

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines**Because the Truth Hurts**

"...they don't always see the truth. Speaking of that, speaking of that, speaking of that. Anyway, I got you baby, I got a jewel to drop on you. Get up, get up, get up and try again, know what I mean? All we can do."

We make the moves that break the rules,
a fool and his money are soon parted, so we take from fools;
if and when you ever fall down, get back up,
drop something, stop frontin', pick that sh*t back up;
stand for something, or, fall for everything,
wait for the right pitch, or miss with every swing;
in the absence of the truth, bulls**t prevails,
so what they did, f***ed around, and threw truth in jail.
The objective is to keep you blind,
so along with the handcuffs on your arms,
they've got shackles on your mind,
seek and you shall find, accepting failure is the only crime,
fall down eight times, get up nine,
n***a! I told you. Honesty, honesty!

By: Luis Tuparan

April marks my 15th year as a direct student of my instructor, and I'm proud to train in Eskrima Combatives Filipino martial arts and learn from the Eskrima he teaches. I tend to think of it as time devoted towards learning self-defense according to the processes shared by our instructor, who for many years, has been trying so hard to propagate the certain truths about eskrima as taught by the innovative, late Supreme Grandmaster Cacoy Cañete (RIP), GM Momoy Cañete, the Doce Pares Club fighters of old whom we honor as Nong Momoy's Orihinal Disciples Eskrima--Depensa Seguidas Group (NMODE--DSG), and the teachings from Nong Mawe Caballero, grandmaster of Eskrima De Campo Uno-Dos-Tres Orihinal. I've previously written blog tidbits about my instructor's story, on how certain eskrimadors and others helped to shape and change his perspective about Eskrima, which, in turn, he continues to develop and share with us. We look forward to the culmination of his developments in the form his upcoming book release about his journey in Eskrima.

Similarly, my instructor occasionally shares things involving history of Eskrima, and like wildfire, they spread across the interwebs and reach people all over the world. To me, he's something of an authority in the particular history of eskrima that he likes, mainly because he's researching things that nobody else shares. By my instructor's example, I believe that we're training for the

truth found within the art, and I've seen plenty of people come and go from the group, for whatever reason. Some go away for a while and come back, and acknowledge the massive update in the training. Along with a few others over the years, I've been there as his partner when he's shared knowledge in those infrequent eskrima seminar formats, as well as his regular training sessions. Based on those experiences, I've been writing blogs from the perspective of an educational basis - trying to inform the public. I've been trying my best to tell the story in the ways of Eskrima as I understand them from the many hours of instruction under my instructor in trying to dissect the movement. Not too long ago, somebody had let it be known that a guy that used to train with us is now an authority of San Miguel Eskrima, which is awkward, because he's from our era of training. That sends the message that he's attained the knowledge in eskrima on the same levels as our instructor. But how can that really be true? Something must be amiss.

Well, we all talked about it. Some of the seniors of Eskrima Combatives Filipino martial arts Headquarters and I met recently and discussed this disturbing series of events which, as it turns out, have been happening for years. I volunteered myself to write about it. Tim and Dennis, my brothers-in-training and seniors to me by many more years, were present when this other guy was making the long drive to the garage to occasionally train. I recall after becoming a

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regular fixture myself at my instructor's place of training that at a certain point, this guy stopped coming around and was doing his own thing, following another curriculum, and carrying a name that my instructor doesn't teach. He wasn't even around and didn't put in the same hours that the rest of us did who stayed under my instructor to learn about why he really does things, not just the drills or the way of it. Like so many of us, Tim and Dennis were shocked when it was revealed that these offenses were taking place. In fact, we're all a bit dismayed at that. It's like this other guy sold his soul to the fictitious Dark Lord Voldemort. But in all seriousness, I think we're gonna make it right, because we know where we stand when it comes to the truth. You see, we're all from the same years and the same era. We do know this other guy.

We've been training long enough with my instructor to know how his explanations and methods of teaching have been touted by this other guy in the public forum over the years, through previous regional demonstrations, posted videos and photo captions, almost being word-for-word in some cases. This chief leads his own students with the thinking that he's achieved a depth of understanding, which it seems, has been taken repeatedly from my instructor who was merely teaching them in good faith and brotherly-love. Out of pure love for eskrima and the excitement that comes with sharing the knowledge, my instructor allowed them to experience his teachings. These deceitful actions are a direct slap to the face and an insult against my instructor and the rest of us, for he has broken the code of honor and respect, and shows no integrity. I don't understand why people would go to such great lengths to allow others to insist that they are an

authority of eskrima when it wasn't truly earned. My instructor leads us by example because he teaches us with the best of intentions. After all, he's experienced in learning the history from the people who were really there, and he has immersed himself in the data collection.

