOTE: Ed actually adopted the allegory from the life of a Hung Gar master (which he modified), and later changed the allegory to the master being challenged style.
Every body part is a weapon or supports a weapon in Kenpo Karate. Even the eyes perceive what cannot be seen. Every variation, and every technique and variation is designed as a weapon for the defense, or offense required for the situation.

I have studied Yang Cheng Fu style Tai Chi from my youth and was fortunate to have had three instructors who taught Yang Cheng Fu, and who remained faithful to Cheng Fu's later style. All three instructors did the postures the same way, with the exception that some of the postures were the same as those shown in Yang Cheng Fu's photographs. I also had the good fortune to train with a fourth Chung Chieh, who was considered Yang Cheng Fu's top student (a distinction claimed by no less than seven other students), and under whom I learned the style of Yang Jain Hao (the father of Yang Cheng Fu) from a student who had trained directly under him with Yang Lu Chan, the founder of the Yang Style.

I mention this because, although I have studied three other Tai Chi styles, I remain dedicated to Yang Cheng Fu's style of Tai Chi. I remain dedicated to Yang Cheng Fu's style because of those who have changed Cheng Fu's style and claim him as the founder of their own styles. It doesn't matter whether it is the descendants of Yang Cheng Fu's sons, if they do not do the form as Yang Cheng Fu did it, it is not Cheng Fu's style. It is their own Yang style.

In short I am a traditionalist. I have practiced many martial arts styles, and trained under some of the greats, but Kenpo Fu Style Tai Chi, has established techniques or postures and removing any one of those from the style, makes it a different style from Tai Chi. I apply the same standard to American Kenpo as Professor Chow set as the standard for Kenpo Karate. Make no mistake, American Kenpo to be Kenpo Karate. American Kenpo is the defining style of Ed Parker. I may disagree with its effectiveness, but I respect it as Ed Parker's system. Fortunately, Ed Parker memorialized American Kenpo in his five volume Infinite Insights being printed in 1982 and Volume V printed in 1987. Ed evolved during this period, and we had many discussion about what happened to American Kenpo and after his works were published. I, added by Roarke Tracy 2006: My father wrote this over seven years ago. He asked asked me to edit it so the pages are not so long over a year ago, and posted it on my website. This was not a single work, but I have gone through several hard drives and many hundreds of printed pages to put this in a form that many of his students have died, and he wants what he said to be "out there". My father and Uncle Al have no business connections, but my father believe what Kenpo Karate really is, is by going to my Uncle Al's tracyskarate.com website and checking Kenpo Karate - Setting History Right 1954-1956.
Professor Chow promoted Ed Parker to brown belt before Ed returned to Brigham Young University in the fall of 1954. Ed's three years in the Coast Guard made him eligible for the GI Bill that paid $110 a month to go to school. That wasn't enough for all Ed's expenses, but the Church was preparing to open the Church College in Hawaii, and everyone from the Islands got their tuition and fees waived, so Ed was in a much better position than when he first went to BYU.

There has been a great deal of controversy over who Ed Parker's first black belt was, mostly because those who don't have any knowledge of when Ed Parker taught Haolies (non Island - whites) at B.Y.U. have tried to show their imagined knowledge to make Charles Beeder Ed Parker's first blackbelt. Ed Parker always referred to his Utah students as just that, students, until about 1963 when he mentioned his Utah brown belt - singular.

What is beyond dispute is that Ed only taught Island boys for the first year (1954-1955); and Ed claimed it was only after a demonstration Ed put on during half-time at a BYU, UCLA basketball game that he began teaching Haolies. Ed Parker stated in his 1982 book, *Infinite Insights into Kenpo: Mental*
"While completing my education at B.Y.U. I formed a closed club teaching only students from Hawaii...I was asked to put on a Kenpo Karate demonstration during the basketball half-time intermission (early in December 1954) between B.Y.U. and U.C.L.A. The success of this demonstration launched an entirely new dimension in my life...In a matter of weeks I began teaching commercially in downtown Provo...."

What Ed Parker consistently stated was he did not teach outsiders until after the BYU/UCLA game, but the December 1954 date is impossible, because BYU (The "Y") never played UCLA at BYU until December 2, 1955. (SEE: B.Y.U. Basketball All Time Results). Rich Montgomery, Ed Parker's second black belt played on the 1949 BYU national championship team, so BYU basketball was a hot topic in Ed's Pasadena studio, and the first BYU/UCLA game was a significant step in making BYU a national team.

Ed Parker gives a somewhat different perspective of returning to BYU in Inside Elvis, first where he wrote (p.23),

In September of 1954, I resumed studies at Brigham Young University in Provo, Utah. It was difficult to readjust. Self-discipline now had to replace regimentation. There were some rough moments, but I managed to weather the first few months before finally getting back into the swing of things."

This coincides somewhat with what Tom Loura told me, that Ed first began training at the Church Polynesian Ward (late 1954) and several months later went into the BYU wrestling room where they could practice Judo mat work. And it was there at the wrestling room that Ed stated that "outsiders" were not allowed. Ed would change this slightly in Infinite Insights into Kenpo: Mental Stimulation (P. 27):

"Although I conducted a closed class, the fact that the wrestling room (where I conducted class) was a B.Y.U. facility I could not restrict other students from watching."

And writing of this change in policy Ed wrote Inside Elvis p.24:

Not too long after its inception, one of these spectators, who was in charge of half time activities for all sporting events, asked me to demonstrate at a B.Y.U. v.s. U.C.L.A. basketball game.

Ed Parker's wife, Leilani Parker, confirms the BYU/UCLA game but also gives the year wrong in her Memories of Ed Parker, Delsby Publications 1997 (page 27) and stated of Ed Parker,

"...He started to teach a select, closed group of interested fellow students from Hawaii...Ed was invited to demonstrate his skills during intermission of a basketball game between BYU and UCLA early in December 1954...."

All this is of course from Ed Parker and his wife's perspectives. written 23, 27 and 42 years respectively after the fact. The objective facts are somewhat different.

**First:** This was an officially sponsored culb, which is the only way groups could use BYY facilities. And the Faculty sponsor was **Dr. Wayne Wright.**

**Second:** This was not a Kenpo Club. It was the Y Judo Dojo.

**Third:** The club was for advanced Judoka, which included several Haolies.

**Fourth** The Club first used the wrestling room in the fall quarter, 1955.

All this can be seen in the Brigham Young University 1956 Year Book (The Banyon) Page 242.

The significance of this is that Ed Parker did not start teaching Kenpo Karate until January 1956, and he graduated in June 1956. That means no one in Utah (other than the Island boys and Judoka) trained with Ed Parker for more than 6 months.

What is misleading is the fact that Ed Parker did not teach in the "wrestling room" his first year after returning to BYU. Rather he worked out with his fellow Hawaiians in the Mormon Church Polynesian Ward (building) Cultural Hall. Actually, not all of the students were from Hawaii. Some were from the Philippines, but they
had all trained previously under various martial artists in Hawaii.

I had been training with Ed about two months when three "Island Boys" came into the studio in late December 1957. These were tough looking characters and they demanded to see Ed Parker. I had just opened the studio for the day class and was alone, so I called Ed at home and he came in about half an hour later. During that time I had a opportunity to talk with Tom Loura and the Mohoui brothers, Frank and Ralph, who had trained with Ed at BYU. And I had the opportunity (or misfortune) of having them show me some of their techniques. In other words, they uses me as a punching bag. Tom and I became friends, and I stayed with him when I first went to Hawaii in early 1959. These were some of the men I knew as the "Island Boys" Ed Parker taught at BYU.

Ed had always told us it was the half-time demonstration of the basketball game between BYU and UCLA that opened the door for him to teach Kenpo Karate to law enforcement agencies and led to him putting on Kenpo demonstrations throughout Utah, and that is what Ed Parker wrote in his book. That BYU/UCLA game was the only basketball half-time demonstration Ed put on at BYU, and it was the last public demonstration Ed put on at BYU, as it was that demonstration that brought Ed to the attention of the Provo, Utah law enforcement agencies and the BYU administration. Tom Loura, (who died in 1998) was one of Ed's student in that demonstration.

Tom Loura was a Thomas Young brown belts when he returned from a mission for the Mormon Church and went BYU in the Fall of 1954. He and Ed Parker met at a church MIA (Mutual Improvement Association) meeting at the BYU Polynesian Ward (church building) about three weeks after classes began.

Tom played the ukulele and was entertaining the group when Ed came up with a weathered ukulele and asked Tom (in front of the group) to teach him how to play. Tom showed Ed how to hold the "uke" and when Ed tried to strum it, his fingers went through the strings and into the opening. Ed was a complete klutz, very body laughed, and Ed looked embarrassed. Then Tom began showing Ed first one note, then another, and Ed seemed to be a fast learner. Tom then played a fast string, and Ed followed, then Ed went even faster. Tom related this to me shortly before he died, and said it was like "Dueling Banjos" and he knew Ed had sucked him. Tom had heard the best Uke players in Hawaii, and Ed was better than any of them. In fact, Ed Parker taught the ukulele to earn money when he was at BYU back in 1949.

Ed and Tom became fast friends and began practicing together in the Polynesian Ward recreation hall in early 1955. Kip Kiphunna (who trained with Sonny Emperado) had been Tom Loura's missionary companions and Kip joined the Club (although it wasn't a club yet). Ed Parker was a natural leader and the three men practiced with Ed leading the group. About three months into the new year, Frank Mohoui and his brother Ralph, who were Mitose brown belts, joined the group. The five trained in the church recreation hall until Fall Quarter 1955, when two Judo black belts, Mark and John Kalima joined them, and Ed got permission to use the wrestling room at the Smith Fieldhouse for the Y Judo Dojo Ed formed.

NOTE: BYU was on the quarter system, with four quarters (not the usual three of most colleges) because all Mormon young men were expected to go on missions for two or two and a half years, when they were nineteen. This made it easy for them to end or start college within any three months of the year.

All young men were expected to go on missions when they turned nineteen, and it was at that time they were ordained Elders in the Mormon Church. Anyone who really knew Ed Parker knew why he did not go on a mission, even though he was ordained as an Elder.

NOTE: The freshman female students outnumbered the combined freshman through senior student body at BYU - it's where a girl went to find a husband.

There were three rules to join the club: You had to be from the Islands; you had to have already trained in the martial arts (no beginners); and, the rest of the group had to agree to your entry.

Most of the new members had trained either with Professor Chow, Sonny Emperado or Thomas Young, or Judo. Ed caught the attention of the BYU Athletic Department and was asked to put on the half-time demonstration at BYU-UCLA basketball game.

That demonstration didn't take place in 1954 as Ed and his wife wrote. There was no B.Y.U. - U.C.L.A. game in 1954. The first B.Y.U. - U.C.L.A. games ever played at Prove was on Friday, December 2, 1955 (BYU won 75-58) and Saturday, December 3, 1955. (BYU won 67-65.) This was THE game, as it put BYU in the spotlight of the basketball world.<=" a=" style="color: rgb(51, 51, 153); font-family: verdana, helvetica, arial, sans-serif; font-weight: bold; text-decoration: none;">

<=" a=" style="color: rgb(51, 51, 153); font-family: verdana, helvetica, arial, sans-serif; font-weight: bold; text-decoration: none;">The first game ever played between BYU and UCLA was during the 1929-30 season, (December 21, 22) at UCLA in Los Angeles. The two teams met again during the 1949-50 NCAA Championship game at Kansas City (BYU beat UCLA 83-62), and Rich
It was a week or two after the UCLA game (not the next day as some claim) that Ed put on a demonstration for the Provo, Utah law enforcement officials; and, that launched Ed's career as a Kenpo Karate instructor.

NOTE: BYU hired Ed as an adjunct instructor for an 055 Extension class in self-defense for law officers. This meant law enforcement students could get college credit for the course, though the credits were not transferable and did not count towards a degree - 100 and above courses were transferable.

In February, 1956, Ed Parker began teaching Kenpo Karate commercially on Tuesday and Thursday night at Roy Woodward's Body Building Gym in Provo Utah. Roy let Ed have a corner where he taught two or three students. This didn’t last long as Roy sold the gym to American Health Studios, and moved to Los Angeles where he took the position of Regional Manager for American Health Studios.

About a year ago (1996) I asked both Tom Loura and Frank Mohoui what rank Ed Parker was when they were in the BYU club. They both said he was a Judo Sandan, and a Kenpo black belt. But when I asked for more detail, they said they really didn't know what his Kenpo rank was. He wore a black belt, and since they were all Mormons, they assumed Ed Parker was a black belt. However, Ed never promoted any of the club members. They had their rank from their instructors, and while Ed taught them a great deal, he didn't want to anger their instructors by promoting their students. Shodan was the only black belt rank in Kenpo at the time. When I told them that Professor Chow had only promoted Ed to brown belt, they both said that was probably true, but Ed should have been a black belt because he was far better than any of them. I asked them about Ed Parker planning on teaching Kenpo Karate professionally, and they both told me that Ed made very little money teaching in Provo, and that he had always planned on going into law enforcement, and they both knew Ed had gone to Pasadena to work for the Probation Department. He never mentioned anything to them about opening a school until after it was open, and they said Ed told them even he was surprised that the school was making money.

Ed Parker graduated from BYU the first half of June, 1956 and moved to Pasadena at that time. It is worth repeating, Ed Parker, only taught Island boys, prior to the UCLA game in December 1955. Or put another way, Ed Parker never taught anyone who was not from Hawaii, until early 1965. This means Ed only taught his Utah students for a maximum of six months before going to California, and that is not enough time for anyone to earn a black belt. Ed seldom talked about training his Utah students, other than the experiences he had with the different law enforcement people he knew there. It was not until 1963 that he even referred to any of them as his Utah brown belts.

NOTE: Many in American Kenpo have questioned why any criticism of Ed Parker was not published until after his death. Everything I have written on Kenpo has been published on the Internet. Ed Parker died in 1990. The World Wide Web was not chartered by CERN until 1992. The InterNIC was created by NSF in 1993. My writings began in 1995, and were originally posted on tracyskarate.com.

For those who are incapable of understanding this time line, Ed Parker died before the World Wide Web was created. What I have written is of interest to only a handful of people, those who want to know the history of Kenpo as one who was there saw it; and, there is certainly not enough interest to justify a book. Additionally, some of the information I have presented in the past was known only to a handful of people. However, with the Gathering of Eagles earlier this year, most of what I have written was confirmed by Sonny Emperado, Ralph Castro and others. But more importantly, some things that didn't seem important in the past have proved to be quite significant, especially in light of the out and out lies. Then there are those like Leilani Parker who wrote in Karate International magazine, that was not published until after Ed died. Speaking from the grave, Ed stated, "The Tracy brothers were students of mine back in the late 50's and early 60's. When they left me they were brown belts." That is patently false, as will be shown later.

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The Origin of Kenpo Karate
by
Will Tracy
3/8/97
(revised 1/11/98)
(second revision 8/8/99)

Kenpo is a Japanese unarmed fighting art that was brought from China to Japan about 700 years ago by the Yoshida Clan and was quickly adopted by the Komatsu Clan. The word Kenpo means literally, "Fist Law," and also refers to its Chinese origin. The Japanese adaptation of this Chinese style was well suited to defend against the various unarmed Japanese martial arts of the 12th century. Few modifications were required for Kenpo to overcome the new unarmed systems that developed over the next 7 centuries that came to be known as Karate (Japanese of "Empty Hand"). But for the Yoshida and Komatsu Clans who developed their art into a truly Japanese style, the term was simply Kenpo. During this same period the Chinese system from which Kenpo was derived underwent so many changes that, while most of the Kenpo techniques can be found scattered among the hundreds of Chinese fighting systems, there is no single system in China today that resembles Kenpo.

