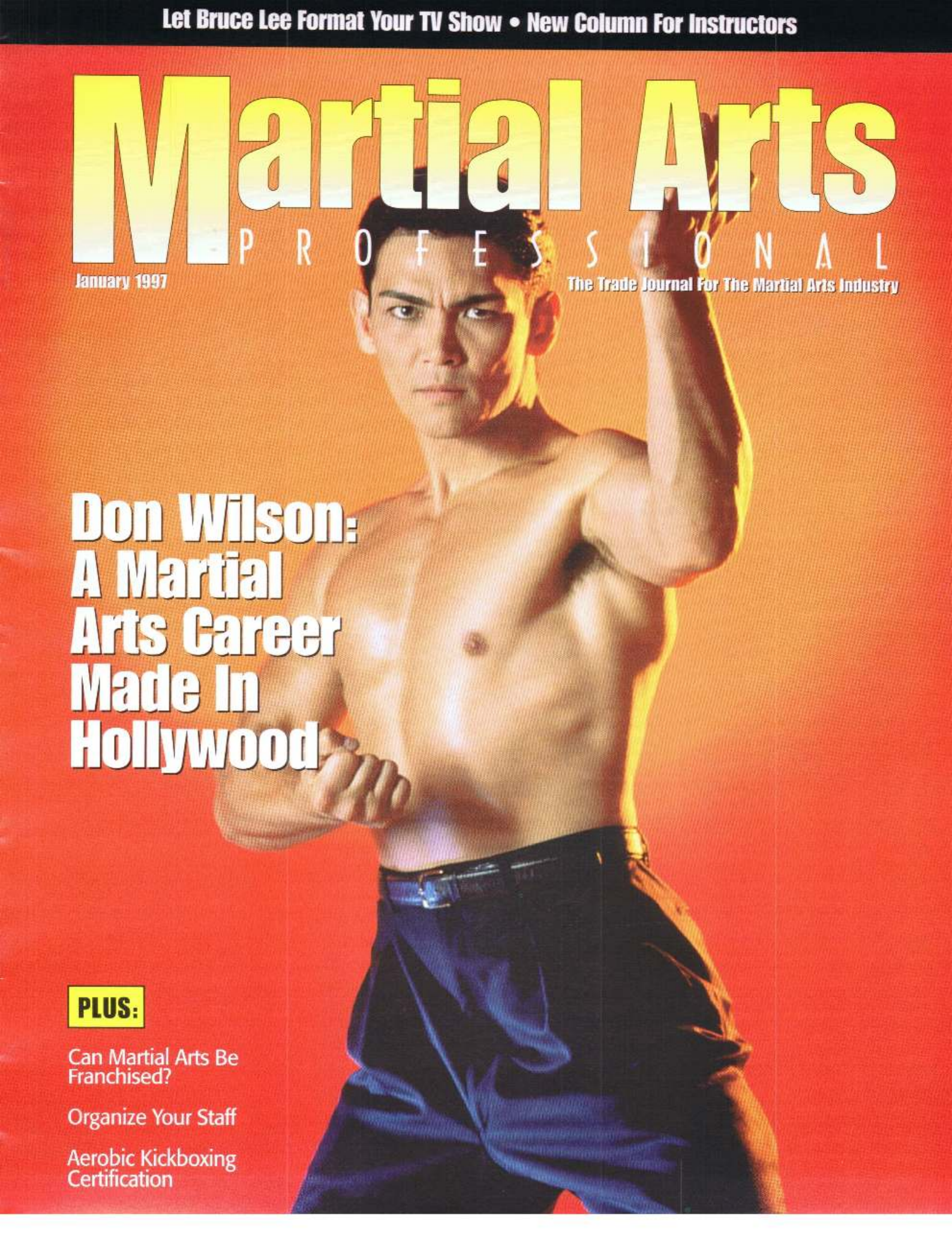
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Martial Arts PROFESSIONAL

January 1997

The Trade Journal For The Martial Arts Industry



Don Wilson: A Martial Arts Career Made In Hollywood

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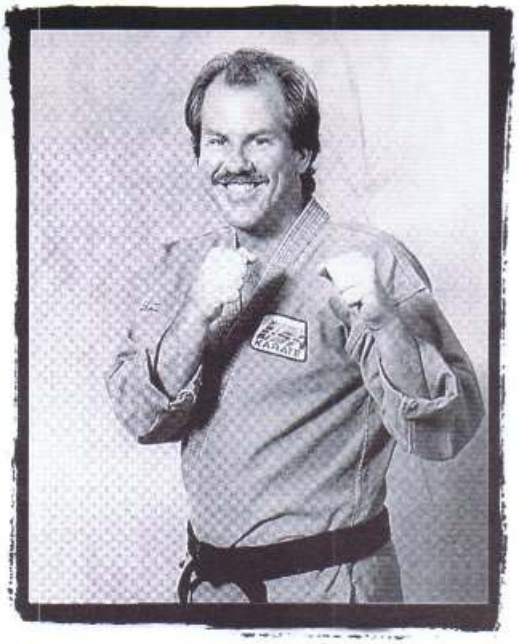
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CENTURY™

AS I SEE IT

letter from the editor



Year In, Year Out

The second half of 1996 has been tough for many schools. Though the economy is strong, phone calls are down. In other words, even though people can afford martial arts, not as many are calling as have been in the past five years.

In addition to a huge increase in competition, many school owners feel the children's boom in martial arts is flattening out. I agree. In many ways, I feel the martial arts has been overexposed in the media, which has resulted in a loss of our allure or mystique. How many spinning hook kicks can a kid see before it's not as interesting anymore?

A bigger issue lies in how we operate our schools. Way too many of us continue to hold on to baggage from the past. The media has attracted millions of people into our schools in the past decade and millions have been bored, turned off and have quit as a result of unprofessional instruction and poorly-designed curriculum. It's one thing to honor the past. It's another to live in it.

Still, excuses don't pay the rent. The winners in 1997 will not accept excuses, they will produce. You too can prosper in 1997, but not without hard work, good information and an open mind.

Business is dynamic and dynamic means change. The first step is to determine what the purpose of your school is.

- Is your school's purpose to perpetuate an art?
- Is it to honor your association?
- Is it to pay homage to your instructor?
- Is it a shrine to yourself?

"One must always maintain one's connection to the past and yet ceaselessly pull away from it."
—GASTON BACHELARD (1844-1962)
French scientist, philosopher, literary theorist

These are very common purposes for a school, yet all are difficult to make work. Other purposes include:

- Helping as many people as possible enhance their lives through martial arts.
- Having a positive impact on the community by teaching more people about the respect, courtesy and the self-confidence inherent in our arts.
- Maybe saving someone's life by teaching as many people as possible the art of self-defense.
- Giving people a sense of power in their lives by helping them develop their physical and mental potential.

The first set of reasons is not student-oriented. Instead of serving the student, they're serving a system, the past or an ego. The second set is student-oriented. In many ways, the first group cancels out the second. What is the purpose of your school? Here's how I summed up our school's mission statement:

USA Karate Mission Statement

To enhance our community and its citizens through the positive personal development skills of our training.

To provide a safe haven of positive energy and support for our student's mental and physical growth.

To provide inspiration of personal excellence through our example as Black Belts both in and out of the karate school.

To ensure the long-term growth of the school and its staff by providing legendary student service.

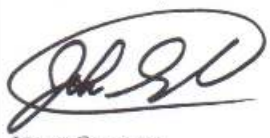
This serves the student. Yet, many schools become servants of the style or their association. An association should support your school, not straightjacket your operation. You don't need anyone's signature on a certificate so badly that you should threaten your family's financial well-being to get it.

Serve your student through your style, not the other way around. You have so much knowledge to share that is the result of your personal hard work, and no one else's. Our society needs your leadership. The "I'm from the old school" excuse will simply not help anyone.

Attack 1997 with a goal of growing your school at least 20%. 20% more students. 20% more gross. 20% more income.

Those results will not happen by accident. Just like your current results didn't happen by accident. They will only happen through student service.

We're in this together. Let's make it a great year. *Martial Arts Professional* is here to help if you have the courage to follow through, hang in there, and finish each round hard. That's our mission. What's yours?



JOHN GRADEN
Editor-in-Chief

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About the Cover
A not so sleepy dragon,
Don Wilson

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INDUSTRY UPDATE

martial arts media business report

KARATE COLLEGE SUMMER CAMP CELEBRATES 10TH YEAR



RADFORD, VA — Promoters of the popular Karate College summer camp have announced plans for a 10th anniversary celebration to be held June 27-29 on the Radford University campus. The camp was organized by partners Joe Lewis, Bill Wallace and Dr. Jerry Beasley, who serves as director.

In past years, the camp gained notoriety by offering instruction in such diverse arts as karate, taekwondo, tang soo do, jeet kune do, aikido, boxing, kickboxing, trapboxing, shoot boxing, judo, jiu-jitsu, ninjutsu, and Brazilian jiu-jitsu.

Attendees can take a sparring seminar with retired World Champion Joe Lewis, then go directly into a class in Brazilian jiu-jitsu or aikido, kali, or any number of different interpretations of martial arts. The Karate College has led the way in cross-training methods that instructors can take home to teach in their schools.

For a Camp Brochure, write: Karate College 97, P.O. Box 402, Christiansburg, VA 24073. ■

TIME COP SLATED AS TV SERIES

HOLLYWOOD, CA — ABC-TV has ordered 13 episodes of a television drama based on the Jean-Claude Van Damme movie *Timecop*. The sci-fi action series is scheduled for the 1997-98 season, and will be made by Universal Television, which will get a hefty license fee estimated at $1.3 million per episode.



The movie, based on the Dark Horse comic book series, grossed $45 million in the U.S. when it was released in 1994. Success on the big screen, however, does not necessarily bring similar returns in television.

The series will be executive produced by Lawrence Gordon (*Die Hard*) and Robert Singer ("Lois & Clark: The New Adventures of Superman"). Mark Verheiden, who wrote the film's screenplay, will write the pilot and serve as supervising producer. ■

GLAZIER ENGAGES IN PRIVATE STOCK PLACEMENT

PISCATAWAY, NJ — Master Glazier's Karate International, Inc. (NASDAQ-KICK) announced today that the Company had engaged in a $900,000 private placement of its securities. The offering consists of 750,000 shares of the Company's convertible preferred stock, convertible in six (6) months into the 15,000,000 shares of the Company's common stock subject to shareholder approval.

The Company's president, Mark Glazier, stated that the offering provided funds which would be used by the company in connection with potential acquisitions. "I'm confident in the company's future and see this as an opportunity to expand our horizons," said Glazier.

As part of the private placement, Glazier increased his existing stake in the company by purchasing 400,000 shares of the company's Preferred Stock. ■

INSTRUCTOR ARRESTED FOR ASSAULT

TAMPA, FL — A martial arts teacher who advertises his *stress-management* expertise is charged with shooting at a neighbor who complained about a barking dog. Richard E. Clear, Jr., 32, is charged with aggravated assault and discharging a firearm.

Police said Clear, who runs a Tampa martial arts studio called Pentjak Silat of Florida, fired a shot at neighbor Larry Cole. Cole wasn't hit.

Clear's martial arts business is an Indonesian discipline, which advertises "a street-effective personal defense system." He also advertises that he can teach "stress management" techniques.

The shooting came in the early morning hours, when Cole went to Clear's home to complain about his dog's incessant barking. Cole, who maintains he fired into the ground, was later released on bail. ■

INDUSTRY UPDATE

martial arts business news, people, and places



Cardio Karate Certification Leader Jim Graden

CARDIO KARATE CERTIFICATION SEMINARS SET

Certification is available for Cardio Karate instructors beginning in Houston on January 19th. Cardio Karate certification will be an active workshop conducted by NAPMA Senior Consultant, Jim Graden and will last from 9am – 1pm. Certification fee is $99 for NAPMA members and $199 for non-NAPMA members. No video or audio recording permitted. To register for certification, call NAPMA (800) 973-6734. ■

1997 SEMINAR SCHEDULE

January 19 ..... Houston, TX	July 27 ..... Minneapolis, MN
February 2 ..... Atlanta, GA	August 17 ..... Boston, MA
March 23 ..... San Diego, CA	September 21 ..... Chicago, IL
April 20 ..... St. Louis, MO	
May 11 ..... Philadelphia, PA	
June 1 ..... Dallas/Fort Worth, TX	

SCHOOL SELLS $10,000 RETAIL IN ONE DAY

CAROL STREAM, IL — USA Karate here held an "Early Bird Christmas Sale" on Sunday, November 10, 1996 and generated an impressive profit. After consulting with Century President Gary Hestilow, USA Karate President Scott Kifer and his wife Linda organized the shopping opportunity for students to purchase retail items at special discounted one-day sale price.

The three-hour event grossed $10,285.76, with a net profit of $5,245.74, or 51% of gross.

