

# HSFA Insider

Houston's Martial Arts News Source

## Every Issue is Filled With

- Martial Arts Insights
- Editorials & Personal Perspectives
- Training Tips
- Instructor Spotlight
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- Events



## Volume 1, Issue 3

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## History of NATKD

North American Tae Kwon Do – Chung Do Kwan (NATKD) is a traditional fighting art descended directly from the origin of taekwondo, following the end of the Japanese occupation of Korea after World War II when it was birthed by Grandmaster Duk Sung Son, Major-General Choi Hong Hi of the Republic of Korea (ROK) Army and the Korean government in 1955. These men coined the term “taekwondo” to identify and unify this new martial art. Grandmaster Son, a boxer in his youth, began martial arts training in 1944 under Won Kuk Lee – a Korean who had lived in Japan during the war and mastered their martial arts – and this training evolved into the Chung Do Kwan style or House of the Blue Wave – the first school of taekwondo. Grandmaster Son trained both the ROK army as well as the U.S. Eighth Army throughout the 1950's in simple, brutal methods of delivering powerful strikes with hands and feet.

Grandmaster Son then brought taekwondo to the U.S. in 1963, establishing his school in New York City and teaching at West Point Military Acade-

my, forming the World Taekwondo Association (WTA) in 1966. As his influence and teaching grew, the emphasis on the training of techniques suitable for military and personal life or death combat situations never wavered: Chung Do Kwan taekwondo has never been a point, competition or Olympic style, but is rather a practical mastery of basic survival skills.

The WTA organization began to fragment in the 1990's due to Grandmaster Son's failing health. One of his early U.S. black belt students, Master Ray Mondschein, began his training in New York City in 1970. In 2000, Master Mondschein formed NATKD to continue Grandmaster Son's work and his unique and straightforward method of fighting. NATKD, headquartered in Rochester, NY, now has representation and branches in Houston, Texas; Portland, Oregon and Jackson, Mississippi, and is expanding into San Diego, California and Gainesville, Florida.

NATKD's mission is simple: To teach taekwondo, fighting and self-defense suitable for the

'everyman' or 'everywoman', enabling them to improve their odds of survival in a violent encounter and to enhance the student's health, safety, well-being and harmony and that of their families and community. Techniques are suited to the individual's physical capability and are easy to learn – but can be improved upon continuously over a lifetime. Weapons training is part of the curriculum, allowing the student to gain competency in a wide variety of possible dangerous situations. Both adults and children are taught in NATKD and in addition to traditional classes with belt progression, NATKD also conducts weekend seminars for adults interested in gaining basic proficiency in personal and home self-defense.

- Master Chris Frantz, NATKD

## School Spotlight — NATKD-CDK Houston

Following in the footsteps of Grandmaster Son and under the guidance Master Ray Mond-schein and Master Chris Frantz, NATKD-CDK is taught in the greater Houston area. Classes are currently taught at the following 5 locations and times:

Katy Kips Gymnastics, 923 S. Mason Road, Katy, Texas 77450  
==> SATURDAYS 8:30AM ADULTS; 10:00AM KIDS

Faith West Academy, 2225 Porter Road, Katy, Texas 77493 ==> WEDNESDAYS 7:00PM ADULTS

TJ Sokol Houston, 1314 W. Patton St., Houston, Texas 77009  
==> TUESDAYS 6:00PM KIDS; 7:00PM ADULTS

Yoga EaDo, 2955 Gulf Freeway, Houston, Texas 77003 ==> SUNDAYS 5:00PM ADULTS

Baylor College of Medicine, 1 Baylor Plaza, Houston, TX ==> MONDAYS 6:00PM ADULTS