"Chinese Kenpo" is a term coined by Ed Parker in 1960, when he found there was no kung fu style that resembled Kenpo. But adding Chinese forms and Chinese terms did not change the nature or Japanese origin of Kenpo. It has, however, imbued the "Chinese connection" with an "ignorance is bliss" mentality. One of Ed Parker's students at the time was Jerry Meyers who went on to train with Bruce Lee and Danny Inosanto, and combined their style with Kenpo to make it a true Chinese Kenpo style.

90 years ago Kenpo was so well known as an effective fighting art in Japan that many Japanese styles that had no connection with Kenpo claimed their art was derived from Kenpo. Some even went so far as to claim their masters had training directly under Chinese Kenpo masters. Similar claims have continued to this day, even though there has never been a Chinese Kenpo master; nor has there been a master of the Chinese style that gave rise to Kenpo in centuries. What's even more ridiculous are the Korean schools that claim to teach Kenpo as part of Tai Kwon Do. This Chinese Kenpo is not to be confused with the styles developed by Kenpo students who went on to train with Bruce Lee and created their own systems of Chinese Kenpo.

Kenpo was brought to Hawaii shortly after the turn of the century by Great Grand Master Kiyoka Komatsu. In 1920 her 3-year old son, James Mitose, was sent to Japan where he was raised by his maternal grandfather, Great Grand Master Sakushi Yoshida. There he studied Kenpo and became the first Mitose to Master the Komatsu/Yoshida art of Kenpo. His father, Otokichi Mitose, never trained in Kenpo, or any martial art for that matter, and since his son was sent to Japan when he was only 3 years old, Otokichi Mitose had no influence on his training. James Mitose returned to Hawaii after his father's death in 1936, then after the Japanese attack of Pearl Harbor, James Mitose began openly teaching what he called Kempo Ju-Jitsu, though the spelling was later changed to Kenpo Ju-Jitsu. Great Grand Master James Mitose, was the ranking Kenpo master in Hawaii in 1942, and with the exception of his sisters, Great Grand Master Fusae, and Shizue, the other eight Kenpo Grand Masters, and four Masters, did not teach openly. However, Grand Master Sadake Takamori and Grand Master Matsuichi Yamashito did teach exclusively to close members of the Hawaiian Japanese community. Mitose retired in 1953, and his Head Instructor (and first Shodan), Thomas Young, took over his club. This left Shizue and Fusae as the ranking Great Grand Masters of Kenpo, but neither taught openly as their brother had. In 1959, Fusae took on a single non Japanese student, and awarded him the rank of Shodan/Instructor and then Sandan in 1961.

NOTE: "Kenpo", while spelled with an N is pronounced Kempo (with an M); and either kenpo or kempo is acceptable. The general rule for Japanese to English translation is, when N is followed by P, the N's is pronounced M. There are some who claim the spelling was changed from Kenpo to Kempo by one master or another. This is true. Some instructors wanted to distinguish their style from Kenpo, and some changed from Kempo to Kenpo when they learned what the more acceptable spelling was. Often, however, Mitose's students spelled Kenpo as Kempo, because that's the way is sounded.

One of Mitose's top students was William, "Willy", K. S. Chow, who became Mitose's second Shodan (black belt) and Assistant Instructor; although Chow was actually promoted to Shodan by Thomas Young who was Mitose's first Shodan. After being promoted to the rank of Instructor William K. S. Chow taught with Mitose and Young until mid 1949 (May/June), when he opened his own Kenpo club and called his style, "Kenpo Karate". In doing so, Chow is rightfully credited as being the founder of Kenpo Karate, although the term, Kenpo Karate, had probably been used as early at the 1920 in promoting karate demonstrations.

By adopting Kenpo Karate, Chow distinguished his system from Mitose's Kenpo Ji-Jitsu. Kenpo Karate and Kenpo Ji-Jitsu, however, virtually identical except for forms, or kata. There were no forms in Chow's Kenpo Karate, while Kenpo Ju-Jitsu had four katras, Nihanchi 1 & 2, the Bear Kata and Old Man Kata.

Paul Yamaguchi had originally trained with Henry Okazaki before going to James Mitose, where William Chow was his instructor. When Chow opened his own club in 1949, Yamaguchi went with him and received his Shodan from Chow in 1950. Mitose, however, refused to recognize the rank, and Yamaguchi went back to study with Mitose where he received his Shodan that same year, and two years later, (1952) he received the rank of Head Instructor.
This was a blow to Chow, as Paul Yamaguchi, his student, now had a higher rank (Head Instructor) while he was only an Instructor. But there was more. Not only was Yamaguchi a higher rank than Chow, but Mitose had refused to recognize Chow's Shodan rank. A Shodan could promote Shoden's because Shoden was the only Kenpo black belt rank at the time. However, only Mitose could make a Shoden an Instructor. Chow avoided this instructor problem by taking the title "Professor", which is the title Professor James Mitose had given himself.

Chow then renamed his system, "Go-Shinjutsu", (sometimes spelled Go-Shinjitsu) which he said was the name Daruma had called his original system in 525 A.D. The name is, of course, Japanese, but Go-Shinjutsu is the name Professor Chow used on the 1953 Shodan certificate of his top student, Masaichi Oshiro. Oshiro, however, received his Instructor rank from Mitose, which was granted without the objection Mitose had to Yamaguchi. It should also be noted that James Mitose used the term Go Shinjutsu to mean the Art of self-defense and Mitose only attributes the Kenpo style, and not the name Kenpo to Daruma.

NOTE: Mitose's title was "Professor" Grand Master, Great Grand Master and the like are not titles in Kenpo, but are used as signs of generational respect. Mitose only called himself "Professor" while he was teaching in Hawaii. Once he moved to the Mainland he developed the "Master" ranking.

NOTE: Professor Chow continued to call his system Go-Shinjutsu into the 1960's and made a slight change in the name to "Go-Shinjutsu kai" (kai meaning school) in 1959, and that was the name that appeared on my 1961 Shodan certificate. Some time later Professor Chow began to use the name "Kara Ho Kenpo", and although some of his later students would claim Kara Ho was Chow's original system, Professor Chow did not call his system Kara Ho when I studied with him, and there is nothing in writing that uses Kara Ho before the 1970's. My 1965 Godan certificate signed by Professor Chow awarded me "Kenpo Karate Godan Hawaii Go-Shinjutsu Kai".

There has been a great deal of criticism of James Mitose's Kenpo abilities. If, as some claim, Mitose was so inept, then one has to ask why so many of Henry Okazaki's students came to train with Mitose. Okazaki and Mitose were close friends, and Okazaki is, even today, considered to be one of the greatest Jiu-Jitsu instructors in Hawaii. Both Professor Chow and Sonny Emperado have told me that Mitose was the best Jiu-Jitsu instructor in Hawaii. It would be wise for those who claim a Kenpo heritage to heed the claims of those who know, and put aside their petty disdain for someone who was not their instructor, and about whom they have no personal knowledge.

There is an obscure insight into Mitose told me by his sister, and that is that Mitose founded the White Tigers at the beginning of the Second World War and was held in high esteem and honor by the United States government for this.

Adriano (Sonny) Emperado was Professor Chow's top student when he and his brother Joe Emperado left Chow in late 1950 to create "Kajukenbo" with Frank Ordonez, P.Y.Y. Choo, Joe Holck and Clarence Changhis. Ed Parker began his Kenpo training with Sonny Emperado where he trained for two weeks before going to learn from Professor Chow in 1952.

Another Mitose Shodan, Edward "Boddy" Lowe had originally trained with Okazaki before going with Mitose. In 1952 he became a devoted student of Mas Oyama, and trained with him in Japan before returning to Hawaii where he opened the first Kyokushin Kai (school) in 1959.

In March 1953 another Young/Mitose Shodan, Paul Pung, was promoted to Head Instructor by Mitose, and moved to San Francisco where he opened the "Paul's Karate" school. This was the first commercial Kenpo school (Mitose style) on the mainland. Paul's Karate had its own building and was open to the public and held classes four nights a week.

NOTE: The first commercial karate school in the United States was founded by Robert Trias in Phoenix, Arizona, in 1946, and the first karate organization was the United States Karate Association (USJA), founded by Trias in 1948. There was some controversy over who had the first commercial karate school in the United States until the late 1970's. This was mostly fueled by Ed Parker students who were claiming Ed Parker was the first to teach on the Mainland. That argument was put to rest by the Chief Justice of the Arizona Supreme Court, stepped forward and stated that he had begun training with Trias in 1947.

NOTE: Paul Pung, not Ed Parker, was the first to open a commercial Kenpo school on the mainland which was in 1953. Ed Parker was still in the Coast Guard until August, 1954 and did not start teaching commercially until 1956. Again, many ignorant Ed Parker students make the false claim that Ed Parker was the first.

That same year, (1953) Paul Yamaguchi opened his own club in Hawaii, and called his system Shin-Shin Kenpo.

In 1955, Masaichi Oshiro left Professor Chow and opened the "Go-Shin-Kenpo Club", which was a variation of Professor Chow's Go-Shinjutsu Club; and the following year, (1956) he changed the name to the "Te-Ken Jutsu Kai," (hand-fist jutsu school).
Then in 1959, Oshiro went to Japan to train in Goju-Ryu under Gogen Yamaguchi. It was at this time that Chow created the "G Kai to the name) with Bill Chun, who was his highest ranked black belt student at the time and who had been made Instructor

Ed Parker, was a Judo Shodan by the time he was 18 (1949), and took his first Kenpo lesson at Adriano (Sonny) Em. He was in the Coast Guard in 1952. Ed Parker trained with Emperado for two weeks before going to train with Professor Chow. This is of course quite different from what Ed Parker has written and from what I had previously written. But after asking the right people, it is now time to set history right. To do this, I have set out the history by the years that marked great changes.

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Kenpo Karate - Setting History Right 1949-1954

by
Will Tracy
3/8/97
(revised 1/11/98)
(second revision 8/8/99)
Kenpo Karate today owes its very existence to Ed Parker, as it was Ed Parker who brought Kenpo Karate to the mainland from Hawaii and made it world famous. Ed Parker had a brilliant mind. He never forgot a name, and he could simply look at a martial arts technique and know its application; and, that may be the reason so little was known about Ed Parker's early martial arts training. This lack of knowledge about Ed Parker led most of us to accept that he had years of training because no one could be as good a martial artists as he was without years of training. When I wrote about Ed Parker's early training, or lack thereof, many in American Kenpo said I had a hidden agenda, and they presented what they considered "evidence" in an attempt to prove I me wrong. Most of this so-called "evidence" was nothing more than garbage, myopic interpretations of photographs by people with little or no knowledge, or who weren't even in Kenpo at the time. This led me to reexamine what I wrote to make sure I was correct, and in doing so I began asking questions of those I have known from the early days - questions I had never thought of asking. It is axiomatic that if you don't know what questions to ask, you can't ask them. Asking those questions shed a whole new light on Ed Parker's early years.

Another problem with Kenpo history is the regurgitation of absolute nonsense or outright false information about Ed Parker, some of which Ed himself had made. One of the biggest fallacies still prevalent is the assumption that Ed Parker was heir to the famous Hawaiian Parker Ranch estate and that his family was wealthy. Neither could be further from the truth.

Ed Parker's father, Arthur Kapewaokeao Parker Waipa, legally changed his last name to Parker in 1933. This was two years after Edmund Kealoha Parker Waipa was born on March 21, 1931. Thus, Ed Parker was born Edmund Waipa.

Ed's father was a carpenter, and worked for the Mormon Church on many projects, including being a construction
supervisor for the Church College in Hawaii that opened in 1955. This in no way takes from the nobility of Ed Parker's father. I knew him to be an honest, forthright, intelligent and humble man. When he came to the Mainland to visit in 1959, it was Ed Parker who paid his way and expenses because his father did not have the money for the visit. One of the first things Ed's father told my brothers and me was his family had nothing to do with the Parker Ranch; and he told us he had changed his name because Waipa was of royal lineage, and he didn't want people to associate him or his family with royalty. As a devout Mormon, earthly royalty meant nothing. A look at Arthur Parker's genealogy will show what he meant.

The founder of the Parker Ranch was John Palmer Parker, whose married (Rachel) Kipikane the granddaughter of King Kamehameha. They had two sons, and a daughter, Mary Ann Kaulalani Parker. Mary Ann married Kameeiamoku Waipa (a first cousin of King Kamehameha). Some of their children carried the Parker name, while Ed's direct ancestor carried the Waipa name. Ed's grandfather used Waipa, and Ed's father, Arthur Kapewaokea Parker Waipa, changed his name to Parker, as did all his children. This is common practice in Hawaii. So, Ed Parker's family was from this royal line, but inheritance of the Parker Ranch fortune came through a different line - John Parker's two sons, John II and Ebenezer.

NOTE: John Palmer Parker died in 1868, and his estate was divided between his son, John Parker II and Sam Parker, the son of Ebenezer Parker. Mismanagment forced the ranch into a trust that took control from the Parker family in 1887. John Parker III, the son of John Parker the II married Elizabeth Jane Lanakila Dowsett, but died shortly after his daughter, Annie Thelma Parker, was born and his half of the estate was put in trust for their daughter, Thelma.

Colonel Sam Parker tried to take control of the ranch and the court battles that followed went all the way the Supreme Court. However, in 1906, Sam Parker sold his interest to Thelma Parker's father, and she became to sole heir to the Parker Ranch. Thelma Parker married Henry Gaillard Smart when she was eighteen and had one child, Richard Smart, who survived her (a daughter died young). Both Thelma and Henry Smart died before Richard was two years old, and in 1924 their son, Richard Smart, became the sole heir to the Parker Ranch estate. Richard Smart died in 1992 and he (Richard Smart) was the sole heir to the Parker estates during Ed Parker's entire life.

NOTE: The Parker ranch began in 1847 when King Kamehameha III gave a land grant of two (2) acres to John Parker for $10. His wife, Kipikane (Rachel) had a dowery of 640 acres, and John Parker bought 1,000 more acres the following year for 75 cents per acre. He then bought more land and created the famous Parker Ranch. His daughter, Mary Ann, married Kameeiamoku Waipa, and she received her inheritance as a dowry and no part of the Parker Ranch passed to her when her father died. It was through Mary Ann's line that Ed Parker's family descended. Mary Ann's dowery dissipated with her nine children, and no wealth passed to or through her children. Further, from the note above, it should be clear that neither Ed Parker nor his family had any claim to the Parker Ranch trust.

As for Ed's martial arts training, he had told my brothers and me that he was a Judo Shodan. Ed Parker's father added that he had enrolled Ed in Judo classes when Ed was twelve - the week Ed was ordained a Deacon in the Church of Jesus Christ of Latter-day Saints (Mormon), and that Ed got his Shodan the week before Ed graduated high school. That was in 1949, and Ed was 18 years old. However, I learned from two of his fellow students at the Hawaiian Judo club that Ed had been promoted to Nidan while in the military; and, I also spoke with Dr. Wayne Wright, who had been Ed Parker's faculty advisor Brigham Young Judo club (Y Judo Dojo) that Ed had been promoted to a Judo Sandan at BYU where Ed headed the Judo team.

NOTE: My brother Jim and I began training with Ed Parker in 1957 and my brother Al Tracy began in 1958 after he was discharged from the Air Force. I first met Ed's father in Hawaii in early 1959, and he and I took the same flight to Los Angeles later in 1959. My brothers and I showed Ed's father around Los Angeles and we developed a close relationship. One of Ed Parker's, Jim Nessy, was a bull fighter, and we took Ed and his father to the bullfights in Tijuana, Mexico.

In 1957 we all knew that Ed Parker did not begin training in Kenpo Karate until after he graduated from high school, which was in June 1949. That's what Ed told us, and Professor Chow told me Ed came to study with him after he (Chow) had left James Mitose and opened his club, and call his style Kenpo Karate. That was after May, 1949. I had written earlier what Ed had told my brothers and me about his early training, namely that he had gone to BYU after training first with Sonny Emperado and then with Professor Chow. We assumed this was in the fall of 1949, because that is when Ed began his first year at BYU. Was I wrong? I asked questions, and I discovered that I was obviously wrong.