According to Kifer, "All you have to do is order your 'How To Sell' packet and Holiday Wish Books from Century." ■

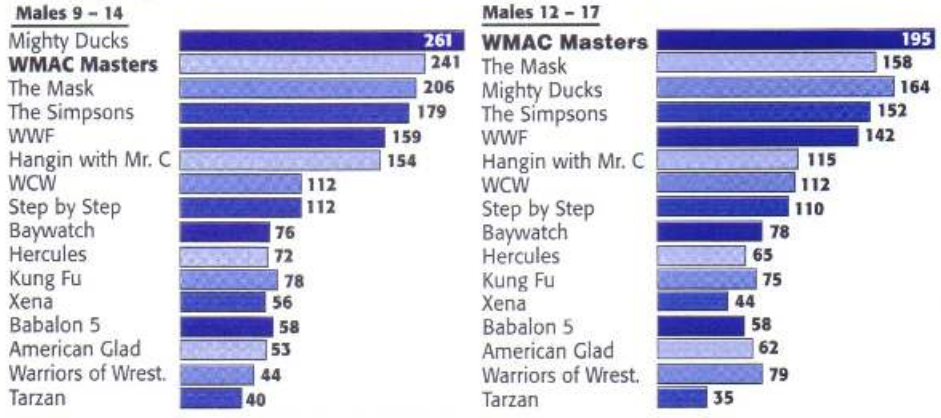
WMAC #1 AMONG TEENS

New York — "WMAC Masters," now in its second season, has advanced to #VPVH among teens ages 12-17, and #2 with tweens 9-14 among all 258 syndicated shows. During its first season, "WMAC Masters" was rated #1 new show in syndication for kids 6-17. "WMAC Masters" is broadcast in over 100 markets nationwide.

Correction: A recent newspiece regarding "WMAC Masters" should have been entitled WMAC Master's Parent Company Loses Money. The headline read otherwise.

WMAC Masters delivers the #1 highest VPVH in teens and #2 in tweens, among all 258 syndicated shows on the air.





INDUSTRY UPDATE

transitions

RICHEY BARATHY LEGENDARY "BREAKER" DEAD AT 49

by george goldsmith

LONG ISLAND, NY — Richard A. Barathy, who gained international fame for his spectacular demonstrations of breaking building-grade granite with his bare fist, succumbed October 21 to complications from infection after a successful heart transplant. He was 49.

Perhaps best remembered for his appearance on "The Johnny Carson Show" in 1979 during which his arm caught fire as he pulverized 16 inches of granite, Barathy struggled his entire adult life against two things: A chronic, incurable and often deadly viral infection called Lupus Erythmatosus, and a perception that as a martial artist he was nothing more than a one-man rock quarry. The latter troubled him more than the former.

A consummate technician with unnatural speed, power and versatility, Barathy possessed a hand speed once clocked at 130 miles per hour and his leg speed at 82 miles per hour. This was not long after his first major heart attack, Lupus-induced, at the age of 33 and



with a body weight near 230 pounds.

Developer of his own unique system of weight training which he called "Mind Body Weight Training," he prided himself on his mastery of physical movement and was an early pioneer of the



role of the mind in all aspects of physical performance: from sports to healing to control over pain.

Mind Body Weight Training, the subject of numerous magazine articles and a book entitled "The Body You Want," published by Harper & Rowe in 1985, attracted numerous professional athletes such as Mark Gastineau and Freeman McNeil of the New York Jets, boxers Gerry Cooney and Ed David, and hockey superstar Billy Smith of the New York Islanders.

Former Oakland Raiders coach-turned-TV-commentator John Madden was also keenly impressed with Barathy's theories about movement and weight training. When McNeil won the National Football League (NFL) rushing title and Gastineau the sack title after a single off-season with Barathy, Madden suggested Barathy open a training facility for NFL players and assisted in the exploratory phase of turning Barathy's theories into a reality.

While the facility never materialized, Barathy was highly regarded among the coaches of players who knew him.

Although he appeared in several movies, numerous TV shows, HBO and Showtime Specials and live martial arts extravaganzas, Barathy's most intense focus was reserved for his own personal improvement in the martial arts, which he considered inextricable from his life. He was the founder of American Combat Karate, which he created after years spent in various other martial arts and countless real-life battles on the streets and in the nightclubs of New York, where he worked as a bouncer in his younger days.

American Combat Karate is an amalgam of Nisei Goju, Twin Dragon kung-fu, Tai-Zen jiu-jitsu, tae kwon do and assorted other fighting systems. Two of his most important martial arts influences were Nisei-Goju founder Master Peter Urban and Sensei Howard Tegue, founder of Tai-Zen jiu-jitsu.

Barathy's abilities were all the more amazing when considered in the context of his numerous physical disabilities. He lost an eye at the age of three, yet could roundhouse kick a cigarette out of a mouth with either foot. His spleen was removed when he was a teenager and the Lupus was constantly attacking his skin, joints, kidneys and connective tissue; yet, he could sidekick over six-feet high with either leg and spar for hours at a time.



Barathy was given Last Rites numerous times before he was 20, and was repeatedly told by doctors he would likely be bedridden for life — a "sentence" he rejected and never served.

He is survived by his mother Ann, son Richard Jr., brothers Bob and Randy, and fiancee' Rosemary Vilardi. ■

LETTERS TO THE EDITOR

feedback from our readers

Headline for letter

Your September editorial hit directly home with me and our organization. You hit the proverbial nail on the head. As I also see it, there is a basic reason why today's schools, which promise to teach self-defense, self-discipline, self-confidence, goal-setting, and other positive benefits, don't even come close to meeting these advertised statements.

It's simply this: Martial arts has become big business. The industry now operates black-belt factories. A student can go to his local strip mall, enroll in a studio with wall-to-wall carpeting, learn how to kick and punch and earn a black belt in a year or two.

There is no positive philosophy spoken here because the instructor of the studio was never taught such high ideals. Organizations like ours are called "dinosaurs" because we still operate the old-fashioned way — no contracts, have awarded only 47 black belts in 30 years, and will allow no one under the age of 16 to be even eligible for black-belt rank.

The bottom line is, not everyone can be or should be a doctor, lawyer or Indian chief, so why should everyone who takes classes in the martial arts be eligible to become a black belt?

DAVIE L. GROSSCUP
Maryland Pro. Karate Assoc.
Baltimore, MD

Becoming Wealthy Won't Kill Tradition

I enjoyed reading your September issue and it has prompted me to write.

The greater the economic factors become within the "marketplace" of the martial arts, the greater the break will be from traditional art. And the greater the wealth, the greater the changes will be. I don't see this as a negative development, because there are a lot of us traditional teachers around to keep the art alive. In fact, our value will rise as others follow different paths.

My observation is based on the trend I see from not only the current TV programs, but with the martial arts advertisements in general. May peace be our ultimate goals.

BILL FLYNN
USA Goju
Stratton, ME

Downloading Past Issues?

I recently received your latest magazine and was very pleased with it. As I was browsing the Internet, I stumbled onto your web site and found that I could download the July issue. I was curious if any of the other previous issues were available some place for downloading?

JON TEAGUE
Nixa, MO
email: jteague@mail.orion .org

Century Martial Art will be offering an electronic version of the magazine at their web site soon at http://www.centuryma.com.

Mission a Success!

Congratulations and thank you for publishing one of the most inspirational articles I've read in any magazine in some time— "The New Mission for Tradition," *Martial Arts Professional*, November 1996. The article perpetuated, through your interview, the future for traditional karate and is a shot in the arm sufficient to vaccinate against many of the ills indigenous to people stuck in the "survival of the fittest" dojo mentality.

I own and operate a traditional martial artist school and will immediately start to employ the steps and processes identified in the article. But I'll have to hold off on full implementation until I read the second installment of this two-part interview. So, I'm eagerly awaiting the next issue of *Martial Arts Professional!*

Thanks again for providing insights to martial arts professionals for the benefit of others, and for the fine coverage of a formula for a successful traditional martial art school.

NESTOR T. FOLTA
Uechi-Ryu Karate School of
Metropolitan Washington, DC
Springfield, VA

Kudos for MA Pro

I just wanted to let you know I really enjoy *Martial Arts Professional* and read it cover to cover.

JACKIE McGUIGAN
Shin's TaeKwonDo
Dickson, TN

My wife and I really like your publication. The format is great and the politics small. We just helped a friend open his school and I know he will find your information valuable.

MIKE & HEIDI WILMOTT
Sierra Nevada Shotokan
Reno, NV

Just a quick note to say we love your mag! Keep up the great work.

JENNIFER
Christian Warriors Martial Arts
KarateClin@aol.com

A Tragedy Avoided

I wanted to write and let you know how much of an encouragement, and eye opener your "As I See It" and the "Success Without Selling Out" columns have been. I have a new school, not even a year old yet. I myself am a new Sensei, not even a year into my Sensei experience. It has all been very trying, confusing, and sometimes rewarding.

This first year has been full of growing pains, trying to discover what to make as priority over what should wait, money versus student needs, and trying to be someone they can look up to, counselor, and friend yet maintain the figure of authority so vital to keeping respect.

I have made many mistakes, and I have learned from those mistakes. Thanks to your magazine, I can avoid making mistakes I have yet to make or even reevaluate old mistakes. Am I perfect? Of course not, but if we can avoid making a mistake that may cost us even one student, then I call that a tragedy avoided.

POCCO S. ROBERTS
Mexico, ME ■



MARTIAL ARTS FRANCHISES

INVESTIGATE BEFORE YOU INVEST

What Is a Franchise?

Through the years, there have been numerous attempts at creating a martial arts school franchise. What exactly is a franchise? Franchising is one of three business strategies a company might use in an attempt to capture market share. The others are company-owned units, or a combination of franchised units and company-owned units.

There are several ways in which a company might choose to franchise. The most popular is the single-unit start-up method. This is a brand new operation.

Another popular method is the conversion franchise. This is taking an existing operation and converting it to replicate the applicable franchised format.

Generally speaking, a good franchise is a business strategy for getting and keeping customers. It is a marketing system for creating an image in the minds of current and future customers about how the company's products and services can help them. It is simply an avenue of distribution for one's products and services that satisfy the customers' needs.



In short, franchising is a network of interdependent business relationships that allows a number of people to share: 1) A brand recognition; 2) a proven, successful method of doing business; and 3) marketing and purchasing clout. In other words, franchising can form a strategic alliance between groups of businesses which have clearly defined relationships and responsibilities, with a common goal to dominate markets; i.e., to get and keep more customers than their competitors.

Can Franchising Work for Martial Arts?

Franchising, from a relationship point of view, is extremely complex. You have people who, by nature, are entrepreneurs, individualists, yet realize their need for help, and as a result investigate franchising, whereby they must give up some of that entrepreneurial spirit.

This is true especially with conversion franchises. And, in a fragmented industry as is the case with the martial arts, the need for a cohesive group is paramount.

BY MICHAEL GROZIER

With this need, unfortunately, comes a tidal wave of "so-called experts" wanting to get into your pockets, and show you the way to success.

"Buyer Beware!"

Before you invest. . .investigate! Remember, your industry is somewhat unique — in that your style of martial arts, your curriculum, may not be anything at all like what's being taught across town at another studio. And, if the franchise company's style is different, then what about their philosophies and their business methods?

So, the question is, can you really adapt to their way of business operations? Furthermore, is franchising the real answer to the fragmented situation currently facing the martial arts industry? Certainly, the need for a cohesive association still remains, but what kind of association? Industry association? Franchising groups? Cooperative programs? Etc., etc. Clearly, NAPMA is a major step in that direction as an industry association, but franchising is a bird of a different feather.

Before you choose franchising as your route, here are a few tips. There are many misconceptions about franchising, but the most widely held is that you, as a franchisee, are "buying a franchise." In fact, what you are actually doing is investing your assets in a system to utilize the brand name, the operating procedure, and the ongoing support. You and everyone in the system are granted the privilege to use the brand name and operating methods.

Remember, the relationship is a joint commitment by all franchisees to get and keep customers. To coexist in a franchise network successfully, you must fully understand the business and legal ramifications of the relationship between you and your franchisor, as well as between you and your fellow franchisees. You are to work in harmony with one another to promote the trade name, and to deliver consistent quality service and products.

What you clearly are not is an independent owner. This type of attitude will destroy the system. Stay away from franchisors who want to sell you a franchise. Remember, they can't be bought. And never hook up with a franchisor who says you can be an independent owner. Franchising just doesn't work that way.

Finally, your desire to become a franchisee must be grounded in your belief that you can actually be more successful working with a team of other franchisees, using someone else's brand name and methods of doing business. You want to join a franchise organization that's committed to growing faster than the market. . .faster than the competition, and accomplishing all of this while maintaining high margins.