The stolen moments and shallow actions display the type of thinking that it's okay to exploit my instructor's eskrima teachings and not give him the duly deserved credit, likely tied to them having some sort of an ego problem, being prideful, and being guilty of narcissism, or even worse - trying to compete against him for monetary's sake. There's actually a pattern here, if you pay attention to it. In the Filipino martial arts community, my instructor has publicly been known to research the truth in Filipino martial arts history around Cebu and other Philippine islands and find links about Eskrima. This other guy has tried to clone himself in what he seems to think is the blueprint in an attempt to reinvent himself in my instructor's likeness. For example, while my instructor has trained under various San Miguel Grandmasters, this other guy tried to do that too. But he missed out on experiencing the Doce Pares Orihinal of NMODE--DSG because at the time he was on a different path, stubbornly trying to appeal to the masses with style, and at the same time trying to exploit accessible grandmasters' methods, with intent, to reverse-engineer my instructor's process. Another example is that my instructor trained in-depth with Nong Mawe Caballero, the Grandmaster of Eskrima De Campo Uno-Dos-Tres Orihinal over the mid-2000's, and this other guy jumped on that bandwagon with something kinda/sorta like that, too, but we're not really sure what happened with those contemporaries. That situation has long

since been avoided publicly, and belongs up in the clouds.

Either way, the process isn't about collecting drills, as is the case so often revealed as you go back and look through the timelines. The cronies under this other guy had already been caught showing off San Miguel Eskrima based on my instructor's influence and taught in my instructor's way to others as if to get recognized and legitimized by the public. Now they branched out to the Corto Kurbada, which is fine. These styles aren't just [ours] as I was told at a seminar. Duh, I get that. Anyone can use these names of when looking at it in terms of style. But that isn't the point. What breaks my heart, is that we know that they're not teaching their oft-collected drills and forms by using words from their own knowledge to explain the meaning of each. They would have already shown that off. Therefore, they must be hard at work studying my instructor's videos again, trying to find a clue and make sense of what they're doing. While they received some form of permission or recognition elsewhere as an authority of something in their Eskrima, they continue to use my instructor's research-based terminology, exclusive techniques from the old masters that have passed away who shared such knowledge directly with my instructor, yet, they can only demonstrate the lowest stages of my instructor's concepts and teaching process. Where is the credit from using even that? Is it really all the same?

You may ask why others from their organization aren't so die hard about sharing these same interests in eskrima. What we are really discussing has to do with influence. They were never exposed by anybody who was already into these outside influences, as that would show in the movement from training. Realize that every-

body else is interested in following the Curriculum. In my personal experience, my instructor's Eskrima that he teaches has a specific appeal that nobody else knows, otherwise it would have already been shared publicly in books, magazines, and the obvious case of social media websites and apps. Furthermore, it's not like they call my instructor up regularly and chat him up about history and the movement - nobody does that - except only friends who are genuine about FMA and direct students. Of course, there are also those who desperately desire for themselves to be recognized as an authority in eskrima. They so desire to be associated with the Cañete name, what they call in some circles the First Family of FMA, and promoting that more recent connection to the first and second generations of Doce Pares by way of recognized union.

At times, I get a little bummed with some of this so-called representation on the internets, particularly with the way that recent fanboys, students of this other guy portray and perpetrate San Miguel Eskrima. The words they use don't actually come from the family and elders they are so humbled to represent. Again, they actually come from my instructor. I immediately know it when I see quick clips of made-up drills and forms by this other guy showing a clear influence of ideas taken from old footage of my instructor from previous, smaller seminars and people he's already experienced. Whenever a new video pops out, the first question in my mind is 'What did they go and take from my instructor this week?' Again, that's the power of influence.