- Jason Evans, Director HSFA



## Knight vs Samurai

Everyone in martial arts has encountered the age old question: who would win in a fight between a knight and a samurai? Our school, Sword to Sword, trains an array of weapons including the 15th century longsword in two hands, according to the tradition of Johannes Lichtenauer and Sigmund Rin-geck. We recently had the opportunity to host the San Antonio School of Kenjutsu for a weekend of training. Two groups from completely different teaching systems and martial art social cultures will have many questions about how to train and spar with each other. If our groups had been of a more uncompromisingly martial nature, we might have begun immediately with a few rounds of sparring to experience the uncertainty of facing a truly unknown opponent. However, our members all respect each others' safety, so we began with sharing our warm-up exercises, solo drills, then a selection of partner drills. We immediately found many points of similarity. The reader is probably familiar with the adage: common body mechanics will lead to common techniques. All human bodies move and break in the same way, so convergent evolution of similar techniques is to be expected: weapon alignment, wrist structure, body weight distribution on the feet, common strikes, etc. However, even to a

depth of 15-20 years of experience, we found many similar nuances within the major concepts: knuckle placement during blade transitions between cuts, over a dozen nearly identical actions to pass an opponent's sword, weapon disarms, joint locks and breaks. Wrestling and stick fighting arts have similar techniques, like the overhook to trap a weapon arm by the wrist or elbow. The basic fact of the similarity wasn't surprising, but we still marveled at how thousands of training hours resulted in techniques that could just as easily have been variations within a single school. We also found differences, of course. They use a heel-toe step that we also naturally use under pressure, though our system depicts extensive usage of forefoot (ball of the foot) stepping. Most notably, due to the construction of the Japanese katana and larger technological and economic factors that made good quality Japanese swords more difficult and more expensive to fabricate from typically lower quality iron sand deposits, the kenjutsu students take greater pains to preserve their weapon edge and avoid edge contact. They do so even at the expense of sacrificing some considerable body mechanic structure in the wrist. The European tradition in the same time period tended to take high quality steel much more for granted, and depict a wide range

of skills which often explicitly describe edge on edge contact (in fact the Germans call this contact the bind, because sharp edges will notch and stick together slightly, until wrenched free). We got to handle several examples of each other's steel swords as well (sharp, including some antiques). The katana swords weighed about 3.25-3.75 lbs, compared to 2.5-3.4 lbs for our longswords. In contrast, the katana swords measured 38-40" long, of which 11" was the tsuka (handle); our longswords compared to this at 47-51" overall with 10" handle length. What's interesting to note is that both types of swords had balance points between 4-6" from the guard -- a balance which firmly to overwhelmingly favors cutting strikes. The katana blades were much thicker at the spine, and had a convex, lenticular blade cross-section. Our long-swords were notably thinner by comparison, and had a flat diamond cross-section. In our sharp cutting practice, Derek (the SAS kenjutsu instructor) noticed immediately how the katana became bound or trapped by the target much more readily than the long-sword, due to the wider wedge the katana blade drove into the target. (The topic of sword cost, quality, and adjustment for modern inflation is best saved for another Internet argument.) Finally, in sparring and open

fencing, we finally noticed some significant differences. The SAS kenjutsu style was very fluid at transitions into close range and setting up the cut to the torso. With the considerable weapon reach difference, they had to use good distance management in order to seek their most effective range. In contrast, our long-sword style used considerably more frequent and more complex thrusts and high target cuts using both edges of the swords. Overall, matches between opponents of equal skill saw roughly equal outcomes. It seems anticlimactic to conclude that all experienced fighters fight comparably well. Within the good-natured spirit of the event, we all fought our hardest, and it enabled neither side to roundly trounce the other. That was perhaps the best possible reminder that we are all enthusiasts of the sword, passionate about martial arts, and have much training ahead of us before any fighting confrontation becomes easy.

- Dakao Do, Sword to Sword



***“Being completely immersed in the culture, training full time, and learning the language helped change my whole view on the art...”***

### Panglipur Journey

Pencak Silat Panglipur is a traditional Martial Arts system from Indonesia. The knowledge of Panglipur is a blend of large streams in West Java and West Sumatra, founded by Bapak Abah Aleh in 1909 in Garut. It is a blend of the following Pencak Silat styles: Cimande, Cikalong, Syabandar, Sera, Kari-Madi and Betawi, which is a combination of Cimande, Sera, Kari-Madi, and other Martial Arts brought by immigrants from Chinese Moslems, Arabic immigrants, and others who lived in Batavia/Jakarta.

Pencak Silat Panglipur develops a healthy body, a calm mind, and the ability to defend oneself and family. The comprehensive curriculum includes: self-defense, weapons, breath work, massage, yoga, physical conditioning and meditation. Some characteristics of the system include: hard/soft, fast/slow, and dynamic movements with footwork, as a guiding principle. Practicing in set forms called jurus teaches students effective striking, the economy of power, awareness of multiple opponents. The dance aspect is called Ibing, which showcases the various stylistic movements. This is performed with live, traditional Indonesian music.