What to Look For in a Franchise

Franchising has come a long way since the 1850s, when the first franchise company (Singer Sewing Machine Company) began expanding. Now let's jump ahead some 120 years with some statistics regarding the franchise industry. According to the U.S. Department of Commerce, franchising has seen tremendous growth since the mid-70s and is expected to be the leading method of business expansion on into the 21st century.

Currently, there are just under 3,500 franchise systems in operation in the United States. These systems have approximately 550,000 franchised units, which represent around 5.3% of the total business transacted in the U.S. A person in today's society can hardly buy a cup of coffee, mail a letter or fly in an airplane without in some way having dealt with a franchised system. Franchising is successful because we are creatures of habit... we are brand-driven when we purchase goods and services.

We trust brands that we see everywhere, everyday. The main reason a company chooses to franchise is because it wants to rapidly, and in large numbers, capture significant market share. It accomplishes this through the duplication of not only company-owned units, but also with franchised units.

Franchising certainly can be both exciting and rewarding, but don't allow yourself to be lured in too quickly. Remember, the martial arts industry isn't a cookie-cutter business. It is a personality-driven business, and that is the most difficult type to franchise effectively.

You must evaluate the franchise opportunity, review the legal documents, and always check with your state's regulatory offices to make sure that the franchisor you are investigating is in compliance with state laws. Afterwards, get into the heart of the documents.

1. What is the length of the franchise agreement — two years, five years, fifteen years?

2. Is there a renewal fee? If so, how much?

3. What about territory restrictions? If franchises are located too close to one another, they become competitive with each other.

4. Does the franchisor assist in site selection and lease negotiations?

5. Will the franchisor sign on the lease? This is critical. A franchisor who is willing to obligate himself on the lease agreement usually believes in his/her program.

6. Is there an ongoing advertising fee paid to the franchisor? In this area, less is not always better. Remember, you need to spend money to make money.

7. What is the royalty percentage?

8. Is there a minimum regardless of sales, and how often are royalties paid?

9. Does the name brand have a presence in the general public's perception?

The most common question asked, how-

continued next page

Franchising — continued from page 11

ever, is, "How much money can I make with this franchise?" Certainly, this is a worthwhile question, but the question that should precede it is simply, "How can I make money by joining this particular franchise organization?"

This is a very important question. A lot of franchisors would have you believe that it's the "how much" that you should be focusing on. Although, in reality, if one does not know how he is going to make money, then the amount becomes insignificant. Therefore, hold the franchisor to the fire until their answer meets your satisfaction.

Furthermore, contact as many franchisees as you can and ask them some important questions:

1. How much they are making.
2. How long it took them to have positive cash flow.
3. Do the franchisees get along with each other and with the franchisor?
4. How long did it take them to recoup their initial investment?
5. What are some of the major problems of the business plan?
6. Is the franchisor's ongoing support adequate and helpful?
7. Would you invest in another unit?

The answers to these questions, as well as others, will help you make an intelligent decision.

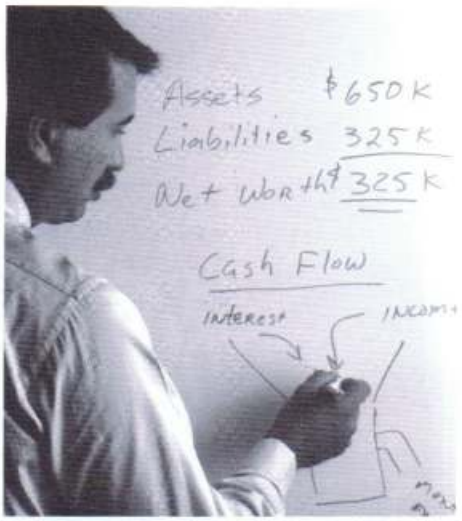
The Business Plan

Now, take some time and evaluate the franchisor's business plan. This plan should be as long as the term of the franchise agreement you're being asked to commit to. Request to see the franchisor's short-range plans and long-range plans.

Ask for their report on the competition in your target area. Also, how many franchises does the franchisor plan to open in your market? Why not more? Why not less? How much money is budgeted to promote the grand opening?

Review the operating manuals. After all, these manuals are your road map to future success. You must believe in them and feel like you can actually implement the right kind of programs. They should be complete and clear, and meet your needs and goals.

Ask how you will be trained. Is it a classroom structure or hands-on practice? Are there subsequent workshops and seminars that are more specific that franchisees can attend?



You need to see evidence that the franchise is solid and is doing research on your behalf. In the martial arts industry, the attempts at franchising in the past and present are, for the most part, long on the hard sell and short on research and information. Beware the hard-selling franchisor who lacks well-researched market information.

In summation, your franchise opportunity should include:

1. A proven successful business and marketing plan.
2. A strong support team that is available to you for advice.
3. A trade name recognized by the public with goodwill associated with it.
4. A product and/or service that can be duplicated in unlike markets.
5. An existing relationship with suppliers that guarantees collective buying power.
6. An ongoing research and development team whose primary objective is to create new and exciting ways in which to make your franchise more successful.
7. A very detailed start-up plan to ensure you hit the ground running.

Something that is often overlooked is the overall attitude of the franchisor. This is subtle, yet extremely important, since it pervades the entire operation. It must be considered before you reach your final decision.

Once you have satisfied yourself with all of these issues, then it's time to really do some soul searching and determine whether or not you want to invest your assets into someone else's system. You'll need, in addition to the investigation described above, to trust your instincts on the integrity and intentions of the franchisor. You'll be staking your reputation on his name and you shouldn't let a hard sell cloud that reality.

Next month we will discuss other business strategies one should investigate in order to receive some, if not more, of the same benefits a franchise has to offer. Also, we will learn how to "get out" of a bad franchise relationship without losing your gi.

Michael Grozier has been featured in over 4,000 newspapers, TV news shows and magazines, including "Success" and "Entrepreneur." His highly successful franchises include VIDTRON, Inc., International, the first totally drive-through video rental store, and the Letter Suite, the nation's first private postal system. ■

If it walks like a duck, and it quacks like a duck, then it's probably a DUCK!



Franchising is a very legal-intensive endeavor. To avoid the legal pitfalls and liabilities of franchising, many business opportunities attempt to pass themselves off under the guise of some other form of business venture:

However, even business opportunities that do not call themselves franchises may be franchises under the law and subject to the same restrictions and liabilities.

Some key points that make a business opportunity a franchise:

- You, the investor, are required to pay a fee of $500 or more.
- Operating the business under a trademark name that is property of the one you invested with.
- You sell goods or services that are supplied by the one you invested with.
- The one you invested with exercises significant control over the way in which you run your business.
- The one you invested with assists you in acquiring accounts as well as securing locations. ■

sales and marketing

SAVED BY THE BELL

the abc's of the martial arts business

By Rick Bell

Understanding The Basics Makes All The Difference

I do quite a few business seminars each year, for not only martial arts school owners, but for other unrelated industries as well. The one consistent finding in all my seminars is that if you can make it simple, most people will remember it.

The Assumption Close means that in every step of the enrollment process, from the initial phone call to the actual sign up, you assume the person will enroll.

This month I'm going to take you through the first part of a simple model I teach in business seminars that works. I call the model "The ABCs of Business."

The letter "A" stands for Attitude. Now that I've been around the martial arts business for the better part of 20 years, I can tell you the one area most instructors are deficient in is attitude. Oh, I don't mean they have a negative attitude, or that martial arts instructors are real jerks (although I have met a few that were), what I mean is that many instructors have the wrong attitude about the business of teaching.

When you open a school, you are in the martial arts business, not practicing a martial arts hobby or merely participating in your passion. Unfortunately, too many instructors have the attitude that they can open the school any hour of the day, and run it any way they want to. If you have a job, and you only show up four hours a day, two or three days a week, you can't expect to be paid for full-time work. You are paid in direct proportion to the hours and effort you put in.

Instructors must develop the attitude that they have a job. Even if they sign their own pay checks and feel that they answer to no one, they still work for someone else — their students.

A proper attitude is one where you treat your school like a business. Rushing in 10 minutes before classes start in the late afternoon, just in time to do a quick change and yell, "Line up!" demonstrates the attitude that you don't consider yourself a serious business person.

Teaching martial arts for a living can spoil you. I remember when I first began my teaching career, I couldn't believe how easy it was compared to a "real job." My attitude reflected a belief that the world was my oyster, and that I just cared about today without much thought for tomorrow.

I could stay out practically all night, which in those days was a fairly common occurrence, and drag myself in the next day just in time to get my training in and teach class. Wow, what a great life for a young, single guy with no bills and even fewer cares! But as time went on and I began to mature, I realized I wasn't going to make it unless I adopted a more disciplined attitude.

I've often seen fairly successful, reasonably disciplined individuals teaching martial arts part-time, decide to go into full-time teaching, and slowly start a downhill slide that ultimately led them out of the martial arts and back to the job they had left. Most of the time their failure occurred because they didn't understand the dynamics of their vocation, and because of an improper attitude about what they were doing.



A very important attitude that I developed was one that I realized on a business trip to Las Vegas. As I sat in the lounge of the hotel where I was staying, I listened to the band that played there six nights each week. I thought to myself what a grind it must be to play the same songs, in the same order, night after night. Then it occurred to me that teaching martial arts full-time was the same thing. When I taught classes each night, I taught the same forms, the same kicks, the same punches, over and over and over.

I realized that a Las Vegas band and a professional martial arts instructor have something very profound in common: They are both in the entertainment business. Your students pay to see you perform each night on your workout floor, not physically, but with your knowledge and communication skills.

I began to see myself as much an entertainer as an instructor, and when I did, my whole attitude changed, and so did my retention rate and my bank account.

Next month we will talk about the B of the ABCs: Belief. ■

Rick Bell is president of EasyPay Tuition Services and developer of the no intro tour.

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Martial Art Events

JANUARY 1997

11	TX	Work Smart (not) Hard Business Seminar, Contact: Jose Santamaria, 9421 Burnet Road, Suite B, Austin, TX 78758 512-837-5425
11-12	TX	Dan Inosanto Jeet Kune Do Seminar, Contact: Tim Mousel, 4010 South Dairy Ashford, Suite 128, Houston, TX 77082 713-293-9977 Email: mousel@he.net
12	MO	Marc McFann Grappling Seminar, Contact: Roger Moore, Box 539 C Chalet Village, Lebanon, MO 65636 417-588-3317
13	IN	3rd Annual Midwestern Kobudo Seminar, Contact: Mike Kincaid, 111 North Meridian Street, Lebanon, IN 46052 317-482-7553
18	MI	Arnis De Mano Seminar, Contact: Jaye Spiro, 247 West Nine Mile, Ferndale, MI 48220 810-545-5079
18	IA	Progressive Kicking Concepts Seminar, Des Moines, Contact: Lance Lewis, 192 Main Street, Menasha, WI 54952 414-725-5205
19	Can	Arnis De Mano Seminar, Contact: Jamie Seabrook, 1080 Hyde Park, NOM 1Z0, Canada 519-641-5384
19	CA	Four Valleys of the Sun Open Karate Championships, Contact: Clara Melendez, 456 Main Street, El Centro, CA 92243 619-352-1379
25	AZ	Full Contact Submission Boxing, Yuma County Fairgrounds, Contact: Ralph Villa or Santos Castaneda, 520-580-1134

FEBRUARY 1997

1	FL	3rd Annual Junior Karate Do Invitational Championship 1997, Contact: Gilbert Venero, PO Box 17097, Hialeah, FL 33017-0974 305-824-9311
1-2	WA	Teaching Aikido Based Defensive Tactics Seminar, Contact: George Ledyard, Aikido Eastside, 13410 Southeast 32 Street. Belevue, WA 98005 206-644-8539 Email: aikigeorge@msn.com
2	CA	Shotokan Karate USA West Coast Championships, Yuba Community College, Contact: Alex Miladi, 229 Clark Avenue Suite G, Yuba City, CA 95991 916-751-2540 Fax: 916-751-7308
8	TX	Austin Tae Kwon Do Games 1st Annual, Contact: Armando Garcia I, USA Martial Arts, 570 Wayside Oaks Elgin, TX 78621 512-285-5178
9	OH	Stroud's Grand Nationals/Final Movie Tryouts, Contact: Stroud's Jinen Do, PO Box 140825, Cincinnati, OH 5250 513-651-0048
9-11	MS	6th International Hapkido Seminar, Contact: J.R. West, 291 Highway 51, Ridgeland, MS 39157 601-856-8487 Email: hapkido@netdoor.com
22	Can	21st Ontario Open Provincial Karate Championships, Hamilton Convention Center, Contact: 905-338-1661 or fax 905-338-8729
22	MA	Boston Internationals, Wilminton, Contact: Tony Cogliandro, 171 Broadway, Route 1 South, Saugus, MA 01906 617-233-8135 Email: COGLI @AOL.COM
22	NC	Donald McCluney's 17th Annual Mid Cleveland Karate Championships, Kings Mountain Community Center, Contact: Donald McCluney 487-1377
21-23	MS	6th International Hapkido Seminar, Ridgeland, Contact: J.R. West, 291 Highway 51, E 10, Ridgeland, MS 39157 601-856-8487 Email: www.hapkido.com

MARCH 1997

7	NJ	The United Kung Fu Federation of North America's Kung Fu Convention 97, Atlantic City, Contact: 248 Grand Street, 3/f New York, NY 10002 212-966-1887 Fax: 212-267-3770
15	FL	Gulf Coast Championships, Bevies Community Center, Contact: Joe or Terry Off, 1468 College Parkway, Gulf Breeze, FL 32561 904-932-3965
21-22	Can	The Tiger Balm Internationals, Contact: Jon Funk, 8875 Horne Street, Burnaby, BC B3N 4J8 Canada 604-421-3637 Email: jfunk@smartt.com
21-22	FL	Florida Sunshine Cup International, Miami, Contact: Leonel Perez, 350 Palm Avenue, Hialeah, FL 33010 305-887-1423 Email: LEONEL@GALAXYGATE.COM
23	Can	Super Sunday III—The Ottawa Open Karate Championships, Nepean, ON, Contact: Jamie Sabourin, 170 Colonnade Road, Nepean, ON, 613-521-4332

Note: As a FREE service, Century will list your martial art event, including tournaments, seminars, clinics, workshops, etc., Century Martial Art Supply Inc. does not endorse any of the events listed in our calendar and assumes no responsibility for any misprint.