The students of this other guy have no clue what's going on. They proclaim, "Oh, great class, Master!" But how can that be a great class if it's the other style? They never show themselves doing the

other style on video. Are they not proud of that other style that they wear the belts for? It couldn't be in the style of the late-Supreme Grandmaster Cacoy, for they have no clue about that despite promoting the hashtag #cortokurbadaorihinal, another cheap publicity stunt which insults the honor and legacy of Supreme Grandmaster Cacoy Cañete. So what, then, does it take to really be an authority? The habitual trend of inviting grandmasters from Cebu to come here and then exploit them for their drills and notoriety, only to toss them aside when there's nothing left to take is deeply insulting towards them too, to say the least.

When I see this other guy and and company proudly highlight action shots of themselves doing dos armas drills like 4-open, 4-closed, 6-closed, I immediately know where they got it from. When I see them put out a posting about dakup a.k.a. the seizing hand - I immediately know whom they got that idea from, too. When I see them on video doing the stick and dagger drills of Doce Pares Club fighter and teacher Nong Urbano 'Banoy' Borja (RIP), I know exactly whom they got it from. When they proudly use the words of Nong Banoy, like "The truth is in the movement," (which isn't even the exact translated phrase, yet these ding-dongs keep promoting it) I know who they took that from, too. Make no mistake - I didn't hesitate to put them on blast when I caught them taking liberties with my instructor's hard work and good intentions - and that usually follows with some piece of fanmail garbage in my Inbox. Why? Because I told the truth about something, that makes me the bad guy? F-that.

I've seen all sorts of things put up by this other guy. I know it's not theirs - it's my instructor's. When I think about it, I have to ask myself

why Masters of martial arts would try to screw their own students over like that, and instantly, words like ego or narcissism, or jockeying to be an authority jump out at me. This betrayal is getting even more bold, as if nobody is going to do anything about it. The biggest insult of all is that the students are giving credit to someone else! After doing a simple Google search of words related to the Eskrima that I've learned over the years, I suddenly realized that these clowns are still taking so many liberties. For example, a student of this other guy was directly quoting Supreme Grandmaster Cacoy's private conversation in the international airport with my instructor and not even mentioning him by name! Neither this other guy nor his student were even present for that moment in the 1990's, and yet they proudly throw up the words of the late-Supreme Grandmaster Cacoy saying "Best to test." Weak. They even did a video of the double stick drills that my instructor showed in their training garage, and used my instructor's words "It's like boxing, fast striking" to describe it. LOL! WTF!?! Fakers! Not once did they mention in the captions where it came from. Again, it leads back to that mentality that it's okay to take my instructor's material and paint the picture on social media that it's cool and exclusive to them and their teachings. They propagate the claims of gaining knowledge from the elders and at the same time insult my teacher who originally showed it to them. In my line of work, I would call that misrepresentation and plagiarism.

In my professional life, I currently work as a public school teacher of adults with disabilities. As a public employee, I've had to go through the necessary requirements to do this type of work, including completing a teacher credential program, earn different

State certifications and authorizations, and go through a standard background screening process. While it's in my nature to help others improve their own lives, I still had to prove my character, my education, and my worth to different government agencies in order to be allowed to share my passion in the classroom and community settings. I'm always educating myself, trying to practice what I preach to others. The point here is that while I am officially trained and certified to be a specific type of teacher - I am not the authority of the educational field - there is always room for improvement and professional growth. If you're still reading, this is my way of telling you that I'm "keeping it real" about myself and sharing some of my background. That's why I look at things differently. I'm an idealist in some ways, and will side with the truth when a situation presents itself that seeks to alter the history of eskrima systems that we hold dearly to us.

It hurts us to see things turn out this way. What we're really seeing is a pattern of disguised insults at our instructor. Quite frankly, I'm sick and tired of it, and I think it needs to stop. Luckily, I've encountered artifacts, or rather, data, that will surely put these repeated offenses towards my instructor to rest. So, how can this other guy who was, at one point, a student of my instructor now be considered something like his equal over the span of 15 years? Ho brah, that's weird to me, to the max. I can't even begin to fathom why somebody would actually try to do that. My instructor doesn't believe in belts, and for that, some people accuse him of being stubborn. But if we look at the math in years spent training, and the background and whom this other guy earned ranks and authority from instead, it just doesn't make sense to go through

with the charade of being anywhere near our instructor's years of dedication to the truth in the art. To me, it feels like a stab in the back, or maybe even worse, a stab through the heart.