My journey in Pencak Silat Panglipur began in 2012, the year of the Water Dragon. Kang Cecep Arif Rahman was coming to the States for his first US tour. (Kang is a familial title that means big brother, instead of the formal title of Guru, which means teacher). I had been training in Silat for several years until then, but I never had a chance to train with a Master from Indonesia. I flew down to Arizona, where Kang Eric Kruk was host-

ing Kang Cecep, and trained with him for the first time privately for a week. I had only seen youtube videos of Cecep until then and everything I experienced superseded my former impressions. His speed, power and precision was only matched by his generosity and humility. He invited me to train with him at his village, Garut, and spend more time learning the system from the ground up.

It took me two years to train with him again. In 2014, Kang Cecep was chosen to act and help choreograph the fight scenes in the movie, “Raid 2,” where he portrayed the assassin wielding the kerambit blade. The kitchen fight scene alone would become one of the most memorable fights in movie history. Lucky enough, even though this put a halt on my training plans, Cecep and the movie crew flew down to Austin to premiere “Raid 2” at the SXSW film festival. Without missing a beat, I drove up to see them and trained with Kang Cecep for a second time in his hotel room.

After the success of “Raid 2,” movie offers came rolling in and Cecep starred in at least eight different movies, the most famous one so far: “Star Wars: The Force Awakens,” where he played a small part as a Kanjklub Gang Member. Finally, over the summer of 2016, the year of the Fire Monkey, I was able to travel to Indonesia to train and live with Kang Cecep. Being completely immersed in the culture, training full time, and learning the language helped change my whole view on the art of Pencak Silat and life in general. Fasting from dawn to dusk, training 4-6 hours a day and

taking cold showers was a great way to test the physical/emotional/mental connection. Under Kang Cecep's guidance, I successfully completed my Level 1 Instructorship and became a certified instructor to teach Pencak Silat Panglipur to the public, the only one in Texas.

Kang Cecep Arif Rahman has a school, Padepokan Kasundan, that is one of the scientific training gyms for Panglipur. It has facilities that support the formulation of Martial Arts as a means to achieve the level of taste and right understanding of various styles in West Java, and that can be achieved through training and self-defense with a rational understanding. The school also operates an action stunt choreography team that actively works in cinema.

Cecep Arif Rahman, as a trainer and manager of Padepokan Kasundan, is a sixth generation of Panglipur, who continuously trains himself and researches various Martial Art systems. The school is open to everyone and Kang Cecep welcomes both skilled and novice martial artists who would like to train with him.

-Kai Lewis, Houston Martial Arts Academy

## Panantukan

Panantukan (also referenced as Suntukan or Dirty Boxing) is the word used to refer to the boxing component of Filipino Martial Arts (FMA) and is one of the sub-systems of Pangamut; the broader term used to refer to the “Empty Hands” system of the FMA. For reference, Pangamut (Empty Hands) is usually divided in 3 sub-systems:

- Panantukan/Suntukan (Boxing)
- Pananjakman/Sikaran (Kicking)
- Dumog (Grappling)

As most of our readers already know, one of the main things that differentiate FMA from other Martial Arts is that as weapons based systems, empty hands techniques aren’t taught first. In warfare, unarmed fighting is usually a method of last resort for when combatants are too close in proximity or have lost their weapons, so the empty-hands moves/principles in FMA are derived from the weapon techniques and depending on the style that you train or practice, the weaponry from which the empty hands have been derived will vary (knife, sword and dagger, double stick...).

Panantukan consists of upper-

body striking techniques such as punches, elbows, head-butts ... and limb destruction. Common targets include the arms, hands, eyes, nose, jaws, temples, groin, ribs, spine and the back of the neck.

One of the characteristics of Filipino boxing (as opposed to Western Boxing) is that instead of standing and trading blows with an opponent, panantukan practitioners typically move constantly to avoid getting hit and look for openings. Panantukan minimizes contact with the opponent because it is not always known whether an opponent is armed. As such, parries and deflections are preferred over blocks and prolonged grappling. Filipino boxing looks like knife fighting, except instead of cutting with a blade, we strike with a closed fist.