Date of Event _____ State _____

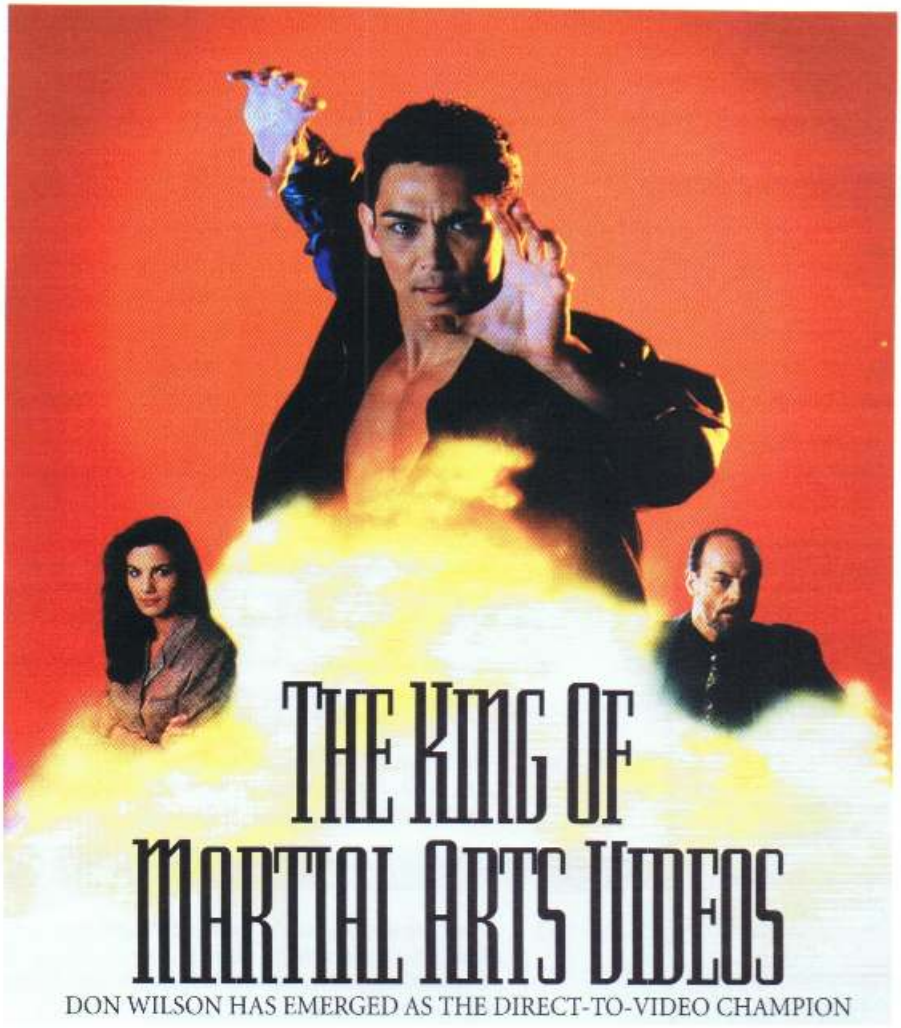
Name of Event _____ Location of Event _____

Contact (Name, Address, City, State, Zip, Code) _____ ( ) Phone #

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cover story



THE KING OF MARTIAL ARTS VIDEOS

DON WILSON HAS EMERGED AS THE DIRECT-TO-VIDEO CHAMPION

interview by john corcoran

In an August 1996 issue, *Time* magazine declared its first "direct-to-video Oscars" and named only four actors in its awards, two of which were the retired martial arts champions, Don "The Dragon" Wilson and Cynthia Rothrock. The other two were Andrew Stevens and Shannon Tweed. All four were cited by *Time* as the top sales performers in the lucrative video-cassette market.

Wilson, an athlete-turned-actor, made his starring debut in 1989's *Bloodfist*, and to date has starred in some 26 movies — all of which have gone straight to video and also played profusely on cable-TV. There's no reliable means of accurately determining exact sales of any video title, since most industry executives are poor at math; they always seem to multiply the true figure by at least 2 and as much as 10.

However, we did some homework in order to make an educated guess for Don Wilson's overall career sales. We estimate that his average sales per title could reasonably be about 40,000 units. Cumulatively, then, the King of Martial Arts Videos' sales to date are probably around the one-million unit mark.

The charismatic actor, who is half-Japanese, has also worked outside of the B-movie realm. Wilson had cameo roles in 1995's *Batman Forever* and 1989's *Say Anything*, and was a regular throughout an entire story arc on ABC-TV's "General Hospital."

No intro of "The Dragon" would be complete without a mention of his spectacular fighting career. Pound-for-pound the greatest champion in kickboxing history, Don Wilson is the only kickboxer to have won ten world titles in three weight divisions, for five sanctioning bodies. On his climb to the pinnacle of his sport, he defeated 11 other world champions, 12 number-one contenders and 15 national champions on four continents. A number of his title fights were nationally televised in the U.S., Canada, Great Britain, Australia, Japan, France, Holland, Hong Kong and Thailand. Of further merit, Wilson was the first kung-fu stylist to hold a kickboxing world title, and, up to his formal retirement from the ring in 1991, was the highest-paid kickboxer in the sport.

Wilson's conventional martial arts background began with one year of training in goju-ryu karate under veteran Chuck Merriman of Connecticut and, back in his home state of Florida, pai-lum kung-fu under his brother, Jim Wilson, earning his black sash in 1974.

In this final interview in our three-part series on the business of Hollywood martial arts films, we chose Don "The Dragon" Wilson to give us an actor's perspective, and for good reason. Wilson's always a fascinating interviewee who dispenses keen insights that set him apart from other actors and athletes. As you'll see, he has a gift for telling it like it is...and is equally adept at occasionally delivering a darn good punchline.

MARTIAL ARTS PROFESSIONAL: *You are one of the busiest action stars in an industry full of heroes that bring a martial arts element to their characters. What do you think is your unique quality that sets you apart from your peers?*

DON WILSON: I think I add a certain sense of realism to my fights that some of the others possibly don't have. The distinction is: I try to use techniques which would actually do damage. Now they may not be dynamic and exciting for film, but if they landed they would do damage.

Chuck Norris has this quality too, but when he competed it was in the 1960s and they didn't have televised bouts. I think I add a little more realism because people know my reputation as a kickboxer and watched me fight on TV. Fans who watch my movies tell me, "I remember you when you used to fight." So I think I have more fans that actually saw me fight, that are now watching my films, than any actor out there.

MA PRO: *What prevents someone with your talent from breaking into major A-list films?*

WILSON: Nothing prevents me from breaking into A-list films, it's just that there are many roads to Rome. And the road I'm taking is not the standard Hollywood system, which is basically to develop some sense of success and then move onto a bigger [talent] agent. The buzz term is "packaging." Once you get to an agent that's big enough, that has working directors and working producers, they package you with other name actors for a TV series or as major motion picture. These agents have ties to the major [motion picture] studios, which the smaller agents do not have.

The way I've done it, though, is the same way I did my kickboxing career. Instead of changing my management to get farther, I stay with my

original people. You know, I was offered a management contract by the PKA [Professional Karate Association] when they were the only game in town and I turned it down. Basically, it helped change the shape of kickboxing for the future. I developed a successful free-agency type of career.

And as far as the film business goes, I started with one agent in 1985 and I've stayed with him for 11 years.

So I haven't followed the standard packaging of Hollywood, which has led to the success of every other actor. That's what has really slowed me down, but it's "the Dragon way," not the normal way.

MA PRO: *What about your position as a film personality? Is it what you thought it would be like before you became a star?*

WILSON: Do you mean the celebrity status?

MA PRO: *No. The whole thing. I mean, living out your dreams. Is your status today as a successful film star beyond or beneath your original expectations?*

WILSON: I am in the position of the William Hurt character in *Broadcast News*. He wanted to be a broadcaster and ended up surpassing his dreams. In the movie, he asks the question: "What do you say to someone when you surpass your dreams?" And Albert Brooks answers, "You keep it to yourself."

So, basically, I came out here to do a few movies and I thought I would be both lucky and successful if I could just do a few. Maybe as a co-star, or an appearance in maybe three or four films and make a little stash of money, and then go back to Florida and open up a martial arts school. Then, at least I would have been able to publicize myself as an actor to a certain degree. And the first couple of years I was out here, that goal was still viable.

I didn't really think that by my third film that I would be co-producing films. I'm not just an actor. I develop scripts, I cast movies, I choose the directors, I edit the films, I go into the distribution offices and help distribute the films, I pitch [sell] the films. I, basically, have become a filmmaker. And believe me, when I was in Cocoa Beach, Florida, I never thought I'd ever be a moviemaker. I thought, "Hey, I'll be lucky if I can remember my dialogue!"

So my success has been more than I ever expected it would be as a career choice.

The nature of man is to not be satisfied. Now, of course, I'm not satisfied. I want to do bigger and better movies. That's my goal now, and it's not an easy thing to do in today's market.

MA PRO: *Actors have a common lament. They say, "All I want to do is direct!" Do you?*

WILSON: I'd like to direct a straight drama, but not a martial arts action film. There are enough good directors of martial arts action movies out there who can do it better than I could.

MA PRO: *After agents, managers, publicists and taxes, I assume a paycheck for a film can get beat up pretty good. How do stars of martial arts films make their money? Flat film fees, residuals, points, appearances?*

WILSON: According to my personal business manager, I keep for my personal income about forty-one cents on a dollar, after everything is said and done. But luckily, starring in these films, even in lower-budget films, is not a minimum-wage job.



Don Wilson's a champion in the kickboxing ring and the video screen.

Just to give you an example, one residual check for a movie I did five years ago was sixty-thousand dollars! And I wasn't even expecting that payment. That was for my producer services, not for acting; what they call the "back end deal." As a kickboxer, that amount equals my highest payday.

So even though I'm only keeping forty-one cents on a dollar, it's a lot bigger dollar! That's why nobody feels sorry for actors who cry the blues.

At my level, I'm at what you would call "the top of the bottom."

MA PRO: *Do you currently have any other martial arts-related ambitions?*

WILSON: Yes, but right now I can't reveal what it is. But I can tell you that it has to do with the aerobic-martial arts movement.

MA PRO: *As we speak, aerobic-martial arts is quickly becoming the martial arts industry's hottest new trend. John Graden, our publisher, and I have played a significant role in this trend by intensively promoting it through this magazine.*

WILSON: That's interesting. It validates my belief that the time is perfect for my own idea. And my project is something the three of us could very possibly work on together.

By the way, I saw this kind of workout for the first time way back in 1981 or '82. Ron Van Clief taught a class mixing aerobics and martial arts at a health spa in New York City. I know because I went to one of his classes. People were dressed in sweatsuits and doing kicks and punches to music.

MA PRO: *In New York? Heck, that was probably just a standard kata class! Just kidding, folks! Don, where do you see yourself in ten years?*

WILSON: Career-wise, possibly doing what I'm doing now in films, but at the studio-level.

MA PRO: *You mean doing so with the same manner of behind-the-scenes functions that you're doing today?*

WILSON: Right. I'll be producing and still starring in films.