Sonny Emperado did not open his own school (club) until late 1950, when Ed Parker was already at B.Y.U. Ed would later change this to say Joe and Sonny Emperado were classmates with him at Professor Chow's. However, Sonny Emperado has unequivocally stated that the first time he met Ed Parker was when Ed was in the Coast Guard and trained with him for two weeks in 1952 before Ed Parker went to train with Professor Chow.

There were also problems with the events Ed would later claim as being formative in his training. Back in 1957-59 Ed often told us Sonny Emperado introduced him to Kenpo, that he had never trained with Mitose; and that Mitose was no longer teaching when he began training in Kenpo. However, Ed's original version of how he was introduced to Kenpo changed sometime after Ed created what he called Chinese Kenpo.

I'm not sure just when Ed Parker began crediting Frank Chow, the brother of Professor Chow, with being his first Kenpo instructor. He certainly had never mentioned this, nor the name of Frank Chow at any time prior to my leaving to open my own school in 1964; and, I was completely surprised when I read for the first time about Frank Chow in Ed Parker's 1982 Infinite Insights into Kenpo: Mental Stimulation (P. 23)

But even Ed Parker's later account of how he came to study with Frank Chow is puzzling. Ed wrote that he was sixteen at the time Frank Chow began teaching him Kenpo. That would have been in 1947. Ed wrote that he was
impressed that Frank Chow had defeated a much larger bully. The problem with that is, Ed Parker started training in Judo when he was twelve years old. That's what Ed told us, and that's what Ed's father told us, and Ed was a Judo Shodan when he graduated from high school at the age of 18 in 1949. Ed was probably a Judo brown belt when he was 16, but no matter what his Judo rank at that time, it's hard to believe that anyone who trained in Judo would be surprised that a smaller man could defeat a larger man. Judo players were famous for defeating larger men, and according to Ed's father, the reason he had Ed study Judo in the first place was so Ed could defend himself against larger boys and bullies who made fun of him being a Mormon.

NOTE: When I went to Hawaii in 1959, Ed Parker gave me a list of Kenpo men for me to look up. Frank Chow was not one of them. He had never mentioned anything about Professor Chow having a brother, and Professor Chow never mentioned his brother to me either. Likewise, Ed's father talked about Professor Chow, and many of Ed's fellow students, but during the entire time I was in Hawaii, he never once mentioned Frank Chow. There are some who say Ed Parker never studied Judo. Ed Parker in Infinite Insights into Kenpo : Mental Stimulation (p. 23) wrote: "Having learned Judo, I could see that handling two or more men was not a problem utilizing the Kenpo methods taught me." And it should be noted Ed does not say he "trained," or "studied" Judo, but the "learned Judo."

One thing everyone seems to agree on is Ed Parker worked in a pineapple cannery to finance his trip to BYU. This cannery was owned by the Mormon Church, and what he did not earn there, the Church lent him, as the air fare was over $600.

NOTE: I went to Hawaii in 1959 on the Matson cruise ship, SS Luriline. One of my Army buddies was the Communications Officer, and I was given free passage. However, I had been the manager for the Pasadena American Health Studio, and I filled in as a trainer at the ships gym. That saved me from having to join the union where I would have had to wait in line for two years to get that job.

Ed Parker told me he would never go on a Matson ship because of something they did when he was going to BYU. The local Matson agent had agreed to have Ed work for his passage, but at the last minute said he couldn't do it. That meant all the money Ed had earned at the pineapple cannery went for airfare. Ed had to borrow money from the Church to fly to Los Angeles, and Ed wasn't able to begin paying the Church back until he was in the Coast Guard, when he was able to pay about half the money back; and it wasn't until I was going to Hawaii that he finally was able to pay the rest of the money.

NOTE: Leilani Parker would later claim that Ed Parker came back to Hawaii during the summer after he went to BYU. He did not, and I doubt that she wants to try to prove me wrong, as I know the family Ed Parker lived with at Provo, Utah from 1949 to 1951, who said Ed Parker worked in Provo during the summer of 1950. So suffice it to say that once Ed Parker left for BYU in 1949, he did not return to Hawaii until after he was in the Coast Guard.

Ed was a full-time student, but only carried the minimum 12 hours per quarter so he could work and earn money to pay his way. He lived with a family after the first quarter and didn't have to pay rent, but needed money for tuition and other expenses. This also meant he had to go to school during the summer quarter to make up for the courses he did not take during the first three quarters.

The Korean war broke out in June, 1950, but Ed was exempt from the draft. That was an exemption, meaning he could not be drafted. It was not a deferment, as many of the Mormon young men got to go on missions or attend college. But Ed lost that exemption in 1951 and got a draft notice. It was at that time Ed Parker "enlisted in the Coast Guard rather than be drafted into the Army...."

Ed Parker states in Infinite Insights into Kenpo : Mental Stimulation (p.25)"After two years at the Brigham Young University in Provo Utah, I was drafted into the Korean War in 1951 and managed to be stationed in Hawaii for two and a half years of my three year hitch with the U.S. Coast Guard...."

I told Ed in 1984 that he was changing history. We both knew he wasn't drafted, he enlisted. But Ed said it wasn't important. The fact is, this has been repeated by the American Kenpo, and it is false. The Coast Guard was never part of the Military Draft; and during the Korean War, you didn't just join the Coast Guard for three years. The minimum enlistment was four years; and, you had to have connections for anything under four years. The family Ed had lived with had those connections. They not only got Ed into the Coast Guard, but pulled strings for his ship assignments.

Ed met Ralph Castro while they were at Coast Guard Boot Camp in Alameda (San Francisco Bay area) together in the fall of 1951. The two men became close friends, and they played the ukulele together, but Ed never mentioned anything about training in Kenpo.

NOTE: Castro was released in 1955 after serving four years in the Coast Guard, and began training with Professor Chow in Hawaii after that. At that time (1955) Castro learned that Ed Parker was one of Professor Chow's brown belts.

Ed Parker's first ship assignment was not with the Coast Guard, but a TDY (Temporary Duty) assignment on a Navy transport ship that sailed to Yokohama, Japan, where the family he had lived with in Provo was with the United States Diplomatic Corps (in Tokyo). On his return, Ed was assigned to a Coast Guard ship that had its home port in Honolulu.

Ed had not been back to Hawaii since leaving for BYU in 1949, and he began training with Sonny Emperor in early 1952. He trained for two weeks, and then his ship left port on a training mission. When the ship returned, Ed sought out Professor Chow, and quickly became one of his best students.

Ed shipped out often, not always with the Coast Guard, but also with Navy ships that went to the Far East. America was at war in Korea, and the Navy was always happy to get anyone for their crew, and Ed's diplomatic friends in...
Japan arrange his TDY on ships that had Japan as a port of call. Whenever he was in Hawaii, Ed would train with Professor Chow, and after a year and a half, even though Ed had learned all the Kenpo Karate techniques, Professor Chow did not want to promote him to Shodan, because all Chow's other students had trained much longer, either with Chow or another instructor, before getting their Shodan. After all, Masaichi Oshiro had been one of Mitose's early (1947) students, and did not receive his Shodan from Professor Chow until 1953. Leaving Frank Chow out of the picture, or even assuming that Ed Parker had some training with Frank Chow, it's certain that Ed Parker took his first Kenpo lessons with Sonny Emperado, and Ed Parker was in the Coast Guard at the time.

Sonny Emperado stated (and is on record as saying) that Ed Parker was in the Coast Guard when Ed trained with him for two weeks in the 1952. Emperado wrote a tribute to Ed Parker in Lei'ani Parker's Memories of Ed Parker "I first met him in the early years when he trained with me for a couple of weeks and then went under Professor Chow."

(p. 169) Professor Chow also stated that Ed Parker began training with Sonny Emperado first and then with him when Emperado was in the Coast Guard.

Contrast that with what Ed Parker wrote in 1982 Infinite Insights into Kenpo: Mental Stimulation (P. 24), "Adriano (Sonny) and Joe Emperado were senior students at the time of my acceptance as a student by William K.S. Chow....It wasn't too long after that the two Emperado brothers opened their own school at the Palama Settlement in Honolulu....It was Adriano (Sonny) who, after his brother Joe's death, formed his system of Kajukenbo...."

This was a rewrite of Kenpo history, and I told Ed in 1984 that he was playing fast and loose with those events. I knew the order in which the Emperado brothers had trained and opened their school, and Professor Chow had told me that Ed had first trained with Sonny Emperado. What I didn't know, because I didn't think about it at the time, were the dates these things took place; and, it wasn't until the Gathering of Eagles in February 1999, that I realized those dates were all wrong.

First, Sonny and Joe Emperado opened their own school after they had already formed Kajukenbo. They had been secretly developing the style along with Frank Ordonez, P.Y.Y. Choo, Joe Holck and Clarence Changhiss while they were still with Chow. They called themselves the "Black Belt Society". They opened their club right after they got their black belts in 1950. That means they did not form their club until after Ed Parker had gone to BYU in the fall, 1949.

NOTE: In 1965 (less than a year after Ed Parker's first International Tournament in 1964) Sonny Emperado put on a demonstration at a Kajukenbo tournament in the San Francisco Bay area. Ed Parker was an invited guest of honor, and my brother Al and I were there. After Emperado told the audience that he had been Ed Parker's first instructor, Sonny gave Ed a certificate, awarding him 5th degree black belt. Ed graciously accepted the certificate and made a few remarks about what a tough instructor Emperado had been, and how Emperado opened his (Ed's) eyes to what Kenpo was.

To repeat, the fallacy in Ed's account is, Sonny Emperado did not begin teaching until 1950, and Ed Parker was at BYU from the fall of 1949 until summer, 1951. After that Ed was at Coast Guard Basic Training at Alameda, California until the beginning of 1952, and his ship did not arrive in Hawaii until later in 1952.

This account of Ed Parker's training is different from what I had written before, because my brothers and I went by what Ed told us. He never gave dates for his training, only events, and we (wrongly) assumed that Ed began teaching the B.Y.U. Island boys when he first went to B.Y.U. in 1949. Ed never said that, we just assumed it because he had told us he had trained with Emperado and Chow before going to BYU - which of course he had - but not until 1954 when Ed went back to BYU after his discharge from the Coast Guard in August 1954.

Another reason we assumed this is because Ed said he was a brown belt at that time he was teaching the Island Boys.

NOTE: There is a printed black belt certificate some are claiming Professor Chow gave Ed Parker in 1953. Professor Chow never gave a printed certificate. All his belt promotions were either given in Mitose's book, or on a common certificate that could be purchased at any 5 & dime or stationary store. A student filled out the certificate and Professor Chow would sign it. This was the kind of certificate Professor Chow signed for Masaichi Oshiro in 1953, which incidentally was after the date on the Ed Parker certificate.

Ed returned to BYU in the fall of 1954 where he taught Kenpo to a closed group of Island boys first at the Polynesian Ward (which served as the Polynesian Cultural Center at the time) and later at the BYU Smith Fieldhouse wrestling room, and Ed did not begin teaching Haolies (whites) until January, 1956.

NOTE: Dates in Kenpo are sometimes wrong because events, not dates, stick in our minds. What many, including myself, remember as happening in one year, actually occurred either before or after that time. I had once written that I had been with Professor Chow in the summer of 1960 when Chow went on a four-day drinking binge. I was off by one year. The drinking binge actually took place on August 21, 1959. I know the exact date because it began the day Hawaii was admitted as the 50th State, and it was the event, not the year that stuck in my mind.

Ed Parker also confused the date of some events. I brought these to Ed's attention and he simply stated it wasn't important. At the time it didn't seem important, but looking back, those dates of those events have become the "lies upon which American Kenpo exists."

This confusion of dates is common not only in kenpo, but throughout the martial arts. Dave Hebler told me he was promoted to Shodan after John McSweeney in 1962, and I am in the picture at that promotion. The problem with this is I was in San Francisco from June 1962 until early 1963. The year of Dave's promotion was actually 1963, as Dave stated in his biography given to Black Belt Magazine.

Added by Roarke Tracy: Larry Tatum, makes an unusual claim in the "history" part of his website, stating "Larry Tatum began his study of Kenpo Karate in Pasadena, California in 1966, and has become one of this style's most prominent figures." This may be, but he is selling a 1975 video interview with Ed Parker, which was recorded "...right after he received his first degree black belt." That means it took Larry Tatum nine years (from 1966 to 1975) to get
his black belt. My father told me the 1975 date is correct for Larry Tatum's black belt, and that Frank Trejo and Tatum got their black belts at the same time.

Another problem is transposing names, events or people. This is usually a simple mistake that is not caught in editing, and most often accounts for inconsistent dates, where a time or date is given and then a different date or time is given for the same event. These are simply writing errors and are easily corrected in addendum's or subsequent writings, and no one should fault Ed Parker or anyone for this.

Not being like Woodward and Bernstine, I never thought to follow the events and not just assume every date in Kenpo history was correct.

Kenpo Karate - Setting History Right 1954-1956

by
Will Tracy
3/8/97
(revised 1/11/98)
(second revision 8/8/99)

Professor Chow promoted Ed Parker to brown belt before Ed returned to Brigham Young University in the fall of 1954. Ed's three years in the Coast Guard made him eligible for the GI Bill that paid $110 a month to go to school. That wasn't enough for all Ed's expenses, but the Church was preparing to open the Church College in Hawaii, and everyone from the islands got their tuition and fees waived, so Ed was in a much better position than when he first went to BYU.

There has been a great deal of controversy over who Ed Parker's first black belt was, mostly because those who
don't have any knowledge of when Ed Parker taught Haolies (non Island - whites) at B.Y.U. have tried to show their imagined knowledge to make Charles Beeder Ed Parker's first blackbelt. Ed Parker always referred to his Utah students as just that, students, until about 1963 when he mentioned his Utah brown belt - singular. What is beyond dispute is that Ed only taught Island boys for the first year (1954-1955); and Ed claimed it was only after a demonstration Ed put on during half-time at a BYU, UCLA basketball game that he began teaching Haolies.

Ed Parker stated in his 1982 book, Infinite Insights into Kenpo: Mental Stimulation (P. 26-27) "While completing my education at B.Y.U. I formed a closed club teaching only students from Hawaii...I was asked to put on a Kenpo Karate demonstration during the basketball half-time intermission (early in December 1954) between B.Y.U. and U.C.L.A. The success of this demonstration launched an entirely new dimension in my life...In a matter of weeks I began teaching commercially in downtown Provo...."

What Ed Parker consistently stated was he did not teach outsiders until after the BYU/UCLA game, but the December 1954 date is impossible, because BYU (The "Y") never played UCLA at BYU until December 2, 1955. (SEE: B.Y.U. Basketball All Time Results). Rich Montgomery, Ed Parker's second black belt played on the 1949 BYU national championship team, so BYU basketball was a hot topic in Ed's Pasadena studio, and the first BYU/UCLA game was a significant step in making BYU a national team.

Ed Parker gives a somewhat different perspective of returning to BYU in Inside Elvis, first where he wrote (p.23), In September of 1954, I resumed studies at Brigham Young University in Provo, Utah. It was difficult to readjust. Self-discipline now had to replace regimentation. There were some rough moments, but I managed to weather the first few months before finally getting back into the swing of things."

This coincides somewhat with what Tom Loura told me, that Ed first began teaching at the Church Polynesian Ward (late 1954) and several months later went into the BYU wrestling room where they could practice Judo mat work. And it was there at the wrestling room that Ed stated that "outsiders" were not allowed. Ed would change this slightly Infinite Insights into Kenpo: Mental Stimulation (P. 27): "Although I conducted a closed class, the fact that the wrestling room (where I conducted class) was a B.Y.U. facility I could not restrict other students from watching."