Although Panantukan is designed to allow an unarmed practitioner to engage in both armed and unarmed confrontations, it easily integrates the use of weapons such as knives, palm-sticks or ice picks (weapons that can be used tend to be small and easily concealed). The weapons will make panantukan's techniques more effective/deadly but

do not fundamentally change how the techniques are executed.

In Warriors Eskrima, Panantukan is taught both ways: showing first the empty hand sequence and working on it with a training partner or hitting the focus mitts, and later working on the same sequence of motions holding a knife (different grips and sizes of blades) and adapting them to the characteristics of the blade used; or the more classical way showing the Panantukan sequence with a blade in the hands first and later translating the movements into empty hand techniques\*.

\*More details about the history of Panantukan can be found in the book “Eskrima: Filipino Martial Art” by Krishna Godhanian.

- Juan Babiloni, Westchase Warriors

**“...and basic utilization with the Igorot spear is more akin to rifle bayonet training.”**

## Recommended Reading — Korean Karate

Korean Karate: The Art Of Tae Kwon Do was published in 1968. It was written by Duk Sung Son & Robert J. Clark and is available on Amazon.

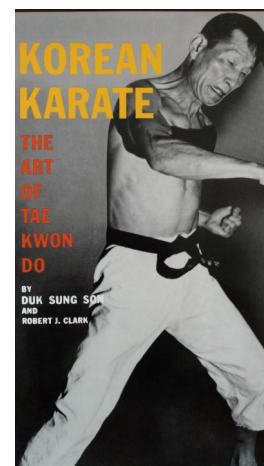
The following is the description from the inside jacket cover:

Korean Karate began more than two thousand years ago when warrior knights called “Hwa Rang Do” developed a systematic and unmatched fighting technique called “tae kyon.” Because

of its devastating potency, this technique has been passed on from generation to generation of Korean fighting men and remains virtually unchanged to this day. In 1955, Granmaster Son, in an effort to nationalize the art, renamed the technique “tae kwon do,” meaning a study of kicks and punches. Illustrated with over 500 action photographs, *Korean Karate: The Art of Tae Kwon Do* is the most comprehensive book ever published in English on one of the

fastest growing sports in America.

Exercises, manners, and rules are all included in *Korean Karate: The Art of Tae Kwon Do*, making it the definitive volume on an entrancing, deadly, ancient art.





***“...but as a teacher there is something greater than money. That my friends is respect.”***

### Teacher or Coach

Violence is chaos, no doubt, as a teacher your job is to teach how to thrive in it, both physically and mentally. You will find that with physical prowess, mental capacity for thriving increases due to a physical confidence. It is your duty to get your students physically and mentally ready through understanding their own physiology and what drives the methods that will be advantageous to them in violence. If you allow shoddy mechanics, shoddy footwork, and an overall sloppy nature, that's what they will produce in crunch time. The Kwoon floor is designed for that. If you teach proper mechanics the chosen methodology will benefit the practitioner in many ways. If you have an attitude of, “Oh, that's good enough,” then good enough is going to come out in them, and good enough is rarely good enough! As a teacher, you must walk a fine line of ingraining fighting abilities quickly in your people, without compromising important pieces like centerline, rooting, evasion tactics, and proper striking structure. They must understand why the elbow is down, why the hip opens this way, why the changing of levels; if you are not breaking down every iota of the method with them then you do a disservice to them. The same will apply to weapons usage and counter offensive measures taken. Many times I see people teach how to use a blade - from ambush or the

brandish - but rarely do I see them teaching counters to deal with either situation. Often times the reason is just a silly ego trip by an instructor, meaning: “I don't teach counters because there is none for the knife.” No, you don't teach them because you never learned them, or could never break them down and regurgitate the knowledge to others. Being a teacher is much different than being an instructor or a coach. The instructor / coach is a person who gets you going, gets you in the physical, shows you how to do something, drills you on the task at hand. The teacher, on the other hand, is someone with experience in breaking down, getting you to understand the nuances of whatever method they are teaching, and how it works for you in multiple situations. He is also the person who can teach you how to make it your own, as well as taking you deeper in an internal ride where understanding is paramount and little things like breath work, body suppleness, relaxation are encouraged as much as anything physical. There is a huge difference between the two, both are crucial, yet only a few will ever be a teacher. It comes with many, many years of training in the craft, and many mistakes trying to get there. When I started instructing some 21 years ago, I was not very good at it. I was at a point in my life where my prowess and ego was still on center