MA PRO: *With a big fight scene taking sometimes days to shoot, what does the pain killer Advil mean to your career?*

WILSON: I prefer Tylenol. [Adopting the accent of the old "Saturday Night Live" South American baseball character] At 42 years old, Advil has been very, very good to me.

MA PRO: *One last question before signing off, Don. We've basically discussed the upside of martial arts filmmaking. And so many people have the impression that filmmaking is all glitz and glamour. So let's be honest. In your own inimitable take-no-prisoner's style, give us an anecdote about the downside.*

WILSON: That's easy. I just got back from India, and I'll tell you, that was a rugged shoot. The temperature was over one-hundred degrees, the humidity was ninety-nine percent. It would rain at night and dry up in the day; the water would evaporate and make the air you were breathing just sweltering. I called it "the inferno."

It's generally believed that the martial arts originated in India and spread from there to other countries. No wonder. It was too hot to train there so all the really smart masters left India! ■

The Reel Deal

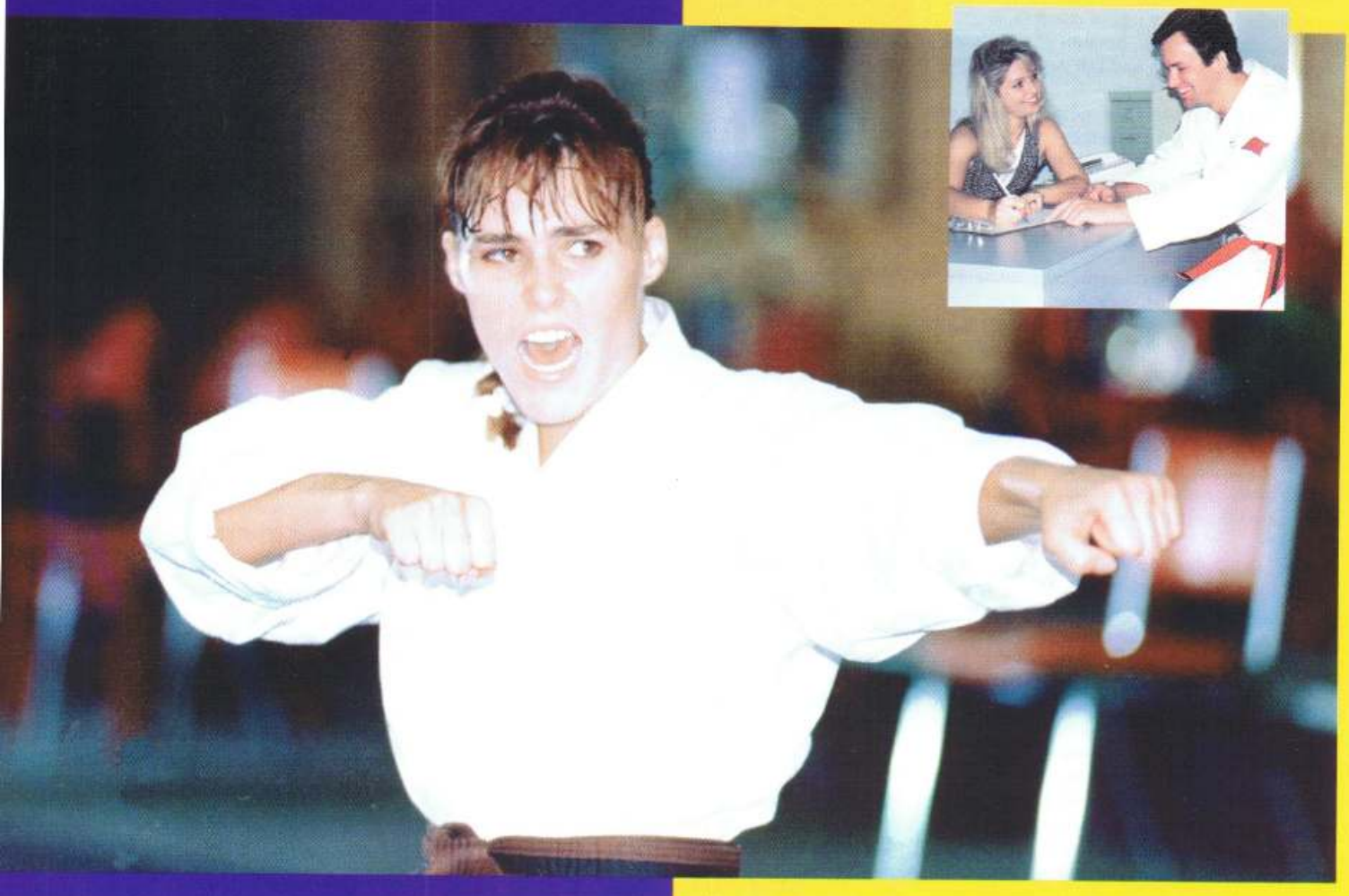
While Jean-Claude Van Damme and Steven Seagal earn millions for each film, most martial arts movie stars receive anywhere from $100,000-$250,000 per film.

Some make more, many make less. Still, $100,000 per film sounds like a good paycheck to most of us. Before you start packing your bags for Hollywood, however, take a look at what happens to that $100,000.

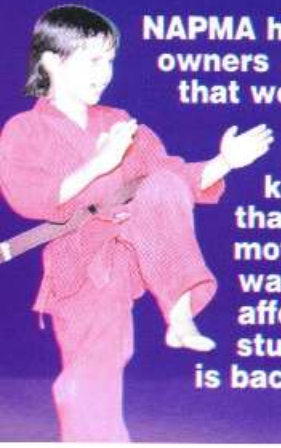
Gross	**$100,000**
Taxes	(31,000)
Manager@10%	(10,000)
Agent@10%	(10,000)
Legal	(3,000)
Net pay	$46,000

This figure doesn't even take into consideration ongoing administrative expenses and salaries for your assistants, etc. Or even wear and tear, as in athletic depreciation, and/or severe shooting conditions (see Wilson interview).

Join The Nation's Fastest Growing Professional Martial Arts Association



s martial artists, most of us didn't decide to get into the martial arts business because we hought it was a quick way to get rich. We chose this life because we love to teach and we love o train. However, the reality is that a Martial Arts School is a business, and you can't make it in his highly competitive business without growing revenues, new students, and without constantly marketing and prospecting to make your school grow. That's why the National Association of Professional Martial Artists (NAPMA) was formed.



NAPMA has put together a powerful team of marketing professionals to give school owners affordable access to proven, quality marketing and advertising materials that would normally be out of reach for most small to medium sized businesses.

Each month NAPMA provides you and your school with the professional marketing, advertising, and operational materials to make your school grow faster than you ever dreamed possible. This allows you to focus on the area that motivated you to open a school in the first place; teaching Martial Arts. NAPMA was designed from the ground up to be so affordable that any school could afford to participate, and is set up to pay for itself by adding just TWO new students (not two students a month, just two students!) And the whole program is backed by NAPMA's unconditional money-back guarantee!

Benefits of NAPMA Membership

Monthly Marketing Muscle: as a NAPMA Professional member, We'll supply you with everything you need to help make your school a success, including:

• Camera Ready Ads That Get Results!



NAPMA has contracted a team of professional design experts to provide you with the most powerful ad campaigns our industry has ever seen, all camera-ready, and designed to get results fast! Our marketing strategies get results, and we do all the design, copy, and research work for you, leaving you free to concentrate on providing quality training.

• National Black Belt Club Renewal Program

Our National Black Belt Club is designed to help you, the school owner, attract and retain quality students though their commitment to reaching Black Belt status the right way; through hard work and discipline. It's the perfect system for generating a steady monthly source of highly profitable renewals and should account for 60% of your tuition income while having a huge effect on the atmosphere and energy in your school. NAPMA provides you with all the flyers, brochures, patches, certificates, posters and most of all, national affiliation for your Black Belt Club students.

• Video Training Seminars for You and Your Staff

NAPMA members nationwide say that this is the most valuable tool they have ever used to educate and motivate themselves and their staff. Imagine the benefits of exposing your staff to the most successful martial artists in the industry; sharing their drills, their business strategies for success, and their experiences. Our monthly video training provides you with three 20-minute seminars targeted to a specific area of the school: Instructor training, office training, and owner training.

• Professional Designation

Only NAPMA member schools receive the authorization to use the designation, "Member: National Association of Professional Martial Artists" on their marketing materials, ads, business cards/letterhead, and even on the school itself. This designation shows your affiliation with a nationally recognized professional organization and speaks volumes to the public about your commitment, integrity, and concern for your school and your students.

• Toll-Free Consulting Hotline

The NAPMA hotline is there as your link to getting the most from the NAPMA program material, videos, Black Belt Club program, and all aspects of NAPMA membership. School owners have told us time and time again, how important this toll-free access is.

• Cutting Edge Developments

cardioKARATE® THE WORKOUT THAT PACKS A PUNCH™

As a NAPMA Professional member you will have the opportunity to implement many of the latest, cutting-edge marketing strategies months before your competition even knows what hit them.

An example is NAPMA's exclusive new Cardio-Karate™ and Cardio-Kicking™ programs. With this new program NAPMA schools will be the first in their area to take advantage of this exploding new market. Our exclusive Cardio programs, provided to NAPMA member schools at no additional charge, come complete with ads, marketing ideas and video curriculum examples so you can launch either program in your school right away.

• In-House Promotional Events

These can be very lucrative (potentially generating thousands of dollars in additional monthly profits) and easy to produce. We'll provide you with step-by-step instructions, ready-made ads and flyers for successful in-house promotions for student retention and additional profits.

• Networking With Other Member Schools

Many school owners find this an invaluable resource; the ability to instantly have a common bond with another member school and to interact on a variety of issues, techniques, and challenges all schools face in today's marketplace.

How To Become A Member



NAPMA Professional Membership includes a monthly support program that provides you with:

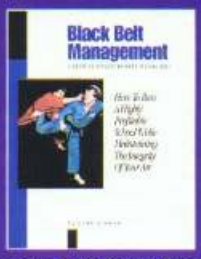
- A three-part video seminar each month
- Separate Audio Tape Seminars
- Camera ready advertisements that get quick results
- Proven Retention techniques and strategies
- Pre-designed marketing campaigns
- Authorization to use the NAPMA member designation on your printed materials
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- The National Black Belt Club
- Newsletter
- Travel Discounts
- Toll-free consulting hotline to help you get the most from the material and much, much more.

NAPMA membership is affordable for every school

NAPMA membership is an ongoing monthly subscription at $99 (+$3 shipping). There are no contracts and you can cancel at any time. If NAPMA helps you enroll just two more students and they stay in class, your yearly membership is paid for by their tuition. That's not two students per month; that just two students period! That's only $23 per week for all of the value of the NAPMA Professional membership.

NAPMA Start Up Kit is Only $99 (plus $10 S&H)

The NAPMA Start Up Kit includes a sample month's material plus two bonuses:



Bonus #1—THE BLACK BELT MANAGEMENT MANUAL (Retail $149.00)
This fully illustrated guidebook to operating a successful school is considered to be the best book ever written on the subject.

Bonus #2—THE NAPMA RETENTION AND FINANCIAL CONTROL SYSTEM
This control system is designed with the retention, statistical and enrollment forms needed to interface your school with the NAPMA program.

Money Back Guarantee!

We are so confident in our program, and so many schools have had such resounding success with our program, that we extend a full 30-DAY MONEY BACK GUARANTEE from receipt of your Start-up Kit. Run the ads, watch the tapes, read the material and learn all you can. If you don't agree that your school will benefit from NAPMA membership (at $3.25 a day), then return our package for a full refund.

How To Get Started

Order your NAPMA start-up kit by calling:

800-973-6734

Enroll today—before your competition does!