And writing of this change in policy Ed wrote Inside Elvis p.24:
Not too long after its inception, one of these spectators, who was in charge of half time activities for all sporting events, asked me to demonstrate at a B.Y.U. v.s. U.C.L.A. basketball game.

Ed Parker's wife, Leilani Parker, confirms the BYU/UCLA game but also gives the year wrong in her Memories of Ed Parker, Delsby Publications 1997 (page 27) and stated of Ed Parker, "...He started to teach a select, closed group of interested fellow students from Hawaii...Ed was invited to demonstrate his skills during intermission of a basketball game between BYU and UCLA early in December 1954...."

All this is of course from Ed Parker and his wife's perspectives. written 23, 27 and 42 years respectively after the fact. The objective facts are somewhat different.

First: This was an officially sponsored club, which is the only way groups could use BYU facilities. And the Faculty sponsor was Dr. Wayne Wright. 
Second: This was not a Kenpo Club. It was the Yudo Dojo.
Third: The club was for advanced Judoka, which included several Haolies.
Fourth The Club first used the wrestling room in the fall quarter, 1955.
All this can be seen in the Brigham Young University 1956 Year Book (The Banyon) Page 242.
The significance of this is that Ed Parker did not start teaching Kenpo Karate until January 1956, and he graduated in June 1956. That means no one in Utah (other than the Island boys and Judoka) trained with Ed Parker for more than 6 months.
What is misleading is the fact that Ed Parker did not teach in the wrestling room his first year after returning to BYU. Rather he worked out with his fellow Hawaiians in the Mormon Church Polynesian Ward (building) Cultural Hall. Actually, not all of the students were from Hawaii. Some were from the Philippines, but they had all trained previously under various martial artists in Hawaii. I had been training with Ed about two months when three "Island Boys" came into the studio in late December 1957. These were tough looking characters and they demanded to see Ed Parker. I had just opened the studio for the day class and was alone, so I called Ed at home and he came in about half an hour later. During that time I had a opportunity to talk with Tom Loura and the Mohoui brothers, Frank and Ralph, who had trained with Ed at BYU. And I had the opportunity (or misfortune) of having them show me some of their techniques. In other words, they uses me as a punching bag. Tom and I became friends, and I stayed with him when I first went to Hawaii in early 1959. These were some of the men I knew as the "Island Boys" Ed Parker taught at BYU.

Ed had always told us it was the half-time demonstration of the basketball game between BYU and UCLA that opened the door for him to teach Kenpo Karate to law enforcement agencies and led to him putting on Kenpo demonstrations throughout Utah, and that is what Ed Parker wrote in his book.

That BYU/UCLA game was the only basketball half-time demonstration Ed put on at BYU, and it was the last public demonstration Ed put on at BYU, as it was that demonstration that brought Ed to the attention of the Provo, Utah law enforcement agencies and the BYU administration. Tom Loura, (who died in 1998) was one of Ed's student in that demonstration.

Tom Loura was a Thomas Young brown belts when he returned from a mission for the Mormon Church and went BYU in the Fall of 1954. He and Ed Parker met at a church MIA (Mutual Improvement Association) meeting at the BYU Polynesian Ward (church building) about three weeks after classes began.

Tom played the ukulele and was entertaining the group when Ed came up with a weathered ukulele and asked Tom
Ed and Tom became fast friends and began practicing together in the Polynesian Ward recreation hall in early 1955. Kip Kiphunna (who trained with Sonny Emperado) had been Tom Loura's missionary companions and Kip joined the Club (although it wasn't a club yet). Ed Parker was a natural leader and the three men practiced with Ed leading the group. About three months into the new year, Frank Mohoui and his brother Ralph, who were Mitose brown belts, joined the group. The five trained in the church recreation hall until Fall Quarter 1955, when two Judo black belts, Mark and John Kalima joined them, and Ed got permission to use the wrestling room at the Smith Fieldhouse for the Y Judo Dojo Ed formed.

NOTE: BYU was on the quarter system, with four quarters (not the usual three of most colleges) because all Mormon young men were expected to go on missions for two or two and a half years, when they were nineteen. This made it easy for them to end or start college within any three months of the year.

All young men were expected to go on missions when they turned nineteen, and it was at that time they were ordained Elders in the Mormon Church. Anyone who really knew Ed Parker knew why he did not go on a mission, even though he was ordained as an Elder.

NOTE: The freshman female students outnumbered the combined freshman through senior student body at BYU - it's where a girl went to find a husband.

There were three rules to join the club: You had to be from the Islands; you had to have already trained in the martial arts (no beginners); and, the rest of the group had to agree to your entry.

Most of the new members had trained either with Professor Chow, Sonny Emperado or Thomas Young, or Judo. Ed taught the attention of the BYU Athletic Department and was asked to put on the half-time demonstration at BYU-UCLA basketball game.

That demonstration didn't take place in 1954 as Ed and his wife wrote. There was no B.Y.U. - U.C.L.A. game in 1954. The first B.Y.U. - U.C.L.A. games ever played at Provo was on Friday, December 2, 1955 (BYU won 75-58) and Saturday, December 3, 1955. (BYU won 67-65.) This was THE game, as it put BYU in the spotlight of the basketball world. The first game ever played between BYU and UCLA was during the 1929-30 season, (December 21, 22) at UCLA in Los Angeles. The two teams met again during the 1949-50 NCAA Championship game at Kansas City (BYU beat UCLA 83-62), and Rich Montgomery, who would become Ed Parker's second black belt, was on that B.Y.U. team. It's a matter of public record (SEE: B.Y.U. Basketball All Time Results) that 1955 was the first year in the history of BYU basketball that BYU played UCLA at BYU (Provo) and they only played two games that season on December 2 and 3.

Ed Parker had the game right, but the year was wrong.

It was a week or two after the UCLA game (not the next day as some claim) that Ed put on a demonstration for the Provo, Utah law enforcement officials; and, that launched Ed's career as a Kenpo Karate instructor.

NOTE: BYU hired Ed as an adjunct instructor for an 055 Extension class in self-defense for law officers. This meant law enforcement students could get college credit for the course, though the credits were not transferable and did not count towards a degree - 100 and above courses were transferable.

In February, 1956, Ed Parker began teaching Kenpo Karate commercially on Tuesday and Thursday night at Roy Woodward's Body Building Gym in Provo Utah. Roy let Ed have a corner where he taught two or three students. This didn't last long as Roy sold the gym to American Health Studios, and moved to Los Angeles where he took the position of Regional Manager for American Health Studios.

About a year ago (1996) I asked both Tom Loura and Frank Mohoui what rank Ed Parker was when they were in the BYU club. They both said he was a Judo Sandan, and a Kenpo black belt. But when I asked for more detail, they said they really didn't know what his Kenpo rank was. He wore a black belt, and since they were all Mormons, they assumed Ed Parker was a black belt. However, Ed never promoted any of the club members. They had their rank from their instructors, and while Ed taught them a great deal, he didn't want to anger their instructors by promoting their students. Shodan was the only black belt rank in Kenpo at the time. When I told them that Professor Chow had only promoted Ed to brown belt, they both said that was probably true, but Ed should have been a black belt because he was far better than any of them. I asked them about Ed Parker planning on teaching Kenpo Karate professionally, and they both told me that Ed made very little money teaching in Provo, and that he had always planned on going into law enforcement, and they both knew Ed had gone to Pasadena to work for the Probation Department. He never mentioned anything to them about opening a school until after it was open, and they said Ed told them even he was surprised that the school was making money.

Ed Parker graduated from BYU the first half of June, 1956 and moved to Pasadena at that time. It is worth repeating, Ed Parker, only taught Island boys, prior to the UCLA game in December 1955. Or put another way, Ed Parker never taught anyone who was not from Hawaii, until early 1965. This means Ed only taught his Utah students, other than the experiences he had with the different law enforcement
people he knew there. It was not until 1963 that he even referred to any of them as his Utah brown belts.

NOTE: Many in American Kenpo have questioned why any criticism of Ed Parker was not published until after his death. Everything I have written on Kenpo has been published on the Internet. Ed Parker died in 1990. The World Wide Web was not chartered by CERN until 1992. The InterNIC was created by NSF in 1993. My writings began in 1995, and were originally posted on tracyskarate.com.

For those who are incapable of understanding this time line, Ed Parker died before the World Wide Web was created. What I have written is of interest to only a handful of people, those who want to know the history of Kenpo as one who was there saw it; and, there is certainly not enough interest to justify a book. Additionally, some of the information I have presented in the past was known only to a handful of people. However, with the Gathering of Eagles earlier this year, most of what I have written was confirmed by Sonny Emperado, Ralph Castro and others. But more importantly, some things that didn't seem important in the past have proved to be quite significant, especially in light of the out and out lies that have been presented by many in American Kenpo.

There's another fallacy in the argument against saying anything about Ed Parker after he died. Others are writing about him, and not only repeating inaccuracies, but creating a whole new line of lies. Then there are those like Leilani Parker who wrote in Memories of Ed Parker, Delsby Publications 1997 (page 27) "...Ed was invited to demonstrate his skills during intermission of a basketball game between BYU and UCLA early in December 1954..." that date is impossible, since the first game ever between BYU and UCLA at BYU was in December 1955. Yet this error is repeated by many in American Kenpo, and the perpetuation of this lie promotes the assertion that Ed Parker taught his Utah students for eighteen months, instead of the six months he actually taught. And that additional year has given credence to the absurd claim that Charles Beeder was Ed Parker's first black belt.

Then there is an interview Ed Parker gave for Karate International magazine, that was not published until after Ed died. Speaking from the grave, Ed stated, "The Tracy brothers were students of mine back in the late 50's and early 60's. When they left me they were brown belts." That is patently false, as will be shown later.

Ed Parker BYU Judo Dojo
by
Al Tracy & Will Tracy
with Comments by
Jim Tracy
June 10, 2009

"You shall know the truth, and the truth will make you mad."*

Ed Parker was a Judo Sandan and captain of the 1956 Brigham Young University Judo club, Officially Y Judo Dojo. The 1956 BYU Banyon (yearbook) page 242 has the above picture, with Ed Parker in the top row, far right next to Dr. Wayne Wright, who was the faculty advisor for both the Y Judo Dojo and Hawaiian clubs. Read the text from the
1956 Banyon carefully because this club was organized for the first time in the fall of 1955, not 1954 as Mills Crenshaw claims.

"Y Judo Dojo was organized for the first time during fall quarter of 1955. At first, membership was limited to advanced "judokas," but beginner's classes for men and women were started winter quarter. This year, judo contests were an intramural sport at BYU, but the club is planning to become a member of the intercollegiate tournament. Sponsored by the Extension Division, Y Judo Dojo offered instructions to law enforcement agencies in Utah County and representatives from the Provo Police Department and the Utah State Highway Patrol. Membership is open to all BYU students and faculty who accept and maintain the Judo Honor Code, which pertains to correct conduct and the use of judo knowledge in necessary situations." (Emphasis added)

The text under the picture reads:


Click here for the complete 1956 Banyon page 242.

Brigham Young University (the "Y") was on a 4 Quarter system, Fall (Sep-Dec), Winter (Jan-Mar), Spring (Apr-Jun) and Summer (Jul-Aug) while Ed Parker was there. Except for a shorter the summer quarter, each quarter was 10 weeks long with a week or more for finals.

Fall Quarter 1955 was from September to mid December and was the first Quarter of the 1956 academic year.

Brigham Young played UCLA at Provo for the first time EVER on December 2, 1955. Fall Quarter ended shortly after the BYU/UCLA game. There was not another BYU/UCLA game at Prove until December 1961. SEE: B.Y.U. Basketball All Time Results)

1. The Judo club (Dojo) was organized for first time in Fall Quarter 1955.
2. Ed Parker was in the Judo club.
3. Judo club was limited to advanced "judokas" during the Fall Quarter (September-December).
4. Open classes were first offered beginning Winter Quarter (January 1966)
5. Winter Quarter (January 1956) BYU Extension classes were offered for the first time to law enforcement agencies.
7. 6 months is the longest Mills Crenshaw, Charles Beeder or anyone claiming to have trained with Ed Parker at BYU after Ed began teaching "outsiders".

Ed Parker set out the timeline for his teaching Kenpo at BYU, and with the exception of the date of the BYU/UCLA basketball game this agreed with what Ed and others who were with Ed at BYU told us. Recently, however, Mills Crenshaw has come forward with contrary claims as to what Ed had written, said and taught at BYU. Crenshaw claims that Ed Parker not only began teaching him 1954 and other "outsiders" in 1954, but that Ed Parker taught Forms, 1, 2 and 3 while at BYU. These claims are absurd and contradicted by the documents, Ed Parker’s own writings and the personal knowledge of Al Tracy, Will Tracy and Jim Tracy.

To understand the place and time:
Ed Parker had attended BYU from 1949 to 1951 at which time he enlisted in the Coast Guard. He was not drafted as the Coast Guard has never been part of the draft. After discharge from the Coastguard in 1954 he returned to BYU for the 1954 Fall (September) Quarter.

Ed Parker wrote in Inside Elvis (1979) Rampart House, Ltd. Page 23:
"In September of 1954, I resumed studies at Brigham Young University in Provo, Utah. It was difficult to readjust. Self-discipline now had to replace regimentation. There were some rough moments but I managed to weather the first few months before finally getting back into the swing of things."
"Physical exercise was as important to me as intellectual pursuits. I wanted to fine tune my reflexes, so I utilized my expertise as a Karate Black Belt by teaching a private group of students from Hawaii. I took pride in developing a tough, tight knit group. In retrospect, there may have been a touch of "Polynesian Chauvinism," though I did not view it as such at the time."

NOTE: "There were some rough moments but I managed to weather the first few months before finally getting back into the swing of things."

**This is MONTHS, not days or weeks.** Those who were in Ed's "tight knit group" say they did not begin practicing together until early 1955. These were "Island boys" not "outsiders" and certainly not Mills Crenshaw.

Then on page 24 Ed Parker writes about his "Kenpo" classes that were not open to the public and states that he was asked:

"...to demonstrate at the B.Y.U. vs. U.C.L.A basketball game. The success of this demonstration launched an entirely new dimension in my life. Law officers witnessing the performance requested that a class be taught at B.Y.U. The university agreed and suddenly I was both a faculty member and student...."

NOTE: The B.Y.U. vs. U.C.L.A game was played December 2, 1955. It was only after this game that Ed Parker began teaching law officers

"As interest in the martial arts blossomed, I re-examined the policy of confining the class to the select group from Hawaii and law enforcement officers.... I began to accept the fact that there were other deserving individuals who needed self-defenses kills. As providence would have it, I met Roy Woodward.... He owned a gymnasium in the heart of downtown Provo.... It was soon ageded that a Karate class would be offered along with body conditioning...."

NOTE: It was only after Ed began teaching law enforcement officers that he began teaching "outsiders." In other words Ed did not teach Mills Crenshaw until after the Winter Quarter began in January, 1956. That makes 5 months the maximum Mills Crenshaw could possibly have trained with Ed Parker. However, Ed graduated in early June 1956, making the time even shorter.

Then on page 25 he writes:

"Interest on campus increased as well. To satisfy the demand a Judo club was organized on the B.Y.U. campus...."

NOTE: The Judo club was not formed until Winter Quarter (January) 1956 and Ed graduated 5 months later in early June 1956.

This of course was written 23 years after the event and is not quite correct as the Banyon states, the Judo club was actually formed during the Fall Quarter, but only open to beginners in the Winter Quarter.