point. Through the years and through critique by my students, and a little humbling thing called life, I grew into being a teacher. I take great pride in the methodical process of watching someone's eyes light up when they truly understand - that's much different than knowing, and much deeper than mimicking. To be a teacher, you must be willing to sacrifice for the love of the methodologies you pass on and develop. You must be open minded enough to realize this isn't about you, and you must have the resolve to humble yourself, knowing that not only must you teach, but that you must also train harder each and every day so that you can work the Kwoon floor with your people. This all takes dedication. As a coach or an instructor, you may make much more money than a teacher, as the fast track is something more coveted with today's people, but as a teacher there is something greater than money. That my friends is respect, because at the end of the day, you will know you've given back and passed down your work to its deepest levels to people who truly needed and wanted your work. That to me is brighter than the shiniest diamond.

“Show me a starving teacher and I'll show you a hungry student”

- Mike Blackgrave, Founder-SEAMOK

***“This to me is the true power of Kali...”***

### The Power of Filipino Martial Arts

I became attracted to Filipino martial arts mainly because it was embodied in a friend who displayed a relaxed, fluid mindset in the most insane situations. No matter who or what he was dealing with at the moment, he always seemed to respond smoothly then move on to the next moment. As a person who studies and practices qigong and tai chi as well as meditates on the regular, I found my friend's mentality in sync with

my own. I learned he was a martial artist who practiced many arts, but his love affair was with Filipino martial arts. I became a fan of watching his knife carenza, even though my eyes could not keep up with the moves. Eventually, he took me as a student after expressing my interest several times. That was 7 years ago and now I know why he walked his walk. I have developed many attributes training in Kali. The best attribute of

all was the one called Flow. I learned to flow and be fluid in the moment all the time, not only in combat, but in every moment. This to me is the true power of Kali. The ability to move through life, the ability to change direction, and adjust to the Now. It is why I continue to be passionate about my practice.

- Doug “Hipcore” Hardeman, Hipcore Fitness Training

## Instructor Spotlight — Chris Frantz, Master, NATKD

Chris Frantz has been in martial arts since 1983. He began his martial arts training in Cleveland, Ohio in the Korean style Tang Soo Do under Master Marlene Kachevas. In 1984, and for the past 32 years, he started training in Chung Do Kwan taekwondo under Master Ray Mondschein and Grandmaster Duk Sung Son (Founder and President, World Tae Kwon Do Association). He also trained 2 years in Aikido under Shihan Miyako Fujitani at the Tenshin Dojo in Osaka, Japan and for 2 years in Shorinji Kempo under Shihan Ishiro Yamashita in

Minato-ku, Japan. Master Frantz also trains in Western boxing under Slava Kozakov here in Houston. He established the Houston branch of North American Taekwondo (NATKD) in April of 1995. He obtained 6th degree black belt in NATKD, under Master Ray Mondschein, in April of 2015.

Master Frantz hopes that his students get two things out of training with him. (1) "That my students improve their inner ability to clear their minds when confronted with danger and/or crisis situations." (2) "That they improve their physical capability to then respond efficiently when

confronted with these dangers."

His motivation to continue sharing martial arts derives from the continuous realization that one's safety, and indeed one's life, can be quickly -- almost instantaneously -- compromised, and that only constant diligence and preparation can improve these odds. Life is not like the movies, and violence does not occur linearly in an extended action shot. It happens often before we know it and very rarely under circumstances that we can influence or control. Therefore, preparation is needed that mirrors the chaos of violence.

Chris feels that the key to success in teaching martial arts comes when, "I witness my students subtly altering their daily behavior and readiness to identify and confront the possibility of dangerous situations in their personal lives."

To close the interview he said, "I want my students to know that I am not an authority on violent encounters...I am only a guide who is trying to help them improve their own innate ability to avoid or -- God forbid -- survive a violent encounter."