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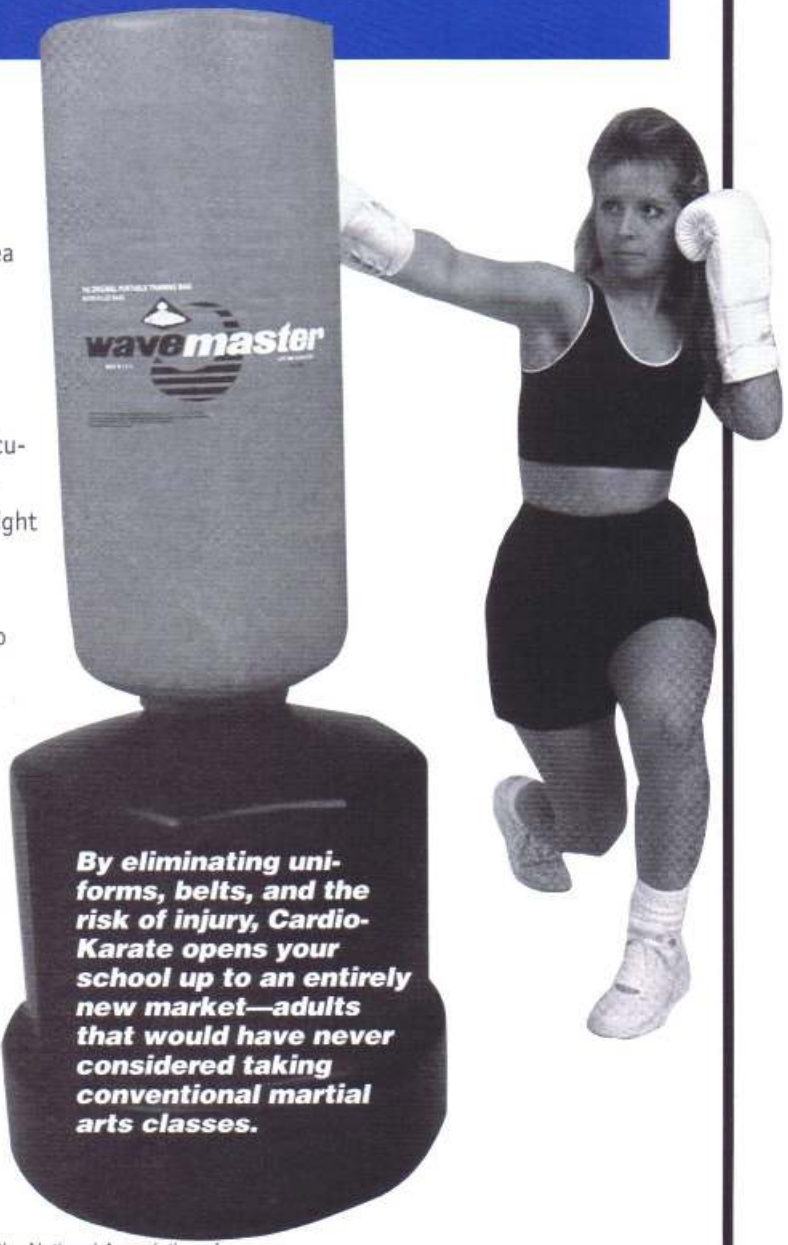
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THE WEB Part Two

Should You Put Your School On The Internet?

BY SCOTT KELBY

BUT I STILL WANT TO BE ON THE WEB!!!

Okay, let's say that you've read the first part of this article from last month, and you still don't believe me. You still feel like you're missing out and you've got to get your school on the Internet fast.

And lets just zip right by all the bad stuff: coding the pages in HTML-scripting language (or hiring someone else to do it for you), finding an Internet presence provider, testing your pages offline, uploading to the server, fixing broken links, etc. And let's pretend that your slick web site is up and running smoothly and today you unveil it to the public. Your new site has a bio on the school owner/instructor, a photo of the school, class schedules, pricing, your school's philosophy, and contact information. Now what?

There's approx. 30 million people world wide on the web, and now that you've put up a web site, all 30 million will come surfing by to check out your new site, right? Wrong! In fact, how would they even know you put up a web site? Chances are, they won't stumble across you accidentally. Not with 30,000 entries under karate alone. So you'll probably have to buy some ad space on someone else's web site to try and lead people to yours, but wouldn't you be better served by using your advertising dollars in the local newspaper, where you're most likely to reach the people that could become your students?

So there's 30 million people on the web—who cares? All you *really* care about is the people that might want to become students of your school.

So let's examine the facts. You know for a fact that most of your students come from within a three to five mile radius of your school, right? Generally, they're not flying in from out-of-state, so erase that 30 million web-surfers statistic right out of your mind. The only people that can put a dime in your pocket are potential students in your local area.

If your school is located in Keansburg, New Jersey, it doesn't help you at all if people in Provo, Utah or Lyons, France read about your school on the web; they're not going to sign up as students. So don't get suckered in by statistics; common sense tells you there's not millions of people in your area searching the web for martial arts schools.

But, I Could Sell T-shirts and Stuff on the Web, Right?

Here's one of the biggest fallacies about the web. At this point in time, most consumers are afraid to buy anything off the Internet for one simple reason: Security. They don't feel that their VISA or American Express card number is safe when it's sent via the Internet. You've read article after article in *USA Today, Newsweek, Time,* etc., about thieves somehow getting a hold of someone's credit card number and charging up a storm. It's easy to understand why the general public is scared to send their credit card number out into "Cyberspace."

To give you an example of how this fear of having your credit-card number stolen has permeated the public's collective mind, I'll share an experience: my company sells retail products through magazine advertisements, and consumers can fax in an order form to buy our products. Almost daily, we get people who call us on the phone because they want our products, but refuse to put the credit card number on the order form. They feel that if they write the number down on a sheet and fax it, their VISA card number could be stolen enroute. Honest to goodness, I'm not making this up. We've even had cases where a customer is uneasy to give it to us verbally over the phone for the same reason.

This lack of consumer confidence in electronic transaction is not a secret, and dozens of companies are racing to introduce more secure ways to send sensitive information over the net by encrypting the information, like the government does for military communications. But, right now, the public does not feel comfortable about giving out their credit card information over a computer line.

"...even if you actually *did* pick up a couple of students from the web, is it worth the substantial investment of your time and money?"

Most retailers don't realize this, but when a consumer fills out an order form on the web, a warning dialog box appears on their computer screen warning them that "The information you are about to send is not secure. Do you want to continue?" How does that make a consumer feel about a potential electronic purchase on the web? In many cases, they simply hit "Cancel!" I don't blame them. Try it for yourself and see how you feel about giving out your VISA number when the warning box appears.

I believe it will be a long time — many years, in fact — before the general public feels their transactions over the Internet are secure.

Case Study

A friend of mine called me about a month or so ago because he had been contacted by a firm that was trying to persuade them they would get flooded with business by paying this firm thousands of dollars to set up a web site for their company. Before they signed the contract they wanted to ask my advice since they know I give web design and marketing seminars.

To find out if the web was right for his company, I asked him several questions that only he can answer since he knows his business better than anyone.

(1) When people want your service, where do they look? (2) Is most of your business local, or is it nationwide or even worldwide? And (3) Have you personally ever used the web to search for a local business or service?

His answers answered his original question to me: His customers find him in the Yellow pages or from his newspaper ad, His business was almost all local, and even though he used the web extensively, he had never looked for a local service using the Web. He did mention that he had a couple of customers that came from just outside his immediate area, but if they were much farther out, they went to his competitor. Why? Because it was more convenient. Never underestimate the consumer's love of convenience.

The Bottom Line

Should you put your school on the web? Ask yourself the same questions that I asked my friend above. Where do your students come from? How did they hear about you? (Chances are it's the Yellow pages, an a d or flyer, or a student referral). And ask yourself if you've ever looked for a local service (dry cleaner, mechanic, hospital) by searching the web.

This is what it comes down to: even if you pick up a couple of students from the web, is it worth the substantial investment in time and money? Would your advertising dollars be better spent elsewhere?

My advice? Concentrate on the people that are most likely to use your services — your local area parents of school age children. Find out what they're reading and spend the money you would've spent on the web, advertising there.

I would venture that a good solid ad in the local newspaper will bring you more new students in one day than a web site would in an entire year.

So, who's really making money on the web these days? People who design and sell web sites—of course. ■

Scott Kelby is editor-in-chief of Mac Today Magazine, and training director for the "Designing for the Web" seminar tour. Scott is coauthor of the book "Maclopedia, The Ultimate Guide to Everything Macintosh" and is currently finishing work on a web design and application book. Scott is a speaker at a variety of computer and graphics related events across the country, and is featured in a series of software training videos.

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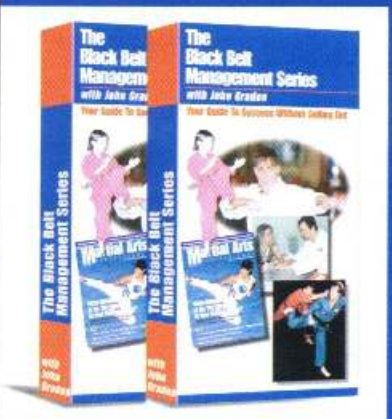
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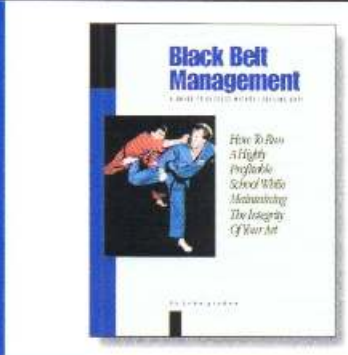
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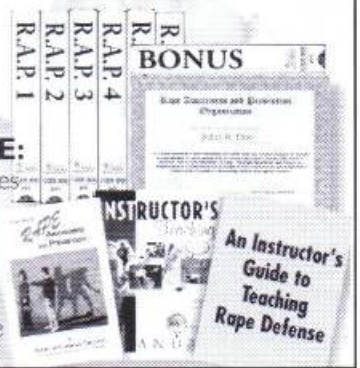
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THE BRUCE LEE LETTERS

BY JHOON RHEE

In April 1968, one of the local television producers on Washington's Channel 5, the Metro Media TV station, called me to talk about a self-defense show for a television series. It has been so long I forgot the name of the producer, but he was very interested in producing the "Jhoon Rhee Self-Defense TV Show." I got excited, of course, with the big hope of spreading martial arts through television.

The first person who came to my mind was Bruce Lee because he had been a TV star; he had played Kato in "The Green Hornet." I told Bruce Lee about the proposed "Jhoon Rhee Self-Defense TV Show." He was very happy for me and gave me many good suggestions over the phone. He also volunteered to take his precious time to write this letter [see Lee's accompanying letter].

How valuable was his time? In 1968, Bruce was charging $250 an hour to teach private lessons to Steve McQueen, James Coburn, and a few other celebrities. And he offered to help me, his friend, for nothing.

As you will see in his letter, Bruce was articulate, organized, thoughtful, and very responsible with his suggestions. In the first page, he proposes detailed ideas for the program's background, costumes, and situations. On the second page, he recommends how to film the lessons and how to connect the shows to my school and to product promotions like my books and martial arts-related accessories. On the third page, he writes about protecting the legal rights to the completed film, whether it sold or not to the TV station.

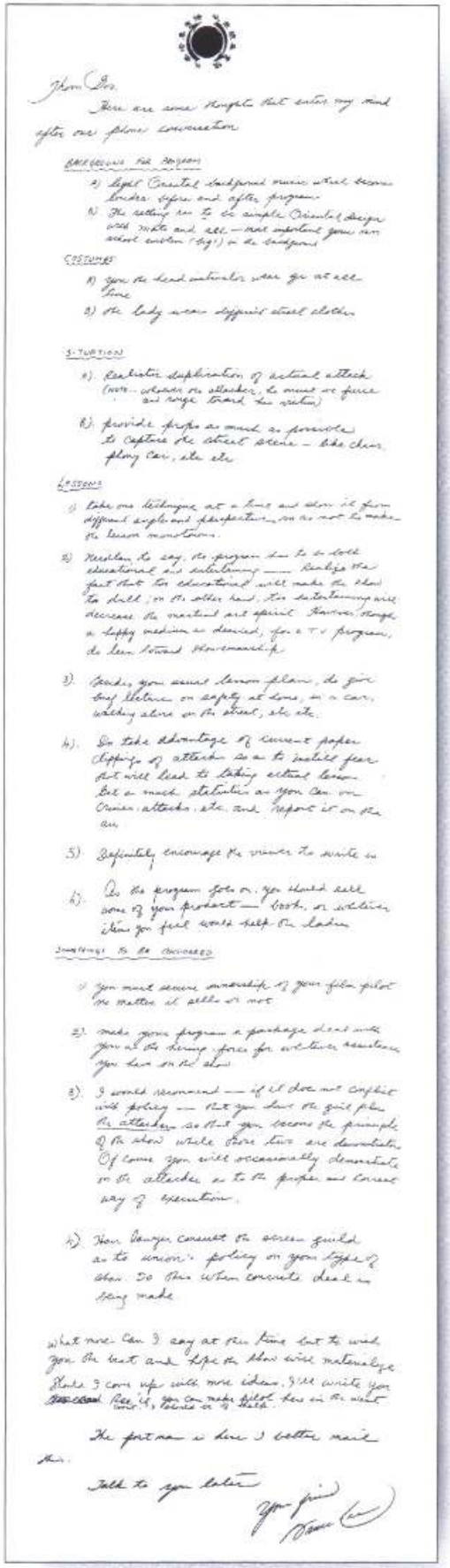
When I presented my program outline of the TV show, the producer was very pleased with my thorough plan. We did produce one pilot film, which was a challenge to me because I never knew about the film production business. The students who participated in the pilot film were my veteran students in the late 1960s: Mrs. Marian Hobson played a female victim and Mr. Jim Martin played an attacker. I was an instructor for the TV audience.