Ed Parker relates a similar chain of events, although putting the date of the B.Y.U. and U.C.L.A. a year earlier than was possible in his 1982 book, *Infinite Insights into Kenpo: Mental Stimulation* (P. 26-27)

"While completing my education at B.Y.U. I formed a closed club teaching only students from Hawaii...I was asked to put on a Kenpo Karate demonstration during the basketball half-time intermission (early in December 1954) between B.Y.U. and U.C.L.A. The success of this demonstration launched an entirely new dimension in my life...In a matter of weeks I began teaching commercially in downtown Provo...."

Ed Parker’s wife, Leilani Parker, confirms the BYU/UCLA game but also gives the year wrong in her *Memories of Ed Parker*, Delsby Publications 1997 (page 27) and stated of Ed Parker,

"...He started to teach a select, closed group of interested fellow students from Hawaii....Ed was invited to demonstrate his skills during intermission of a basketball game between BYU and UCLA early in December 1954...."
Although written many years after the fact, there are several indisputable facts,

1. The demonstration took place during the B.Y.U. vs. U.C.L.A basketball game.
2. The game was played on December 2, 1955, and it was impossible for the game to have been played in 1954.
3. It was only after that demonstration that Ed Parker began teaching law enforcement officers in Winter Quarter (1956).
4. The 1956 Banyon gives the date for the Judo club as being formed Fall Quarter 1955, and open to all student in 1956.
5. The 1956 Banyon gives the date for the teaching law enforcement officers as 1956.
6. It was only after Ed began teaching law enforcement officers (1956) that he began teaching "outsiders."
7. Ed Parker graduated in June 1956, a mere five months after starting to teach "outsiders".
8. The demonstration did not take place during another game as Mills Crenshaw claims. The Judo Club did not exist until 1955, and Ed Parker began teaching the law enforcement class until 1956 which was shortly after the demonstration.

Tom Loura who was one of the "club" founders told us (Al and Will Tracy) that Ed and he first began training with some "Island Boys" at the Church Polynesian Ward cultural hall in early 1955. Mormon Churches (Wards) have a cultural hall, which usually has a full size basketball court and a stage. The Polynesian Ward had a large stage for its elaborate production, and they trained behind closed curtains.

It was not until the following school year, (September 1955) that they went into the BYU wrestling room where they could play (practice) Judo mat work. However in order to do this as a group they had to have a BYU sponsored club with a faculty advisor. That advisor was Dr. Wayne Wright, who was also the faculty advisor for the Hawaiian Club.

In the late 1950’s Dr Wright told Will Tracy that Ed Parker was a Judo Sandan at BYU, and head instructor of the Y Judo Dojo.

**Ed Parker was a Judo Sandan (3rd Black) not a Kenpo Sandan because there was only Shodan in Kenpo until 1961.**

Judo was Ed’s first martial art, which he began at age 12 and earned Shodan when he turned 18 (1949) although because of his size he had been competing as a Shodan since he was 16. Ed also took up boxing when he was 14. Ed told us that he was always being put up against a large Hawaiian who would try to put Jiujitsu holds on him. He got fed up with this so he laid the guy out with a punch - disguised as a fast attempt at a grab. Ed earned his Nidan when he returned to Hawaii in the Coast Guard and that was his rank when he returned to BYU in 1954 (5 years after Shodan). Dr. Wayne Wright told us he promoted Ed to Sandan (as a college rank) when the Judo club was formed.

What is beyond dispute is that Ed Parker only taught Island boys for the first year (1954-1955); and Ed claimed it was only after a demonstration Ed put on during half-time at a BYU, UCLA basketball game that he began teaching Haolies.

The significance of this is that Ed Parker did not start teaching Kenpo Karate until January/February 1956, and he graduated in early June 1956. That means no one in Utah trained with Ed Parker for more than 6 months.

Ed Parker had played (practiced) Judo with the Y Dojo from the beginning of the 1956 academic year, yet I have only found one reference in Ed’s writing about his learning Judo.

*Infinite Insights into Kenpo : Mental Stimulation* (p. 23) "Having learned Judo, I could see that handling two or more men was not a problem utilizing the Kenpo methods taught me."
Ed Parker founded the Kenpo Karate Association in September 1956 and began teaching at the Bert Goodrich Bar Bell Gym on Fair Oak Street. On February 18, 1957 Ed opened his Walnut Street Studio. (I know the date because Ed celebrated the one year anniversary of the Studio opening with a large promotion, where I was promoted to Yonkyu.) It was after the founding of the KKAA when Ed opened his Pasadena studio on Walnut street that Ed created the Kenpo Karate Fist Patch. *Infinite Insights into Kenpo: Mental Stimulation* Page 34.

"There were two crests (patches) designed during these two periods. The crest for the K.K.A.A. was a fist encircled in red (see illustration 1-14). It was basically designed as a club patch or logo..."

That patch was NOT created while Ed was in Utah as Mills Crenshaw claims. Not only does Ed state it was created after the KKAA was formed in September 1965, but there is not a single picture of Ed Parker or anyone in Utah wearing the patch while Ed was in school there. Ed Parker had no money in Utah. The Patches were manufactured in Ohio and cost over $400 for less than 150 patches. We know, because Al Tracy ordered new patches for Ed in 1959, and we knew the price and where they were fabricated.

Mills Crenshaw also has stated that Ed Parker did not use any Japanese terms. When Jim Tracy was told this, he said, "So we did not go to the Dojo, where there were Tatamis and we didn't Kumutai, there was no Rondori, and no Shai, and we didn't have a Makawara. I must have dreamed all that."

Mills Crenshaw also stated that Ed Parker taught him Short Forms One, Two and Three at BYU in 1954, 1955, 1956. To which Jim Tracy said, "You mean the forms Ed Parker made up when we were with him?"

The International Kenpo Karate Association was created by Mills Crenshaw in late December 1963. He is not listed in the Kenpo Karate Association of America record for any rank. With only 5 months of Kenpo training with Ed Parker in 1956, Mills Crenshaw and Stanley Hall (who was unknown to any of us) promoted Ed Parker to Godan (5th black) and himself to Sandan (3rd black) through the IKKA. A year later he promoted himself to Yondan (4th black) through the IKKA.

**A WORD OF ADVICE: Do Not Think Dishonestly; neither seek wisdom nor Kenpo knowledge from those who present imagination as reality.**

* "You shall know the truth, and the truth will make you mad." Aldous Huxley ©2009 by W. Tracy. All rights reserved. No portion may be reproduced without permission. The Law Offices of Michael Tracy.*
After graduating from BYU with a degree in Sociology in June 1956, (not in both sociology and psychology as some claim) Ed Parker moved to Pasadena, California. Three months before Ed had tested for a position with the Los Angeles County Sheriff's Department, and got a job with their Probation Department. Ed wanted to work with troubled youth, but because of his size and martial arts skills he was assigned to supervise the most hardened parolees. Ed saw no future in this and asked Roy Woodward for advice. Roy Woodward had encouraged Ed to come to Los Angeles where he had a body building gym. (Roy would sell this to American Health Studios and become their regional manager) Roy had paid Ed's expenses so he could go to Los Angeles to take the Civil Service examination for the Sheriff's Department.

Ed Parker published *Inside Elvis* Rampart House 1978 which was the
year after Elvis died. On page 25 he wrote:

"Graduation was decision time ... should I further my education or seek employment? Roy Woodward was now the manager of a health studio in Southern California. He extended an offer, which I accepted: however, through a chain of circumstances, I suddenly found myself unemployed."

It is quite different from what Ed would later write about having planned with Chow on opening Kenpo school on the mainland after he graduated from BYU. And becoming unemployed (leaving the Probation Department) was what Ed always told my brothers and me.

American Health did not allow outside trainers, so Roy introduced Ed to Bert Goodrich who had a gym on Fair Oaks Street in Pasadena as well as his popular gym on Hollywood Blvd. where Steve Reeves and many of the body builders trained. Bert Goodrich and Roy Woodward took Ed to meet Terry Robinson who was athletic director at the Beverly Wilshire Health Club. Terry, who was billed as "The Deadliest Marine" who taught self-defense as "Kill or Be Killed" was so impressed with Ed that he set him up teaching private lessons to the Hollywood elite.

Ed has his meeting with Terry Robinson wrong where he wrote, "Roy called one day while I was renovating my new studio. He invited me to American Health's Hollywood Gym. He wanted me to meet Terry Robinson a World War II "kill or be killer" combat instructor...'if I had the time.' It was an afternoon well spent and concluded with Terry inviting me to the Beverly Wilshire Health Club where he was the physical director." (Inside Elvis (1979) Rampart House, Ltd. Page 26.

Ed did not open his Pasadena Studio until February 18, 1957, and had been teaching at the Bert Goodrich Bar Bell Gym for about a month when Bert and Roy introduced Ed to Terry Robinson. It's a minor detail, but when taken as a whole, Ed was ignoring how he got started teaching Kenpo for a more determined from the beginning approach.

The Beverly Wilshire Health Club was not a health studio like American Health, but rather more like a spa, social club and health club combined. Its members included most of Hollywood's movers and shakers. Ed did not teach classes as many believe, but rather simi-private lessons to small groups of two or three friends, and many of these had Ed come to their homes to teach private lessons.

Ed made enough money teaching private lessons that he could quit his job with the Probation Department, and open a full-time school. In February, 1957 Ed borrowed $300 from a Mormon friend, rented the building at 1840 E. Walnut Street in Pasadena for $65 a month, and called it the "Kenpo Karate Self Defense Studio". His original mat was made of sawdust covered with canvas, and this was what his students worked out on until he got tatami mats from Japan a few weeks later.

NOTE: Many in American Kenpo believe Ed Parker held some secret knowledge which he only imparted to a select few. In a way, that was true. But it had nothing to do with Kenpo. How to make a sawdust mat was a "secret" Ed only showed to his inner circle. Everyone in Ed Parker’s Inner Kenpo Karate Circle knew how the mat is made, the type of canvas used and the details of its construction. This was the type of mat the Tracy brothers used in their first studio in San Francisco, and anyone who does not know how it was made was never in Ed's Inner Circle.

NOTE: The tatami mats were standard 35.5" wide X 71" long and 2.25" thick. They had a vinyl covering to protect the rice straw, and cost $100 each. There were 20 mats in the workout area, and 14 mats used to protect the wall and a couple of extra in storage.
That's over $3500 with shipping for mats, (in 1956 dollars = $14,000 in today's money) and they arrived less than three months after Ed opened his studio. These were a gift to Ed from his close friend in Japan.

After moving the school to a new location across the street to 1713 E. Walnut Street in 1958, Ed had his students clean the vinyl covering with soap and water. Unfortunately, the students didn't take the coverings off the mats and the rice straw got mildew and rotted. Ed got another gift of 30+ mats from the same person in Japan, which took longer to get because customs required them to be fumigated and they remain in quarantine for several weeks.

There are many who claim to were close to Ed and knew him well. Few people really knew Ed. I did. I know how Ed was able to get the tatami mats - they didn't cost him anything. I know who that friend is, and I know far more about this matter than anyone alive today (other than that friend). Anyone who does not know who gave Ed the tatami mats, did not really know Ed Parker. It doesn't matter how close someone claims to have been to Ed, if they don't know who Ed lived with in Provo when he first went to BYU, and who later went to Japan where Ed visited them, and later gave Ed the mats, and the relationship Ed had with that family, never really knew Ed, and Ed never really trusted them.

Ed was concerned about how Professor Chow would take his opening a school and wrote Professor Chow in 1957, requesting his permission to open the studio in Pasadena. This was such an important request that Professor Chow showed the letter to Adriano Emperado, and it was Emperado who finally convinced Chow to allow the studio to be opened. But Chow did not give his permission until later 1957.

Sonny Emperado mentioned this letter in his tribute to Ed Parker, and Professor Chow showed me the letter in 1961. Despite the claims that Ed and Professor Chow had planned on opening Kenpo schools on the mainland, the letter stated that after Ed went to California he began teaching at a health club (a slight exaggeration), and got such enthusiastic response that he wanted to open a school on his own. (Ed began teaching at Bert Goodrich's Gym in Aug, 1956, and opened his own studio in February 1957, but did not write Chow until May, 1957 and Chow gave his permission in December 1957.)

This delay between when Ed opened his school and when he wrote Professor Chow may be one of the reasons Ed called his school Kenpo Karate, instead of Go-shinjutsu, which is the name Professor Chow was using at the time. The first time Ed mentioned mention Go-shinjutsu was in his 1960 book, Kenpo Karate, the Law of the Fist and Empty Hand (page 11) as being the system created by Daruma (c. 525 A.D.).

Paul Pung was the only other Kenpo instructor who had run a full-time Kenpo school, and Paul's school like Ed's Pasadena studio, made very little money. Ed only made a marginal living from the school, and his money came from teaching private lessons to Hollywood celebrities whom he met at the Beverly Wilshire Health Club, and through writer, Joe Hyams, and music composer Bronislaw Kaper.

Ed had about twenty regular students training at the studio when my brother Jim and I began training with him in late 1957. However, Ed had at least another twenty private students whom he taught at their homes. Ed's top students were his two brown belts, Jimmy Ibrao and Benny Otake. Shortly after I started, Jimmy Ibrao was promoted to Shodan. Ed was proud that Jimmy (as we called him) had only taken
nine months to get his black belt.

About two weeks after my brother and I began, Ed started a
day class with just my brother and me, so it was like having
semi private lessons. We were going to Pasadena City
College which was only a few blocks away, and we quickly
progressed in the evening from beginner to intermediate and
then advanced class. Ed was organizing the what he would
teach, and had all the Kenpo techniques written on 3X5 index
cards. After each class Ed would go over the techniques he
wanted to teach in the evening classes, and organize them for
the article he wrote each month for Ironman Magazine. He
wanted to make sure that the techniques were not too difficult
to follow and learn for anyone reading his article. The articles
were so successful Ironman gave Ed a book deal, and we
began organizing the techniques for what would
become, Kenpo Karate the Law of the Fist and Empty Hand.

NOTE by Roarke Tracy: My father and Uncle Jim began training in October, 1957, and
my Uncle Al was in the Air Force. About two weeks later Uncle Al had over two months
of leave time and came went Pasadena where he began training. He came back on
another thirty day leave in mid 1958, before going discharged from the Air Force, when
the began training each week.

I trained with Ed Parker until the March 1959 and having
access to Ed Parker's Kenpo techniques he kept on 3x5 index cards in
his desk my brothers and I copied them by hand because there were
no copy machines back then. As my brothers an I went through the
cards to pick out the techniques he would teach the advanced class
each night it became obvious that Ed had taught us just about
everything he had on the cards; which was everything he knew. I told
Ed I wanted to go to Hawaii to train with Professor Chow and Ed liked
the idea, because he knew from the Island boys who had come over,
that Professor Chow was not happy with him. Ed wanted to make
amends, and he wanted Professor Chow to promote him to a higher
rank. But Ed also wanted to add forms to his system. All of the
Japanese karate demonstrations were getting great response from
their forms, but Ed didn't have any. I suggested that we go to San
Francisco where I knew several Kung Fu men, and Ed could see what
Chinese forms were like.

In early February, 1959, Ed Parker, and my brother Al Tracy
and I went to San Francisco and I introduced Ed to Al Novak
who was a friend studying Kung Fu in San Francisco with
Professor T.Y. Wong, and it was through Professor Wong that
Ed met Jimmy Lee. Ed was impressed with the forms, but
considered them to be closer to the Tai Chi I showed him than
Japanese Katas.

Ed was claiming 3rd degree black belt at the time, and no one
questioned this. I though he wanted to be promoted to 5th
degree, because that was the rank of some of the Japanese
karate instructors at the time.