- Jason Evans, Director HSFA

## Street Forge Armoury

Based out of Austin, TX, Street Forge Armoury (SFA) creates training blades for many martial arts styles. They have several standard types of trainers that they make. SFA also takes custom orders. Their training blades are made out of high density plastics. Coming soon they will also be forging trainers out of aluminum, bronze, nylon, hardwood, and steel. If you are looking for quality trainers check them out.

You can contact Da'Mon Stith at [austinwarriorarts@gmail.com](mailto:austinwarriorarts@gmail.com) for more information. Their website [www.streetforgearmoury.com/](http://www.streetforgearmoury.com/) is coming soon.

- Jason Evans, Director HSFA



*“...learned to embrace the kettlebell.”*

## Hipcore's Fitness Corner

### Kettlebell Training for Martial Arts

Before I became involved in Kali, I was focused on body-building type movements designed to pump up specific body parts. Being functional was not very important to me as long as I could dance, lol. Then I began training for weapons combat, and I quickly discovered my pretty look was of no use in sparring.

I was smart enough to let go of my past training and learned to embrace the kettlebell. After researching, I fell in love with the whole body/core focused movements that the kettlebell

produces. My top kettlebell moves for martial artists of all types are

1. Swings (all types)
2. Snatches
3. Turkish getups
4. Clean & Presses
5. Goblet squats
6. Carries (all

types)

I urge the reader to research all of these moves. There are plenty of excellent YouTube videos which demonstrate them. Enjoy the journey as you learn and progress!

Doug “Hipcore” Hardeman  
Hipcore Fitness  
hipcoretraining@gmail.com

## Past Events



Sayoc H-town hosted Tuhon Harley Elmore for a two day Seminar at Ground Dwellers BJJ in Spring, TX.



HSFA's Third Quarter Gathering was held on Sept. 11th at Sword to Sword, in Houston, TX. 22 participants had 26 matches.



Westchase Warriors Hosted Guro Krishna Godhanian for a two day seminar at Ground Dwellers in Spring, TX on July 9–10.



Westchase Warriors Instructor Juan Babiloni Taught a Panantukan workshop in Houston, TX on Sept. 17th.

## Upcoming Events



Bahala Na Houston hosted Master Kirk McCune for a one day seminar at Ground Dwellers in Spring, TX on July 30th.



Houston Martial Arts Academy presents an Introduction to Panglipur Silat workshop from 1-4 pm Sept. 25 at 2955 Gulf Freeway Houston, TX 77003



HSFA's 4th Quarter Gathering for 2016 will be held Saturday November 26th from 12–2 pm at Hermann Park, Houston, TX

This celebrates our 10th Anniversary.

## HSFA Insider: Houston's Martial Arts News Source



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www.houstonstickfighting.org



Houston Stick Fighting Association



@htownstickfight

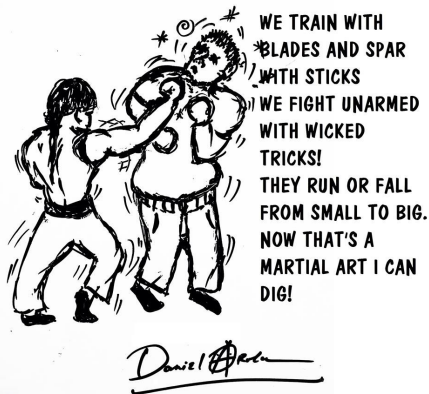


htownstickfights



JasonREvans

*The Houston Stick Fighting Association ("HSFA") founded in 2006 is an association for like-minded martial artists that engage in simulated combat to test and improve their skills in the blade-based and stick-based fighting arts. Membership in HSFA is open to martial artists of all styles, all systems, of all ages, from beginner to advanced levels. Members of the HSFA are striving to develop and improve their skills through simulated combat to see what works and what does not with a resisting opponent. Along the way, we build friendships and camaraderie with our sparring partners and share our respective arts with each other.*



Graphic by Daniel Arola,  
DAMAG-INC

## Schools - Associated with Houston Stick Fighting Association

Houston Martial Arts Academy

Ground Dwellers BJJ

DAMAG-INC Kali Combatives

Combat Nation

Texas Jeet Kun Do

Southeast Texas Escrimadors

Westchase Warriors GB Westchase

TX 3rd Coast MMA

North American Self Defense Institute

SwordtoSword

Davis Martial Arts