The show did not fly, as they say in Hollywood. But it sure was an interesting experience.

Among many other remarkable achievements, Grandmaster Jhoon Rhee is recognized around the world as the "father of Tae Kwon Do in America." He introduced this Korean art here in 1956. If you are further interested in Grandmaster Rhee's upcoming book, "Bruce Lee and I," or in his philosophy, write to him at 4068 Rosamora Court, McLean, Virginia 22101.

"How valuable was his time? In 1968, Bruce was charging $250 an hour to teach private lessons to Steve McQueen, James Coburn, and a few other celebrities. And he offered to help me, his friend, for nothing."



LETTER NUMBER TWO

TRANSCRIPT OF LETTER:

Jhoon Goo,
Here are some thoughts that enter my mind after our phone conversation.

BACKGROUND FOR PROGRAM
A). light Oriental background music which becomes louder before and after program.
B). the setting has to be simple Oriental design with mats and all -most important your own school emblem (big!) in the background.

COSTUMES
A). you the head instructor wear gi at all time
B). the lady wears different street clothes

SITUATION
A). Realistic duplication of actual attack (NOTE: - Whoever the attacker, he must be fierce and rough toward his victim)
B). provide props as much as possible to capture the street scene - like chair, phony car, etc. etc.

LESSONS
1). take one technique at a time and show it from different angle and perspectives so as not to make the lesson monotonous.
2). Needless to say, the program has to be both educational and entertaining — Realize the fact that too educational will make the show too dull; on the other hand, too entertaining will decrease the martial art spirit. However, though a happy medium is desired, for a T.V. program, do lean toward showmanship.
3). Besides your usual lesson plan, do give brief lectures on safety at home, in a car, walking alone on the street, etc. etc.
4). Do take advantage of current paper clippings of attacks so as to instill fear that will lead to taking actual lessons. Get as much statistics as you can on crimes, attacks, etc. and report it on the air.
5). Definitely encourage the viewer to write in.
6). As the program goes on, you should sell some of your product — books, or whatever items you feel would help the ladies.

SOME THINGS TO BE CONSIDERED
1). You must secure ownership of your film pilot no matter [if] it sells or not.
2). Make your programs a package deal with you as the hiring force for whatever assistance you have on the show.
3). I would recommend — if it does not conflict with policy — that you have the girl plus the attackers so that you become the principle of the show while those two are demonstrators. Of course, you will occasionally demonstrate on the attacker as to the proper and correct way of execution.
4.) Have [your] lawyer consult the screen guild as to [the] unions' policy on your type of show. Do this when [a] concrete deal is being made.

What more can I say at this time but to wish you the best and hope the show will materialize. Should I come up with more ideas, I'll write you. See if you can make pilot here in the west coast, I should be of help.

The postman is here I better mail this.
Talk to you later.

Your friend
Bruce Lee

IN YOUR CORNER

By Gary Hestilow

what's new?

If your student asked, "What's new?" how would you answer? Do you have anything new to offer? Why do students want something new? Isn't what you've been doing good enough?

Students in your school are just like all consumers. They always want something new. The word "new" is an important tool in selling because it stimulates interest and desire. Both are needed to make a sale. Think how interest and desire influence these decisions:

Did anyone ever buy a new car because they saw the new model that was just introduced and wanted it? The car they were driving could still get them there, but they wanted a new one anyway. How many cars are sold this way?

Every Christmas the shelves in toy stores are full of hot new toys. It might be a new video game or a new action figure the child wants. It doesn't matter that there are a dozen old video games at home — a new one is high on their wish list! The old toys just aren't as much fun anymore.

Every year there are hot new computers introduced with lots of new features. They have more powerful processors and bigger hard drives. Are the extra power and new features really needed? That two-year-old computer still does the spreadsheets and word processing faster than the person at the keyboard. Will the new one sell? Yes! The consumer wants new and improved, not old and acceptable!

How are you using "What's new?" in your school? You offer new programs like NAPMA's Cardio-Karate to stimulate new enrollments and to keep current members excited. New practice drills and new techniques are part of advancement to the next belt in class. Every school has advertised "New beginner classes now forming." Most of these new features are focused on classroom teaching, enrollments and retention.

"What's new" should also be used to boost sales and profits on products. Why are most of your product sales to beginners? Your advanced students have nothing new to buy! Basic uniforms and sparring equipment are only new to beginners. No new products are being offered to stimulate interest and create desire. A new set of the same old pads might be purchased by an advanced student, but only after the old ones are ready to be retired.

"Why are most of your sales to beginners? Your advanced students have nothing new to buy!"

Most of your students are past the beginner stage and don't make many purchases. This large group of students will be your best customers for profitable product sales if you show them something new. Advanced students are interested in — and want — new products. Beginning students want what the advanced students have.

Here are some good ways to make sales on new products:

Find a new piece of training equipment to use in class. Make up drills that show how the product is used. Show it in all classes with practice for each student's skill level. Create interest in the new piece of training equipment and your students will want to get one for their own use.

If you are currently selling only one style and color of sparring equipment, add a new color and style. Sell new sparring gear the same way athletic stores sell shoes — change style, features and color in your product assortment. You will sell many sets of new gear. Almost every set sold will be to a student who already owns sparring gear, but he/she will buy it because it is new and different!



Whenever your vendor has a new catalog, see that your students get it. It will probably have a selection of new items. See what your students show an interest in and make those sales. When these products arrive, draw as much attention to them as possible by showing them to other students. If more students see the new product, you will make more sales.

Add new items to your product displays and let students know they are there. A sign that tells your students to check out the new t-shirt designs will get students looking. When a new item is added to the display, have the instructor mention it in class.

Get the instructor using the product and the students will too! If the instructor has a set of the new sparring gear and uses it in class, the students in that class will want to get their own set. When the instructor wears new items like shoes, shirts, casual wear and uniforms, it is a great endorsement for the product.

Too many martial art schools stop selling product when the beginner buys his basic uniform and sparring gear. Since this is all that is offered, it's all that's sold. Show new products in your school and your students and parents will respond with their purchases. These are not the things they have to buy — these are the new things they want to buy. You should let them do it. ■

Gary Hestilow is the president of Century Martial Art Supply.

historical perspective



DATES WITH DESTINY

celebrating prominent people and events for december

By John Corcoran

Celebrity Birthdays

Jan. 6th
Alice Chung-Chang, 34
Chinese-Canadian Forms & Weapons Champion

Jan. 7th
Jhoon Rhee, 65
Korean-American Tae Kwon Do Pioneer



Jan. 8th
Chuck Merriman, 64
National Forms Champion and Karate Pioneer

Ken Eubanks, 54
Sport Karate Promoter

Jan. 11th
Willie Johnson, 33
African-American National Forms Champion

Jan. 13th
Jeong Sook Lee, 50
Korean-American Tang Soo Do Pioneer

Michael Worth, 30
Actor & Tang Soo Do Black Belt

Jan. 15th
Gosei Yamaguchi, 61
Japanese-American Karate-do Pioneer

Ernie Reyes Jr., 25
Martial Arts Film Star & National Forms Champion

Jan. 16th
Dennis Brown, 49
Sport Karate Promoter

Jean-Yves Theriault, 42
Canadian World Kickboxing Champion



Kang Rhee demonstrates his form in this 1965 demonstration.

Jan. 17th
Byong Yu, 62
Korean-American National Forms Champion

Chris Casamassa, 32
National Forms Champion

Jan. 19th
David Moon, 54
Korean-American Tae Kwon Do Pioneer

Jan. 20th
Rich Baptista, 44
Sport Karate Promoter

Charlie Lee, 34
Korean-American National Forms Champion

Jan. 22nd
John Worley, 53
Sport Karate Promoter & Businessman

Jan. 23rd
Debra Holloway, 42
Tae Kwon Do Champion

Jan. 25th
Ron Van Clief, 54
American Chinese Goju Karate Master

Jan. 27th
Cliff Thomas, 40
World Kickboxing Champion

Jan. 30th
Kang Rhee, 49
Korean-American Tae Kwon Do Master

Historic Arrivals/Departures

Jan. 1961
George Pesare introduced kenpo karate to Rhode Island in Providence. Preceded only by Ted Olsen, Pesare would eventually become one of the best-known leaders in his state.

Jan. 8, 1935
Karate Pioneer **Elvis Presley** was born. He died in Memphis on August 16, 1977 at age 42.

Jan. 11, 1987
Chinese-American Kung-Fu Pioneer **Ark Y. Wong,** first kung-fu instructor to open his teaching to non-Chinese in 1963, died in LA. He was 86.

Jan. 16, 1918
Filmmaker & Martial Arts Pioneer **Stirling Silliphant** was born. The Oscar-winning screenwriter ("In the Heat of the Night") was Bruce Lee's chief Hollywood mentor. He died of prostate cancer on April 26, 1996 in Bangkok, Thailand, at age 78.

Jan. 17, 1970
1st Professional Team Championships,
Long Beach, CA
Joe Lewis creates "American kickboxing" via a 2nd-round KO of Greg Baines. The light-contact team event was the first and last time the great early champions — Lewis, Chuck Norris, Mike Stone and Skipper Mullins — fought, and won, as one team. It also marked Norris' last fight before retiring; and one of only two career losses for Stone.

Jan. 19-21, 1990
7th WAKO World Championships
Mestre, Italy
Against participants from 27 other countries, the U.S. Team placed first in the overall medal standings, paced by five gold medal-winning performances in men's and women's forms and semi-contact competition.

Jan. 25, 1925
African-American Karate Pioneer **Fred Hamilton** was born. He died in New York City on July 16, 1986 at age 61.

Jan. 28, 1890
Japanese Jujutsu Master **Henry Okazaki** was born. He died in Hawaii at an uncertain date in the 1970s.

Jan. 31, 1947
American Combat Karate Founder and legendary "breaker" **Richie Barathy** was born. He died at age 49 on October 21, 1996 of complications from infection after a successful heart transplant.

THE SEVEN LAWS OF SUCCESS WITHOUT SELLING OUT

PART VIII

the law of multiplied efforts (continued)

BY JOHN GRADEN

PART EIGHT OF THIS series features excerpts from the top-selling martial arts business manual "Black Belt Management, a Guide to Success Without Selling Out."

The Law of Multiplied Efforts states that *"Your success will be in direct proportion to your ability to duplicate your efforts through others."*

Developing a Good Staff

A top concern among school owners is staff development. How to attract adults into your staff ranks and how to compensate them is a concern for many instructors. Since our most important resource is our staff, this is a very important issue.

Let's specifically define the different roles of our staff: This description will apply for the chief instructor/owner, but will primarily address the chief instructor aspect of the job.

Chief Instructor Job Description

This is a career martial artist and usually the owner of the school. This person is responsible for every facet of the organization. The school's growth is directly tied to the growth and professional development of this individual. A martial arts school is a personality driven business and in most cases, this is the personality that drives, or stalls, the school.

Supervisor

Technically, the chief instructor reports to the owner. The truth is, the chief instructor reports to the market. The market will decide how good a job the chief instructor is doing. If a chief instructor is doing a good job, then the market will provide the rewards. If not, then the market will provide the rewards to someone else.



Characteristics

- Strong leadership qualities.
- Excellent martial arts skill.
- Excellent communicator and motivator.
- Voracious appetite for new information and knowledge.
- Constantly networks with other chief instructors.
- Willing to step out of comfort zone and try new approaches.
- Accepts full responsibility for the school without excuses.

Responsibilities

- All classroom activity.
- Fully responsible for student progress.
- Fully responsible for the progress of staff.
- Accountable for the number of students testing each month.
- Responsible for the teaching and nurturing of the leadership team of assistant instructors and their progress as teachers.

Compensation

Since most chief instructors are the owners of the school, I would suggest establishing a strict salary for yourself as an employee of the corporation. Check with your accountant to determine whether you should elect an S corporation or a C corporation, but either way, it's important you budget your salary into your expenses.

Too often, school owners base their compensation on nothing more than how much money was taken in on a given night. Particularly, how much cash. This is a recipe for long term disaster. Salaries for you and your staff should not exceed 35% of the school's gross.

Next month, we'll cover staff instructor job descriptions and compensation plans. ■

MASTER'S DEGREE

INSTRUCTIONS FOR INSTRUCTORS

by tom callos

three keys to teaching excellence

Being an excellent instructor is not much different from being an excellent martial arts competitor. Success is born from skillful and consistent execution of the fundamentals. In at least one way, competing is much easier than teaching. In the ring you have only two opponents, the one facing you and yourself. Teachers not only have their own thinking and attitude to deal with, but we have to fight that dreaded and elusive enemy of martial arts school success: student attrition.

Students quit for a variety of reasons — and just when you get one cause whipped, up pops another. To battle dropouts, an instructor has to stay in tip-top mental, physical and emotional shape. The best way to approach the war is to work on prevention, long before you're ever required to administer therapy.