I arrived in Hawaii in March and after settling in with a friend
went to pay my respects to Professor Chow. Chow, however
was not at all receptive when I first met him. Then I went with
Tom Loura to pay my respects to Thomas Young; and it was
Young who introduced me to Fusae Oshita. Oshita did not
teach, and I didn't even think of asking her. But after Tom and
I took her out to dinner, she asked to see what I had learned. I
was a beginner, and didn't want to show how little I knew to a
master, so I did the Yang Tai Chi form. She was impressed.
She had wanted to learn Tai Chi for years, but none of the
Chinese knew the form, or if they did, they said they didn't. She asked me to teach her the form, and I told her I could only show her the moves, I could never teach it because I wasn't good enough. She agreed to teach me Kenpo in exchange for showing her the Tai Chi moves. Oshita is the only one I ever showed the 9 Yang style forms.

As soon as Professor Chow learned that Oshita had taken me on as a student, he accepted me as a student also. A few months later (September) Ed arrived in Hawaii. This was the first time he had gone to Hawaii since leaving for BYU in 1954.

Ed and I met the day before his meeting with Professor Chow, and I told Ed that Chow was not happy with his success. However, I brokered an agreement with Ed and Chow that Ed would open another school and split the profits with Chow. But Professor Chow first wanted to see results from the new school, and Ed returned to the mainland without the promotion.

Ed had turned the Pasadena studio over to Al and Jim Tracy in August 1959, to finish the photographs for his book so he could go to Hawaii, and Al and Jim raised the first months gross receipts from its usual $600 to over $1,000. When Ed returned from Hawaii in late September 1959, he found the school doing so well that he saw no need to go there to teach, and that gave him time to go over the final draft for his book. Over the next few weeks, Ed taught private lessons to the Beverly Hills students, and train Al and Jim in his back yard each day when they brought the studio receipts to him. By the end of the year, December, which was always the worst month for money in the school, Al and Jim brought in $2000. The business success my brothers had was the beginning of a change in Kenpo, which began with changing the belt rank system. When we began training with Ed Parker in 1957, there were 5 Kyu grades (white belt was ungraded) but 5th Kyu and 4th Kyu were white belts. As Ed would say, "When you begin you are a white belt, as you learn you belt gets dirtier so when you are dirty, you are a brown belt; then when you are really dirty, you are a black belt." Only Gokyu (5th Kyu) and higher could wear the Club Patch. We suggested that Ed add tips to the white belts to show their rank. Ed wasn't concerned about showing rank, as he did not understand how a visual belt rank would impact student retention. Ed's objection to the tips was how to put them on the belts. We had the solution, iron-on patches that we would cut in strips. These were being sold in black and brown to patch denim work pants, and we told Ed we would iron the tips on all the belts for him. That overcame his objections, but what sold Ed on the idea was the immediate advantage of being able to sell Club Patches to all his students at $5 each. The patches only cost Ed 75 cents, and he sold out in less than a week. This made Gokyu (5th Kyu) one brown tip, and Yonkyu (4th Kyu) two brown tips. Sankyu was the first brown belt and Ed added a brown tip to Nikyu (2nd brown) and two brown tips to Ikkyu (third brown.) Al Tracy would use this belt tip ranking to make Ed Parker's studio the most successful school in the country in 1959.

Al Tracy knew that 90% of beginning students dropped out after one month - even though they paid for three months in advance. He knew that most of the dropouts were
discouraged with their progress, so he began calling all the students who had dropped out over the past three months and told them their class payments had been extended so they could complete the rest of their three months without any additional charge. As they came in, he and Jim would take a few minutes to evaluate what they had learned, and when they went to the beginning class, Jim would lead the class and Al would go around and help the students with any problem they were having. The students progressed much faster than just going to class and trying to pick up what the other students were doing.

My brothers thought the techniques that Ed had in his soon-to-be published Kenpo Karate the Law of the Fist and Empty Hand and worked the students hard towards learning all 62 techniques. Al would tell each student how close he was getting to his one brown tip, and it enthused them to where many of them brought in friends to sign up. For each friend who signed up, the student got a month of free lessons.

When Ed returned from Hawaii, Al told Ed he wanted to add two more Kyu (brown tips) to white belt as the Japanese system had. Ed agreed, but wanted to think about it.

Ed had completed, Kenpo Karate the Law of the Fist and Empty Hand and was already planning a second book. But that book required help from Chinese scholars. Ed waited until after his son was born in mid November, and the following week he took several of his students with him to San Francisco. The day before he left, he changed the belt system to add, (7th - 1 brown tips) Shichikyu and (6th - 2 brown tips) Rokkyu.

All existing One Tippers were advanced to Two Tippers (but not given certificates because they would have gone from Gokyu, to Rokkyu [5th to 6th]), and all Two Tippers, including Chuck Pranke, and my brothers, Al and Jim, were advanced to Four Tippers which was still Yonkyu. There was an immediate response to this. Students who had learned more than thirty techniques were now One Tippers, and they began signing up their friends. Unfortunately, Ed Parker never fully grasp the concept that Kenpo students did best when their progress was rewarded.

San Francisco was a great success for Ed Parker. He not only met with several more Kung Fu instructors, but from what he saw, he knew...
he could write a second book - this one on Kung Fu.

Ed received an advance from Ironman for *Kenpo Karate* and brought his parents to Pasadena to visit. I returned to Los Angeles on the same flight, and my brothers and I took Ed's family to the bull fights in Tijuana. I didn't have a chance to go to Ed's studio at that time because it was Christmas, and I left for Salt Lake City the following week.
Both Ed and Professor Chow were Mormons, and Ed Parker was well known as the "Mormon Black Belt" (Black Belt Magazine's first issue had a picture of Ed Parker as the "Blackbelted Mormon"). The General Authorities of the Church of Jesus Christ of Latter-day Saints considered Ed Parker to be a great missionary tool. Ed didn't preach his religion. He hadn't gone on a mission like other young men did, and he felt an obligation to set an example that would influence people towards the Mormon
In 1958, seventeen of Ed Parker’s students converted to the Mormon faith. But that was just the tip of conversions. Most of those converts had family members who also joined the Church; and those converts wanted their relatives to know about their new religion. These relatives where not just in Pasadena but scattered all over the country. In 1959 over 200 new members were converted in Pasadena Stake alone due to the direct or indirect influence of Ed Parker. When you consider that no mission in the Mormon Church converted 200 members in 1959, (and some converted fewer than a dozen) you can understand how important Ed Parker was for the Church.

Professor Chow was also well know to the General Authorities of the Church, but Professor Chow had problems living the Mormon religion. He was what was called a Jack Mormon. He not only drank, but had an explosive personality.

I had been training with Chow for nearly a year when I was called on a mission for the Mormon Church. I returned to Pasadena the end of December 1959, and went over everything I had learned from Chow and Oshita with Ed Parker. Then I reported to the Church mission home in Salt Lake City, where I was told there would be other plans for me, and I was temporarily assigned to another mission.

I arrived in the mission field in mid January, and in late March, 1960 I was called back to Salt Lake where Howard Hunter, (one of the Church 12 Apostles) with whom I had been close in Pasadena, told me that the General Authorities were concern about Professor Chow. They believed he could be as great an influence for the Church as Ed Parker, and I was reassigned to serve my mission in Hawaii so I could work with Professor Chow. This was like throwing me into the briar patch, and I was able to work close with Professor Chow for the next year and a half.

I left Salt Lake city for Hawaii a day or two after April 10, 1960, (the Church General Conference) and flew into Los Angeles late in the afternoon. The flight to Hawaii didn't leave until the next day, so I called Ed and told him I would be at his studio that night to pay my respects. I was a brown belt at the time and my brothers were promoted to brown belt a day or two after that.

The Church wanted Professor Chow to teach Kenpo at the BYU Church College in Hawaii, which had opened in 1955. (Ed Parker's father had been a construction supervisor there.) The college was on the other side of the Island, at Laie, and Professor Chow disliked the area, because, as he told me, the winds blew the wrong way. Professor Chow taught there for a short time, then went back to Honolulu, where he lived a couple of blocks.
from Ala Moana Park. That's where he taught me.

I remained in Hawaii until late 1961 and a day or two after Oshita promoted me to Shodan, I was called back to Salt Lake City. When I told Chow I had to leave, he promoted me to Shodan.

I met with Howard Hunter and Hugh B. Brown (two General Authorities of the Mormon Church) in Salt Lake, who told me they were concerned about Ed Parker. At least two, maybe more, of his students had joined a polygamous group, and the number of prospective members for the Church requesting missionary contact had fallen off to nothing. They wanted me to find out what was going on. I was reassigned on a special mission to spend the remaining three months working with Ed Parker.

Ed Parker's studios were in financial trouble. The La Cienega school was losing money and the Pasadena school was barely making enough for Ed to live on. Ed was teaching more private lessons, and the royalties from his book gave him a good income. I told Ed about the Yudansha (Yuudansha) being formed in Hawaii, and Ed paid my expenses to fly to Hawaii for the formation, and to get his long sought after belt rank. I returned to Pasadena the middle of November, and Ed Parker was promoted to Sandan in December 1961. That was the last time Professor Chow ever promoted Ed Parker.

In late December 1961 I reported back to Howard Hunter in Salt Lake City, and was officially released from my mission. The members who had joined the polygamous group had actually belonged to the group as far back as 1958. It was a group Howard W. Hunter was personally aware of. I told him there was not much I could do to help Ed Parker, other than getting his business running better because Ed no longer taught beginning students, and few beginners, or even intermediate students ever saw Ed. His effectiveness as a missionary tool for the Church would take some time to regain.

Kenpo Karate Setting History Right 1960-1962

by
Will Tracy
3/8/97
(revised 1/11/98)
(second revision 8/8/99)
Ed Parker kept his promise to Professor Chow and opened another school about twenty miles south of Pasadena in early 1960, but it was a complete failure, and closed before April of that same year. Ed made another big mistake in early 1960 when he told his black belts he had taught them everything he knew. That didn't have an immediate effect, but sometime in June 1960, several of Lao Boon's San Francisco Kung Fu students came to Pasadena and stayed with Ed Parker for a few days. One of those was Jimmy Wing Woo. But Woo was more than a student. He had trained with Lao Boon for over 20 years, and was one of the most respected Tai Chi men in China Town.

Chuck Sullivan claims he began training at the “Southern School” in February 1959. I was training with Ed Parker in Pasadena until March 1959, and Ed Parker and I made the first trip to San Francisco, shortly before I went to train with Professor Chow in Hawaii, and Ed never mentioned anything to me about a second school at that time.

Sullivan states that after the southern school closed, he drove over 20 miles to Pasadena to attend classes. My brother, Jim Tracy, taught the beginning class in Pasadena from mid 1958 to mid 1961 and doesn't remember Chuck Sullivan coming to the
beginning class until early 1960. My brother, Al Tracy, taught the
intermediate class from late 1958 to April 1961, and he doesn't
remember even seeing Chuck Sullivan until mid 1961 when he
was either a one or two tip white belt. What they do remember is
that Chuck Sullivan was a two tip (out of 4 tips) white belt when
the split happened in April 1961.

I returned to Pasadena for one day in early April 1960, and that is
the first time Ed Parker told me he had opened and closed the
southern school. I don't believe he would have waited a year to
tell me that.

This is just another case where someone who doesn't have an
event to give a date, gives a date that is one year prior to when
he began training.

Ed Parker told me he was impressed with Woo's knowledge of
Chinese martial arts history, and Ed asked Woo to stay in
Pasadena and help write his new book. Woo agreed, but needed
to go back to San Francisco first. When he returned he lived with
Ed Parker and taught the advanced students at Ed's studio.

The summer of 1960 marked the beginning of the end of "Original
Kenpo Karate" at Ed Parker's schools; and, it marked the
beginning of what would later become known as "Traditional
Kenpo". The new Traditional Kenpo was a major change in Ed
Parker's Kenpo. All of the mat work (grappling) and most of the
falls were eventually replaced with Kung Fu forms, Tiger and
Crane, Tom Tui and Book Set (Panther Set) and new Kenpo
forms.

NOTE: The Book Set was not from a book on as some claim. It
was a two man set for Ed Parker's book - hence the Book Set.
However, Ed Parker only learned a part of one side of the set
before he and Woo parted company, and the Black Belt Set was
used in the book instead.

Terry Robinson arranged a demonstration for Ed at the Beverly
Wilshire Hotel on December 17, 1960. It was a Saturday, and Ed
took Al Tracy to do the breaking, along with Jimmy Ibrao, Rich
Montgomery, Rick Flores, Chuck Pranke, Ike Roman, Gary
Orchard and others. What they told me about the encounter, only
differs from Ed's rendition in that Elvis did not know about the
demonstration. And the importance of this demonstration has
been grossly exaggerated.

The demonstration took place about 10 AM (not in the afternoon)
in the courtyard and about 30 people were present. Al Tracy had
just broken a stack of boards and got a loud response. Elvis
Presley apparently heard the commotion and came out of the
room wearing a bathrobe. When Elvis saw what was going on he
went back in his room and came out putting his pants on and
hopping on one foot putting on a shoe as his other shoe was
thrown at him by the screaming girl who was in his room. He
climbed over some shrubs to get to where the demonstration was
being held.

The girl he was with was irritated to say the least and screamed
at him. Nearly all of Ed's students were more interested in the
girl, who was then, and probably still is today, one of the most
beautiful women in Hollywood.
NOTE: I asked Chuck Pranke what he thought of Elvis Presley, and he told me the only thing he remembered about the demonstration was the girl Elvis left for the demonstration.

Another change at this time was in the KKAA Emblem. The Kenpo Karate club patch had a round black background with a silver right fist, (seen on the gis of Ed Parker and some of his advanced students) while the KKAA emblem was the "Overhead Club", but that was never made into a patch.

Dick Tercell began training with Ed Parker before Woo came to Pasadena and was greatly influenced by what Woo taught. On his own Tercell created a design for a new Kenpo Karate patch and presented it to Ed who liked the concept and encouraged Dick to finish the design. When it was done, Ed didn't like the Yin Yang symbol Tercell had in the center with the tiger and dragon circling it. As a Mormon, Ed Parker didn't want a religious symbol on the patch, and since Ed was working on this "Universal Design" he up with the Chinese ten and put eight directions in the circle. The result was what became know at the "Kenpo Emblem" and it was first used on the KKAA belt certificates before Ed had uniform patches made.

NOTE: Ed Parker would later claim it was his brother who designed the patch. But anyone who looks at the drawings Ed claimed were the original for the patch can see they only slightly resemble Tercell's design.

NOTE: When Tercell left Ed Parker to train with Woo, he refused to sign his rights to the design over to Ed Parker. SEE Tercell Kenpo Karate Emblem

The Walnut Street Putsch

Kenpo is a technique based style, while Kung Fu is form based. That is Kung Fu stresses forms, and the proper form movement over technique; and, Kung Fu forms develop the mind and body in ways techniques by themselves do not; and further, forms and techniques together make the techniques more powerful. It was for this reason, and the fact that all Ed's top students knew he had taught everything he knew, that Jimmy Wing Woo found fertile grounds for teaching the Chinese forms.

Ed Parker had the astounding ability to see moves, techniques and forms as concepts. Ed never forgot a technique, a person or his name, but he was not good at memorizing forms. He was however, superb at analyzing the moves within the forms.

Ed Parker's Southern school failed about two months after it opened in 1960, but Ed was training his students to run schools for him and the failure was a learning experience. The school was in the wrong area. So later that year, after Woo arrive, Ed opened another school on La Cienega Blvd. This was to be the school he and Chow shared, and it was in the perfect location - or so Ed Parker thought.

Ed was a fantastic martial artist, and a great teacher, but he had no understanding of how to make teaching Kenpo Karate into a successful business. He rightly believed that if you were good enough, and made enough contacts, people would come to your school. The problem was, not enough people would come to
make the school a real success. Ed simply did not understand the three principle of any business in the 50's and 60's, location, location, location.

The main street in Pasadena is Colorado Blvd. Walnut Street was a minor business back street. Just across the street from Ed's first studio at 1840 E. Walnut, was a contractors lumber yard. None of the business depended on walk-ins' or drive by's. The two advantages to the school was, the rent was cheap, and it was close to Pasadena City College. When Ed moved his studio across the street to 1713 Walnut, this improved the visibility of the sign which featured the Overhead Club Technique. The building was larger, and Ed would eventually rent both 1713 and the connecting 1715 which was a single building. When Ed bought the land immediately West of this building, and built his own studio in 1961, he kept a portion of 1713 as an office and an adjunct studio.

La Cienega Blvd. had traffic, was next to Beverly Hills, and Ed it would attract wealthy Beverly Hills students. What Ed didn't realize is, although he made his living teaching private lessons to the wealthy Hollywood sect, none of them came to the group sessions in Pasadena. Nor did they go to group lesson at his La Cienega studio. They would have paid hundreds of dollars for private lessons, but all the school offered was group lessons, and Ed Parker taught all his private lessons at the celebrity's home. As a consequence the school never made money.

Another major problem with the La Cienega school at that time was the instructors really didn't know how to teach, nor did they want to teach. They were Kenpo students turned Kung Fu students and they wanted to learn Kung Fu, not teach Kenpo.

Less than a year after Jimmy Wing Woo came to Pasadena, Ed had learned everything he needed from him. Ed had told me he was impressed with Woo's knowledge of Kung Fu history when they first met. But Ed also told me that after seeing all that Woo was teaching, he knew he needed much more for his book than Woo had.

NOTE: Jimmy Wing Woo was very secretive about where he trained in China. Ed told me Woo had trained in China for 12 years, but Woo was in China for 10 years from 1928 until 1938. No big deal, but this is a correction that should be noted.

NOTE: Just what style Woo taught is another mystery. When Al and I visited Woo at his Kung Fu school on Hollywood Blvd, in late 1961 some of Ed Parker's former students were practicing different forms. One student was doing Tai Chi, and I could tell by how he shifted weight from substantial to insubstantial that there was "Tung" influence. Woo saw me watching another student, and asked what I thought of the form. I told him it looked like the Family Set and asked if he studied with Tung Ying Chieh. I could tell Woo didn't like my question, and he changed the subject. It appeared to me that Woo was teaching forms from many different styles and made them his own.

NOTE: While there were no forms (katas) in Kenpo Karate, Mitose's Kenpo Jiu-Jitsu had 4 forms, Nihanchi 1 &2, the Bear Kata and Old Man Kata. I was not in Pasadena when the first Traditional Kenpo forms were created, but I had demonstrated
the four Kenpo forms for Ed when I returned in late 1961, and Ed said they were too Japanese for his new Chinese Kenpo.

Al and I knew Ed wanted to create forms as early as 1958 when he came to the studio and saw Al and me practicing the Tai Chi set we had learned from our youth. Ed didn't care for the slow Tai Chi moves, but he was intrigued by what were obviously Kenpo techniques hidden in the Yang Form.

NOTE: When I was in the Far East I had trained with Tai Chi Master Tung Ying Chieh, and after demonstrating the Yang Cheng-Fu's Tai Chi form I had learned, Tung taught me his version of the set. Tung's Fast Set did not impress Ed either, but he stated many times that seeing the Tai Chi form opened his eyes to what Chinese Kung Fu held. It would be nearly two years after that Ed went to San Francisco to gain Chinese forms.

Ed Parker and James Wing Woo went their separate ways in April, 1961, but Woo gained more from Ed Parker than Ed Parker gained from Woo. Woo would tell people, that Ed Parker got the book, but he got the students. All of Ed's black belts and all his brown belts, except Al and Jim Tracy went with Woo in what was called the Walnut Street Putsch; and within a few weeks Woo had opened his own Kung Fu school in Hollywood.

NOTE: One of Ed Parker's white belts at the time of the split was promoted to First Degree Black Belt 18 months later by Ed Parker and claims that while he was not privy to what was going on, he could sense something was happening for some time before the split. My brothers, who were at the studio every day didn't know anything was "happening", and I talked with several of the students who left Ed Parker, and they all told me the split came as a complete surprise to them. They said they were all planning on opening schools under the Parker/Woo banner and had no idea that Parker and Woo were about to part, until it happened.

From what I pieced together, it appears that Ed's top students only found out that Parker/Woo split when other students called to tell them what happened; and given the circumstances they chose to go with Woo.

Ed Tibayan (mispelled Tibian) had been promoted as Ed Parker's fourth Shodan the year before (January 1960), and at the time of the split, Al and Jim Tracy were to be promoted to black belt at the next meeting of the KKAA, but only Ed, Al and Jim showed up. Ed was dumbfounded, and as soon as he realized that Woo had taken all his top students, he accused my brothers of siding with Woo by not telling him what was going on. The fact was, my brothers didn't know anything about it. Ed didn't believe it, and the next day Ed told some of his students, that not only were my brothers not going to be promoted to Shodan, but he was stripping them of their brown belts. That evening, Al and Jim came in and threw their brown belts on Ed desk, telling him he could have them. Then they left. Ed realized he had made a big mistake, and the next day, asked them to come back.

NOTE: When my brother Al and I met with James Wing Woo in 1997, I told James Wing Woo what Ed Parker had told me about how they parted. Woo said it didn't happen to him; he had heard about Ed doing that to another Woo but it was not him. Woo
remembered things quite differently. But then what I had previously written was what Ed Parker had told me, and it placed Woo in a subservient, servile, position to Ed Parker. And I see no reason to repeat the details here.

According to Woo the reason he and Parker parted company is because Parker did not have a publisher for his book. The fact is, Ed had a publisher before he began writing the book. A Vice President at Prentice Hall was a Mormon and close friend of Ed Parker. The book deal was set from the beginning. Ed told me in April 1960 that he had a deal with Prentice Hall to write a book on Chinese Karate. That was two months before Ed Parker met Woo. Now, whether Ed Parker told Woo about the book deal is another matter.

James Wing Woo, also says he opened his school in 1962, but my brothers, Al and Jim Tracy went to see him at his school on Hollywood Blvd. shortly after the split with Parker in 1961, and Al and I went to see him at his school when I returned to California in late 1961.

Ed Parker told me he told Woo on a Wednesday that he was out. He said this was a surprise to Woo. Woo called one of Ed's black belts who came and got him. All of the black belts met that night along with most of the brown belts and high ranking white belts. None of Ed's Mormon students were knew anything about it. Ed's students decided in that meeting they would find a place for Woo to teach, and they would support him. The next day, Thursday, was a meeting of the promotion committee, on which Al and Jim (Ikkyus) were members. They were the only ones who showed up for the meeting, and Ed told them they would be promoted to Shodan in the next senior advanced class (which would be the following Tuesday). Neither they nor Ed had any idea as to why the other black belts did not come. It was not until the following week that Ed discovered that all his high ranking belts (except Al and Jim) had left him.

Everything appears to have happened in just one or two days. Woo was probably planning on staying with Ed for another year or at least a few months and then taking the students with him, along with the new schools Parker and Woo had planned on opening. There were no whispers, no secret looks - nothing. James Ibrao, who had gone on tour with the Harlem Globetrotters just the week before, didn't even know about the split until he returned from tour several weeks later. As far as I know, no one ever discussed the split before it happened.

Jim Tracy continued teaching for Ed, but Al Tracy refused to teach because he had taken a job on the other side of Los Angeles and he didn't want Ed Parker to think he was pirating students for Woo. Jim was facing the draft so Jerry Myers got him into the National Guard and Jim left for six months training in June 1961. That left Ed without an ranking students.

After Jim Tracy went on active duty with the National Guard, Ed promoted white belts who didn't know the techniques or any of the forms to brown belt. But there was more. Losing his students hurt Ed and he wanted to change Kenpo completely and eliminate the Japanese aspects. This was similar to what Professor Chow had done with Kenpo Karate when his top
students left him. The difference is, Chow continued teaching Kenpo Karate.

Ed had changed his system to what he called "Chinese Kenpo" which had emphasized forms over techniques. My first disagreement with Ed came when I taught the advanced class and found only five of the students were qualified to be there. His new Sankyu's (3rd brown belt) were not even to the standard of a two tip white belt - and there were 4 tips at that time. Al came to the studio with me a few times after I returned in late 1961, but there was nothing new for him to learn, and the long trip from the other side of Los Angeles only allowed him to be there once ever week or two.

1962 marked the end of Kenpo Karate at Ed Parker's studios. The new Chinese Kenpo bore the trappings of the Chow/Parker style, but out of the original 700+ techniques and their variations, only about 400 remained, and fewer than 250 were being taught. Techniques that had 5-7 moves were broken into two techniques, where the second half was only taught for brown or black belts ranks; and, some variations were turned into techniques.

Al and Jim Tracy received their "Kenpo Karate Association of America" (KKAA) Shodan from Ed Parker on January 7, 1962, making them Ed Parker's fifth and sixth Shodans. Ed and I were the only officers of the KKAA until Al and Jim were promoted, and this gave Ed a strong governing body again. The problem was, Ed was using a lower belt standard than the KKAA had established. Additionally, Ed was not willing to promote his four senior black belts who had left him to higher ranks when the black belt ranks went from 3 to 5 Dans in November 1961.

Do Not Think Dishonestly

Ed Parker gave an interview with Karate International magazine that was not published until after his death in December 1990, in which he stated that the Tracy brothers were "brown belts" when they left. As I stated (supra) that is patently false.

Here are the facts and documents:

I was promoted to Shodan by both Oshita and Professor Chow in October, 1961. When I returned to Pasadena a few days later, Al and I told Ed that when Jim got out of the National Guard, we would were going to college in San Francisco. We had told Ed back in 1959 about our college plans, and Ed had always planned on us opening a school there.

When Jim was released from the National Guard he first went to San Francisco to spend the holiday with our family and looked for a building for the Karate studio. He returned to Pasadena just after New Year and Al, who worked for the California Workers Compensation Board, was promoted to supervisor and transferred a hundred miles away to Orange County.

January 7th was a Sunday and while Ed usually did not do business on Sunday, we met at his house after church as this
was the only day my two brothers and I could be together Ed Parker's. The Kenpo Karate Association of America promotion committee (Ed and I) agreed to the long overdue promotion of Al and Jim to Shodan. However because it was a Sunday, Ed did not make out the certificates at the time, but gave them to me about month weeks later to give to my brothers.

Jim opened the San Francisco studio the first of February, and Al transferred to San Francisco in April. I had only committed to stay with Ed until March, but Ed kept asking me to stay for another week or two, which kept being another week or two, until I finally left in May 1962. Ed asked me to have the Certificates framed and Ed came to San Francisco about two weeks later and made a ceremony of personally hanging the framed Shodan Certificates on the wall. Al and Jim opened the San Francisco school as brown belts, even though they had been promoted to Shodan, and refused to wear black belts until the had their Shodan certificates.

My brothers planned their first belt promotion for Ed's arrival, and introduced the colored belts at that time, with Orange belts and two Purple belts being awarded.

NOTE: Ed Parker did not like the color belt system and stayed with the four brown tip system until 1965.

NOTE: We lived above the studio and Ed stayed with us there for three days. The following February we moved the studio across the street to a larger building at 1422 Ocean Avenue.

NOTE: The floor of the studio was covered with sawdust with a canvas cover. Ed Parker showed us how to make this type mat, and he only did that for his inner circle. I have never found any of Ed's later students who were given this knowledge.

Our martial arts supplier had a new mat material called Judotek, when we opened the 1422 Ocean Avenue school, and we were the first to use it in the United States.

Ed never had a belt certificate hung on his studio walls until the IKKA was formed.

None of us left Ed Parker. The San Francisco school was part of Ed Parker's Kenpo Karate. In January, 1963 my brother Jim opened a second school in Sacramento and Ed Parker printed a Kenpo Karate pamphlet for his studios in the San Francisco Area, which were part of Ed's "Kenpo Karate Studios in America".

Now let us return to Ed Parker's interview in Karate Illustrated, where he said the Tracy brothers were brown belts when they left him.

1. Al and Jim Tracy were promoted to Shodan on January 7, 1962 (SEE Al Tracy's Shodan Certificate)

2. Ed Parker printed a pamphlet in 1963 with his studios in the San Francisco Area. Those were Tracy schools. This was a year after my brothers opened their first school.
3. In 1982, Ed Parker's Infinite Insights into Kenpo: Mental Stimulation came out with a large foldout entitled "ED PARKER'S KENPO FAMILY TREE OF BLACK BELTS" in which Al and Jim Tracy and their students are listed.

The fact is, the Tracy brothers never left Ed Parker. They remained faithful to Kenpo Karate. It was Ed Parker who left Kenpo, and the Tracy brothers, myself included, refused to go with him in his new styles.

NOTE: The four senior Ed Parker black belts were, James Ibrao (1957), Rich Montgomery (1959), Rick Flores (1960) and Ed Tibayan (mispeled Tibian) (1961); but none were active in Kenpo after mid 1961 as all four were training with Jimmy Wing Woo. It should be noted that when Al and I met with (now) James Wing Woo in 1997, all four of these Kenpo Shodans were still training with Woo.

When my brothers opened their first school in San Francisco in the spring of 1962, as part of Ed Parker's "Kenpo Karate Studios of America", the 1422 Ocean Avenue studio was an immediate success, and Ed came to San Francisco (a second time) in August of that year with a list of students for promotion in the KKAA. My brothers were requiring 40 techniques and their variations for each belt at that time, and we assumed that Ed was requiring the same, as he said he would when I had left in May. I knew Ed's standards were lower, but he had not promoted any of the students I taught while I was with him in Pasadena, so I didn't know his requirements were as low as what he presented at the KKAA meeting. The only Shodan approved during that meeting was John McSweeney, who would open a school in Ireland. But the most important thing to come out of the San Francisco KKAA Board meeting was the change in white Kyu (white belt) grades for schools to have the option of using the color belt system Al Tracy had established in June.

Shodan was the only Kenpo Dan (black belt) rank in 1961. That was changed by the Kenpo Yudansha (Yuudansha) in Hawaii to 5 Dan ranks beginning in November 1961. This followed what the Japanese systems had done recently in making 10 Degree the highest rank with 5th (Godan) the highest awarded rank, and the rest honorary ranks. Prior to that, the most any Japanese system had was 8 Dan ranks, with all ranks above 5th Dan being honorary red belts. However, like Kenpo, most Japanese styles only had 5 Dan earned ranks prior to the 1950's. Kenpo later made seven degrees its highest earned rank, then later Hachidan (8th degree) and in 1967 Judan (10th degree) was made the highest rank. There were, however, seven Kyu grades in the Japanese styles, the top three being brown belt; but no one in Kenpo at the time cared much about the lower white belt grades.

Al Tracy, more than anyone at the time, understood the importance of awarding students for their accomplishments, and when he opened the San Francisco school, he knew students were not impressed with brown tips, so he decided to award colored belts in place of tips. Prior to this time the Judogi had been worn by all of Ed's students. This was an absolute necessity for grappling where you grabbed the gi, but with most of Jiujitsu removed from Traditional Kenpo the heavy
Judogi top was no longer necessary. Al Tracy saw a market in supplying the new lighter weight karategi and started an import business that he ran out of the San Francisco studio. His largest market was not to the Kenpo students, but to the other karate schools and clubs in the Bay Area. Al Tracy began stocking the colored belts used by other systems, and he knew colored belts would be much better than the Kenpo brown tips. The problem was, there were only three colored belts (not including black and red) being manufactured at the time. They were blue, green and purple. No martial arts system used more than two of these belts, and most only used one. In May 1962, Al Tracy got a call from a supplier who had ordered 10,000 red belts which was the Korean equivalent of brown belt. The die was wrong and the belts came out orange. There was no market for the belts and the supplier offered the whole lot for 10 cents each, FOB Hong Kong. This was exactly what Al Tracy needed and he set the belt grading system at Orange, Purple, Blue and Green. Two weeks later the belts were in stock and Orange Belts were awarded to half a dozen Tracy students, along with two Purple Belts.