"Students quit for a variety of reasons– just when you get one cause whipped, up pops another."

With prevention in mind, here are three fundamental ways you can create a better environment in your school and conquer student attrition before it starts.

1) Plan Your Classes

When I had a small school and taught all the classes myself, I never planned what I was going to teach. Sooner or later my students would learn their curriculum. At testing time, no one held me accountable for what my students knew or didn't know. To paraphrase a famous movie line, "I didn't need no stinking plan."

Little did I know that within a few short years, I would be teaching a mere eight out of more than 50 classes my school offered each week. Add to that a stripe-testing system (see "The Seven Laws of Success, Part 4, *Martial Arts Professional*, Sept. 1996, p. 24), monthly seminars, six in-house tournaments, employee vacations, and myriad other special events, and class planning became essential.

Planning can begin with the decision of how to spend the 45 minutes you have with your students in class. The first 10 minutes might be line-up, role call, warmup and motivational lecture. The last 10 minutes of a class could be devoted to endurance exercises, cool-down, recap of the day's message, and announcements.

That would leave 25 minutes to cover a portion of the curriculum. What portion? That depends on your weekly, monthly and yearly schedule. Planning to that degree may seem cumbersome, but it's been my experience that for every hour spent planning, a day of headache and heartburn is avoided.

2) Network to Stay Fresh

Add up every teaching drill, technique and game you've ever taught, and you could probably fill a five-volume book series on how to teach. Add up how many you've used in the last 60 days and you might fill a short newsletter. Any instructor who's been around for a while can easily relate to the expression, "I've forgotten more than you've learned."

Networking is a great way to refresh your memory. My networking connections are my friends Dave Kovar in Sacramento, Steve Lavalee in Ft. Lauderdale, and Soo Gin Lee in San Jose. We talk almost weekly and share teaching ideas and meeting notes.

Kovar always has an x-ray paper drill or game I can utilize. Lavalee is an outstanding source for philosophy and motivation. Lee usually has a kicking routine or demo idea for me. Rarely do my friends ever surprise me with something new. But some of their ideas are ones I hadn't used in months or even years.

If you're already a black-belt networker, how about your assistants? Networking can keep their ideas fresh too.

3) Ask for Feedback

Feedback is truly the breakfast of champions. One of the best methods we ever implemented for getting it, was the Instructor Feedback Card. At the end of each class, we handed the 3" x 5" cards to students and their parents to fill out and drop off in a box as they left.

We asked five questions:

1) Physically, was the workout: too easy; easy; just right; too hard?

2) Mentally, was today's class: not interesting; kind of interesting; very interesting?

3) Did the instructor give a positive message? Very little; just right; too much?

4) Was the class run in an organized and disciplined fashion? No; okay; yes?

5) Was class fun? Not very; kind of; just right; very much?

The feedback made my instructors more sensitive to the student's needs. It gave everyone a way to instantly and anonymously voice their concerns or approval. It also allowed me to peek into classes I would otherwise have missed. In the morning, I'd arrive at the office about 9:00 a.m. and the 6:00 a.m. class' feedback cards would be waiting for me.

Planning, networking and feedback, all things you know about already. You and I both know that it's not what we know, it's what we do that makes us excellent teachers. These are three of the fundamentals that, if perfected and consistently practiced, make teaching more productive and certainly more fun. ■

heavy hitters



David Borowitz

DOB: June 3, 1956
Started Martial Art Training: 1974
Opened 1st School: 1984
Opened 2nd School: September 1995
Education: BA and MBA from University of Wisconsin. Masters in German Literature from Albert Ludwigs University in Freiburg, Germany.
Location: Rio Grande Valley in South Texas.

You're in one of the most economically-depressed areas in the U.S., yet you clear more profit than many big schools. How?

The average median income here is between $7,200 and $9,400 per year for a family of four. Through stringent cost-containment and careful financial planning, I not only own the real estate and buildings that I use, but I am debt free.

Most people think you need a big school to succeed. Why not you?

I don't want a big school. I don't want the expenses of a big school, nor am I willing to make the compromises in student quality that come with a big school. I've always focused on high profit margins while producing the best student possible. I sleep better that way.

Many owners seem to use their small town as an excuse for under-performance. What do you say to the small-town operator?

Rather than make the small town an excuse, turn it into an advantage. I don't have the expensive rent like you would in a larger city. Since I own my building, I pay less for my mortgage than a similar school in a bigger city. So I don't need the number of active paying students to have the same profit.

Where do you see other schools wasting money?

Most schools that complain of a small profit usually have a big staff. I don't see why a school shouldn't be clearing 40-60% of gross as profit. That's $40-$60,000 for a small school grossing $100,000.

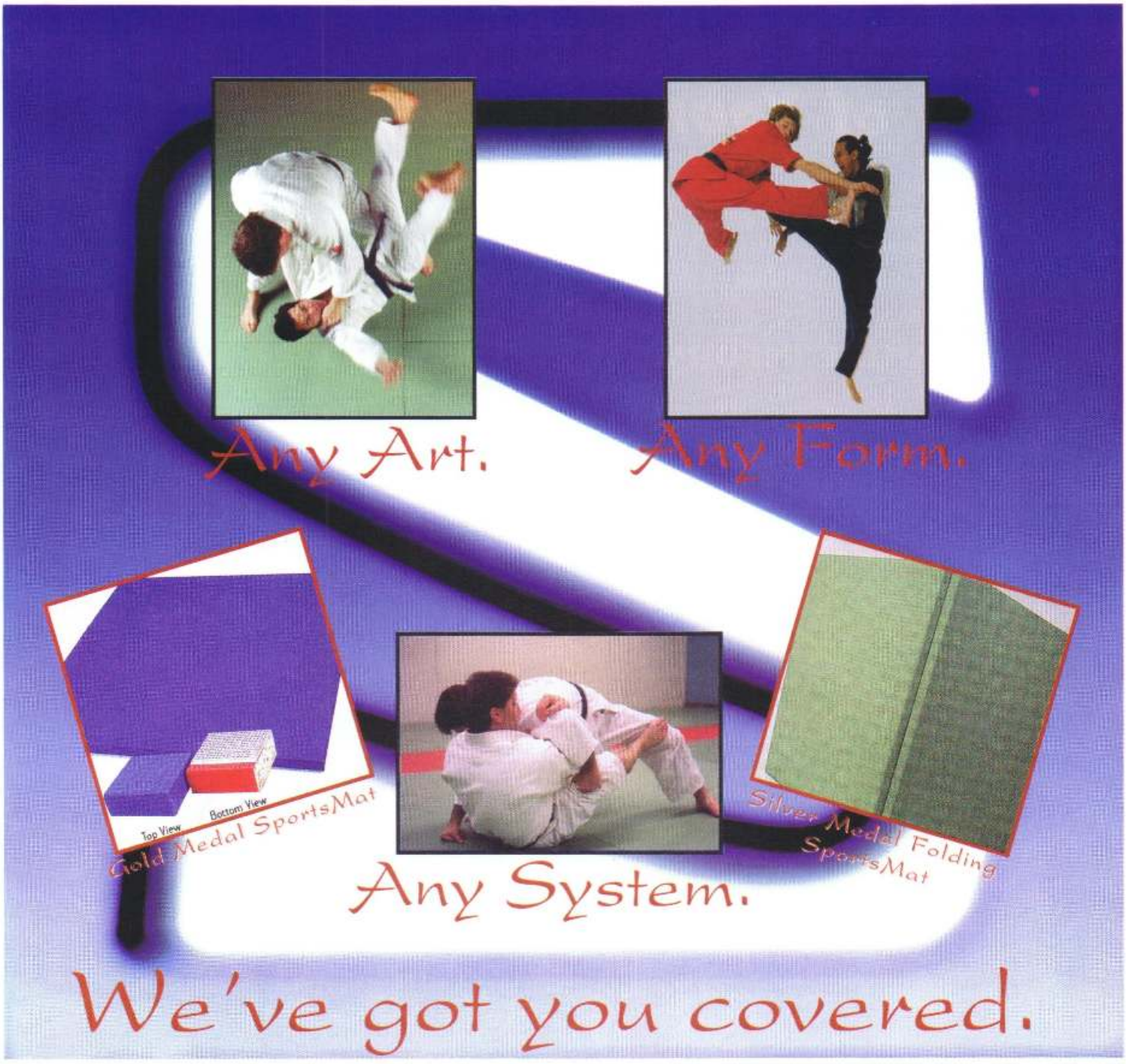
What are the numbers that count in your business?

One number is called my "Referral Rate." Count your active students who enrolled from a referral. Then divide that number by your total active student enrollment and you get your Referral Rate. Presently mine is 42%. This proves that you are doing a good job servicing your students.

What's your advice to school owners?

The best advice I can give is to use what you learn. Information only works if you commit to making it work. A seminar, book or video can make a huge difference in your success, but not if you don't take action on what you learn. Volunteer at your local schools. I teach a grade school class martial arts without the kicking and punching. Kids need to learn about responsibility, honesty, honor, loyalty and respect. Besides, what better place to find prospects than a school with 900 kids that love karate?





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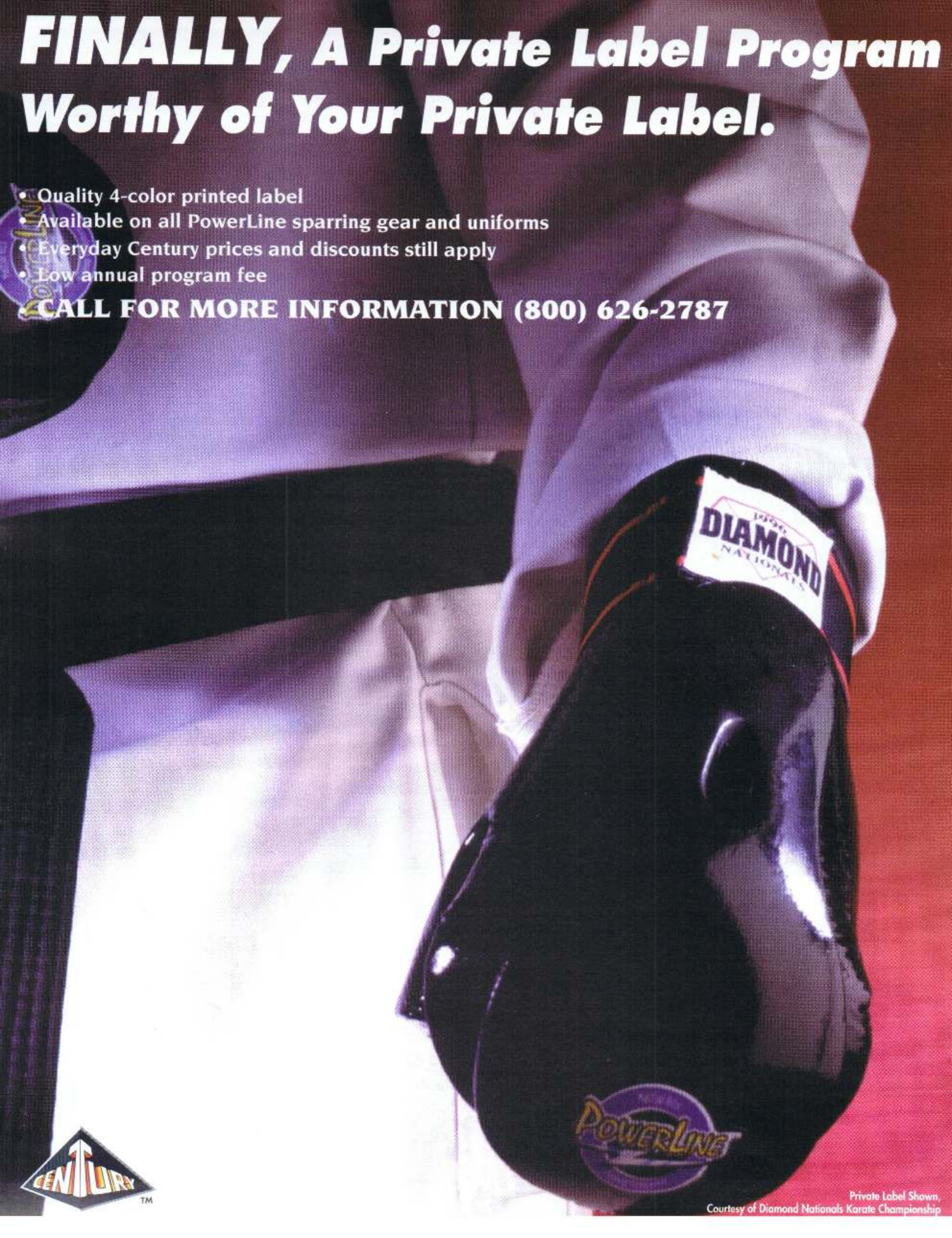
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