Ed didn't care for the new colored belts, but he was outnumbered by the three Tracy brothers, and agreed that the KKAA would award either colored belts or brown tips.
The period between 1962 and 1964 saw more visible changes in Kenpo than any other time. Not only did brown tips go to the colored belt system that has become almost universal, but the naming of techniques also changed. Except for the "Dance of Death" and "Leap of Death" the techniques were identified by names like defenses against a "two hand lapel grab" and as many as ten variations given as a, b, c, etc. and 1, 2, 3, etc.; and "two hand lapel grab 2" etc. Some like the "Orchard", were named after an advanced students favorite techniques. Gary Orchard liked elbow techniques and hence the name "Orchard".

The order in which the techniques were taught was haphazard, and Ed was arbitrary in awarding belts. Al had talked Ed into using the 62 techniques that would be in Ed's book, Kenpo Karate, for the First Brown Tip back
in 1959, but Ed didn't stick to this.

Ed Parker would sometimes award a brown tip to a student who had fewer than half the required number, and fail to award a tip to another student who knew as many as 150 techniques. The first thing we did in the San Francisco studio was set a technique standard for each belt, giving us just under 700 techniques for Sandan (3rd degree black belt).

My brothers and I had copied the techniques on 3x5 index cards with the attack and the description of the defense. We learned this from Ed Parker who kept a card file with all the techniques in his desk drawer. My two brothers and I copied his complete card file by hand, as there were no copy machines back then.

Shortly before going to the colored belt system we began the process of reorganizing the techniques into a standard belt system. 62 techniques had been required for 1 brown tip under the 2 tip system. However, when the four brown tip system was adopted, the standard changed because Jimmy Wing Woo began adding forms. But the number of techniques was to 40 techniques per belt which covered the 700 plus Kenpo techniques and variations. The problem was, Ed Parker reduced that number, and changed the requirements several times from 1960 to 1964, but the Tracy brother kept the 40 technique requirement. The number would change when Yellow Belt was added, and be reduced in 1966 to 30 techniques per belt making the total number of techniques and variations 600 through 5th degree black (Godan) where it has remained since then.

Al and I were accustomed to Chinese names from Tai chi, but coming up with unique names for over 400 techniques proved challenging. We first divided the index cards into stacks according to the difficulty of the techniques. Then we made stacks of 40 techniques that would give a wide range of attack defenses for each belt. That set the standard for each belt. Next we gave somewhat arbitrary names to techniques, and some kept the common name, such as "Full Nelson". Some of the technique names would later be changed to make them less arbitrary.

We were getting ready to open the second school in Sacramento, but Ed Parker needed me because both his La Cienega and Santa Monica studio were failing. Santa Monica had gone from over 80 students when I left to less than 30 students, and John McSweeney was going to Ireland, so he would not be able to teach the two night a week he had been teaching. I returned to Pasadena in February 1963 to help Ed use the same system we had developed in San Francisco. Ed was an excellent teacher, and developed several teaching techniques for Kenpo. The problem was, 90% of his students quit in less than a month, while my brothers retained over 50% of our students for over three months.

Ed hadn't changed the way he was teaching from when I went to San Francisco, nor had he organized the order in
which the techniques were taught. The classes were Monday/Wednesday, and Tuesday/Thursday, with one technique taught on Monday and a second taught on Wednesday. However, the Tuesday/Thursday classes might be taught two entirely different techniques, and the only time techniques were reviewed was in working the line. But most of Ed's classes were devoted to teaching forms - the same form over, and over, and over, and changed some detail of the form almost every week.

Ed had promoted a black belt that the KKAA had refused to approve, as well as several brown belts who had not even been submitted at the KKAA Board meeting, and he had given them KKAA certificated. This was the first break Ed had with the KKAA Board and was the prelude for what was to come. Ed close the La Cienega school shortly after that and I put the Santa Monica school in the black right away and it was really the first the only other successful studio Ed ever had.

NOTE: I had first met Terry Hunt in 1957 when Ed would have him and Audie Murphy private lessons and I would Uki (be the punching bag). Terry had a body building studio in West Los Angeles, and in 1962 Ed had me teach Terry private lessons. We became friends, and Terry's best friend, Audie Murphy, would often join us. Terry owned a building on Santa Monica Blvd. across the street from the off ramp of the newly opened Santa Monica Freeway. The building was small, but it was close to UCLA, and I knew it would be perfect for a studio. The La Cienega building had a year left on the lease as did Terry's building and Terry agreed to lease it to Ed Parker when it became available. Ed wasn't interested at the time, because he though the La Cienega school would be a big money maker. La Cienega, however, was losing money. Ed sent me there to run the business during the day, but after a week when no one called and no one came in, I told him it was a losing cause. I mentioned the problem to Terry, and as fortune would have it, The person who had leased his Santa Monica Blvd. building had filed for bankruptcy and when the lease was up (about two weeks later) Terry offered rent at far below the market, even though he had another offer. So I told Ed to take a one year lease with a five year option. This would be the best business decision Ed Parker ever made, but what he did with it would be disastrous for him. Ed didn't want to have another studio fail, so he didn't tell anyone except John McSweeney about it, and John helped me get the building ready for classes. I put off going to San Francisco until I got the studio up and making money. I opened the doors two weeks after we got the building and it brought in $1,500 the first week, and it never went under $1,000 a week until I left to join my brothers in San Francisco in June, at which time the school had grossed over $18,000.

I lived in the Santa Monica studio when I was in Los Angeles, and Bronislaw Kaper, whom I had met when I first began training with Ed in 1957 came to the studio to work out with me. Bronie was an Academy Award winning composer, and in his youth had been the Polish Junior Saber Champion. He had stopped training with Ed Parker in 1963 when Ed Parker taught him the Staff Set. Bronie recognized the strength of Kenpo when he first saw it, but as he told me, the Staff Set, which was created by one of Ed Parker's brown belts (for which Ed awarded him a black belt - not Shodan - in 1962) was "pure crap."

The Santa Monica studio had been an immediate success, and when I returned it became a success again as I was signing up two and three new students a day. Shortly after I opened my own school in 1965, Terry Hunt got an offer from an oil company to buy the property so they could put a gas station there. Ed would have to move his school, so I flew down to Los Angeles and worked out a deal with Terry. The oil company would purchase the property, and the property across the street where they would build Terry Hunt a large office building (as well as give him a good deal of money). Terry would then give Ed Parker the front of the ground floor rent free for twenty (20) years - Ed paid $1 a year rent, in one up front payment of $20.

Twenty years of free rent was great for Ed Parker in the short run, but it was devastating for advancing his business. Ed believed his Santa Monica studio was doing great - much better than it actually was. Except for utilities, it was all money in the bank. The problem was, if the studio had to pay rent (that is what the large studio rent should have been), it would have gone under in less than six months.

There is an inevitability with all time - it passes, and after 20 years Ed
With the Santa Monica studio bringing in over $5,000 a month, Ed open another school at 7413 Crenshaw Blvd. I warned him that the school was not in the right location, but Ed wanted to have more schools than my brother because Jim Tracy had opened the second school in Sacramento as part of Ed's "Kenpo Karate Studios in America," which Ed was promoting as his "STUDIOS IN SAN FRANCISCO AREA."

John McSweeney had taken Kenpo Karate Association of America certificates with him to Ireland, but did not want to use them because of the resentment the Irish had towards an American organization. Ed decided to create an international organization so Kenpo could be accepted around the world. In June 1963 Ed asked me to visit karate schools around the United States to test the idea he had been working on since 1959 for forming a karate federation. His new idea was an International Karate Federation, of which Kenpo, represented by the KKAA, would be one of the many karate styles, and Ed would be one of the founding members. Ed hoped to have this coincide with the first national karate tournament held in Chicago by Robert Trias.

I found the karate schools I visited to be friendly to me, but hostile to any organization other than their own. I presented this to Ed in Chicago. Mills Crenshaw, who had trained with Ed Parker for about 5 months at BYU in 1956 was present, as was Ralph Castro, whom Ed had promoted to Shodan in 1958. This meeting was the first time the concept of an "International Kenpo Association" was discussed, but neither Ralph Castro nor I have any recollection of the discussion being more than ideas. This was the first time I, or any of Ed's students in California had heard of Mills Crenshaw.

Recently Mills Crenshaw has made some rather outlandish claims which are contrary to what my brothers and I remember, and which are contradicted by Ed Parker's writings and Brigham Young University documents. Most of his claims are detailed in Ed Parker BYU Judo Dojo which refutes inter alia that, Mills Crenshaw's claim that he began training with Ed Parker in 1954, that Ed did not know Judo, and Ed taught forms at BYU.

It was not until December 1963 that the "International Kenpo Karate Association" (IKKA) was mentioned.

The IKKA concept was sound in theory, but flawed by human reality. Originally, the KKAA would be the governing body for Kenpo Karate in the United States and be under the umbrella of the IKKA, while John McSweeney would have an Irish association, and another association was being formed in Canada. There were no dues or fees charged by the KKAA, and certificates were given without charge. The IKKA, on the other hand would charge $35 a year for membership. That is over $240 in today's money. Ed estimated that a
brothers and me, so he could run the IKKA.

was withdrawing from the KKAA and turning it over to my board meeting of the KKAA in February 1964, Ed told us that he the KKAA emblem and put it on the IKKA certificates. Ed, Mills Crenshaw didn't know that Ed did not own the KKAA emblem and put it on the IKKA certificates. Ed,

The success (money) of the IKKA was what Ed needed, and at a day, and presented Ed with over $1,500. With this success, Ed sent me to San Francisco to sell the IKKA to Ralph Castro and my brothers. It was an easy sell, and while I only brought about $500 in IKKA fees back with me, (December is a dead month for Karate) by the end of January, the three Tracy studios had signed up nearly 500 students and had brought in over $17,000 (nearly $120,000 in today's money). By the end of 1964, Tracy's had over 1,200 students in the IKKA.

So at the end of December, Ed asked me to talk to some of his students. I signed up all the students in the college classes (those who were home on college break) in one day, and presented Ed with over $1,500. With this success, Ed sent me to San Francisco to sell the IKKA to Ralph Castro and my brothers. It was an easy sell, and while I only brought about $500 in IKKA fees back with me, (December is a dead month for Karate) by the end of January, the three Tracy studios had signed up nearly 500 students and had brought in over $17,000 (nearly $120,000 in today's money). By the end of 1964, Tracy's had over 1,200 students in the IKKA.

The success (money) of the IKKA was what Ed needed, and at a board meeting of the KKAA in February 1964, Ed told us that he was withdrawing from the KKAA and turning it over to my brothers and me, so he could run the IKKA.

The first IKKA certificates did not appear until January. Mills Crenshaw didn't know that Ed did not own the KKAA emblem and put it on the IKKA certificates. Ed, however had been working on a new emblem which never gained much interest. Ed then sent me to San Francisco to get Ralph Castro and my brothers support for his planned "International Karate Tournament" which would be held in Long Beach that summer. The Internationals were only possible because of the money
the IKKA was bringing in. Ed knew it was a gamble, but all he could possibly lose would be IKKA money he never had before.

After Ralph and my brothers had committed to having all their students attend the *Internationals* Ed then asked me to go around the country to promote his Internationals with the schools I had visited the year before. I first went to Robert Trias in Arizona, but got a very cold reception. He didn’t like the idea of anyone taking the tournament idea from him. I then went to a dozen California schools and got enthusiastic receptions, before going to Salt Lake City, where on my first day there (June) I was in a motorcycle accident.

I was going to be laid up for at least two weeks with my right leg, and Mills Crenshaw graciously allowed me to stay at his karate school. One of the first things I saw at his school was his IKKA black belt certificate that promoted Mills to Sandan (3rd degree black belt). I was dumbfounded because at that time Ed Parker was a Sandan and the IKKA certificate had him as a Godan (5th degree black belt).

I didn’t say anything, as I wanted to ask Ed Parker in person about the promotion and belt ranks. I left for New York later in June, and didn’t see Ed until after the Internationals, but he was too busy to talk about business. Two days later I met with Ed and asked him about the Sandan promotion and how he was promoted to Godan. Ed told me the IKKA was making all promotions and he would personally be testing all Black Belts (with a belt testing fee) and awarding IKKA certificates. Ed had lost his aversion to asking for money and had become a salesman.

This was not what we had agreed to when my brothers and I took over the KKAA. I withdrew from the IKKA at that time, and opened my own school in Portland, Oregon. Chow was furious when he heard what rank Ed Parker was claiming, and where there were hard feeling between Professor Chow and Ed Parker in the past, this was the thing that divided them completely. Chow refused to recognize Ed Parker's Godan rank and refused to ever promote Ed Parker again.

NOTE: One of Mills Crenshaw's student, Doctor Ray Showery, went to San Jose in the fall, 1964 and told my brothers about Mills Crenshaw being a Sandan. A year later Mills Crenshaw called a meeting with Ed Parker and my brothers, and they promoted Ed to Shichidan (7th degree black belt) and Al, Jim and Mills were promoted to Sandan, with their certificates backdated to December 1964. That of course was almost a year after Mills Crenshaw got an IKKA Sandan certificate.

The backdating of belt certificates was a standard procedure for Ed Parker after the IKKA was created. The *John Mc Sweeney IKKA Shodan*
certificate is dated September 27, 1962, which is a month after the date the KKAA met and approved John for Shodan. However, the IKKA was not even in existence in September 1962:

1. No one in the KKAA (except Ed Parker) had ever heard of Mills Crenshaw at that time in 1962.
2. Ed Parker was only a Sandan at that time, yet he is listed with the rank of Godan under his signature.
3. There was no Yudanshai International at that time, the Kenpo Yudansha was founded on November 10, 1961 and was never part of the later IKKA.
4. There was no Board of Regents in 1962, and when I asked Ed Parker in 1964 who was on the Board of Regents besides Mills Crenshaw, he didn't know.

The IKKA would drop both the Board of Regents and the Yudanshai from its later certificates.

After the Internationals in August 1964, many of Ed Parker's high ranking students left him to train with Bruce Lee whom Ed, my brothers and I had met at Ralph Castor's 1962 Daily City, Autumn Moon Festival. With this new student defection, Ed vowed he would never loose a students to another Kung Fu system. He would, instead, draw students from other schools. To do this, he adopted the color belt system established by Al Tracy two years before, and again changed Chinese Kenpo to the new "Ed Parker System”.

The one thing Ed Parker found would attract students from other Kenpo schools was to offer them higher belt rank. As I said, Ed had become a salesman.

The total number of techniques in Ed's new system was cut to under 200, and the variations were either eliminated or made into techniques. Instead of 40 techniques (and variations) per belt, Ed only required 25 with no variations. Those were replaced by forms; and Ed would lower the number of techniques required for each belt even further.
Dick Tercell was one of Ed Parker's intermediate students who came to Pasadena in June 1960. Tercell was greatly impressed by Woo's students. He immersed himself completely into Kenpo and created a new Kenpo Emblem. Ed Parker liked the concept, but didn't like the center. Ed was developing his "universal pattern" and had designed a circle and ten line, and added the eight direction lines.

The result was what became known as the "Kenpo Emblem." Belt certificates before Ed had uniform patches made Parker's change, as it was the only significant change. Ed explained the background and detail of the Yin Yang, which is the tilt (obliquity) of the earth; and he had two circle designs below) and one with the dark fishtail at the bottom for comparison.

Ed Parker would later claim it was his brother who designed the artwork in his 1982 *Infinite Insights into Kenpo: Mental St* and comparing Tercell's emblem and drawings Ed claimed were only slightly resemble Tercell's design. Ed Parker knew he did later changed the design slightly to a more narrow top and the lower white area, probably to make the patch looks more like brother's design. (Ed Parker's later patch is below.)