They say that experience is the best teacher. I've been a student of my instructor for long enough to know that when I see something that is exclusive to this group called Eskrima Combatives Filipino martial arts, like signature words and expressions, specific quotes, and drills that are shared with us, it makes me ill to see them taken and copied. Yeah, they say that imitation is the best form of flattery, but they also say that honesty is the best policy. You know, I've been trying to look past the claims by this other guy, even to the point of trying to look at things from an outside perspective, from a point of view other than my own. However, I simply cannot accept that this other guy's material comes from elders that his student is claiming on social media. It actually makes me mad, maybe even pissed off.

Sure, certain highlighted Cebuanos promoting Eskrima in recent times can get a visa and come visit the United States from the Philippines for two or three months and teach their methods. This other guy is allowing others to falsely claim that their information comes from these visiting elders from Cebu, Philippines, and will allow the public to believe that, except that those men, while skilled in their style and methods, don't really speak English. This other guy and company are not fluent in Cebuano. There is a serious disconnect due to the language barrier. At best, these Grandmasters can only show their eskrima, and correct the forms of things, teach the counts in the sets, and show stages of drills. It feels like another slap to the face to insist to others that this other guy acquired high-level

knowledge in eskrima this way.

The reality is that we know he encountered the explanations and the ideas on how to understand Eskrima from our instructor. Sadly, this other guy must be confused. Maybe there's nothing else to teach. He must have ran out of standard drilling and forms material to show his students. He can't dazzle people with his own style. "Great class" his students might exclaim. But he's plagiarizing my instructor, and the students are too ignorant about Eskrima to know that. When the public reads my blog, they're gonna scream "Oh, sh*t! Who are they talking about?" People will wonder. For sure, this other guy, he's gonna know.

"Giving credit where credit is due" is a slogan burned into the end of occasionally released videos containing footage from my instructor's personal collection of eskrimadors or from his own archives on eskrima-related things that he's taught to others. I've gotta hand it to my instructor, that he's pretty good about updating historical information related to eskrima and maintaining a wealth of notes and artifacts, what he calls the data. I find it offensive that there certain people who take liberties with the data he's shared with them, and in turn we see them share that same hard work, ideas, and research with their own students and not give my instructor credit. To me, that type of thinking is completely screwed up in the head, one of several perversions found in teaching the martial arts, regardless of the style or organization. Social media in some ways is both good and bad, and depending on which sites you're on, you may already know about the kind of enthusiasm that fans share for a particular martial arts style, organization, or notable figure.

The difference lies in the fact that at least my in-

structor publicly explains where any of it comes from. That's what I mean about giving recognition. I recently interviewed my instructor about these issues and he stated, "I worked for it. I give credit where credit is due. I don't lie, it is what it is. If I research that, it's what I found. I never put Master. I never took a title. I tell them to take it away. Those of us who know my instructor, know that he doesn't take titles seriously, and believes that labels are easily given. He said, "I am what I am. If I'm knowledgeable, I earned it." On the subject of screwing people over in martial arts, he said, "I never try to con anyone. If I sell something, I have knowledge. If I give a belt, it's because, One - they're loyal, and, Two - they're trying to understand what I'm talking about. I don't pretend, [or] claim this or that. I only try to be a historian. I never put Eskrimador, because I know what that really means."

Regardless of being American-born or raised in America, we are still Filipino by ethnicity and culture as shared through our parents. Getting closer to the history of our Eskrima lineage through my instructor's research encourages us to have more of an appreciation for the beauty and culture of the Philippines. This other guy hasn't conducted any historical research with the same intensity, passion, and accuracy, or shown the same dedication by putting in work over so many years to attain the knowledge. To me, their intent is so clear. Sadly, taking their short path in martial arts makes the Doce Pares look thin with no substance, and actually invalidates the art, because these crappy people are trying to jockey for a rank and recognize others who would also try to run a game on people that believe they're training in something useful. In fact, my instructor predicted all of this stuff ten years

ago - all of this nonsense - the claims that it's all the same, the bickering between the factions in their system, the desperation to be recognized, the battle for control, and the arrogance of these copycats being the best, among many other things. We are witnesses to that prediction. He could literally smell the truth about all of these people and more. I'm not kidding. It was only a matter of time, really, before things all played out accordingly. My instructor always said he'd have the last laugh! Ha-ha-ha!

Keeping our intentions positive, we need to be strong and even more vigilant as we continue to share the truth about eskrima. We treat each other like family over there at my instructor's place of training, give respect to his wife and her siblings and all their kids. We even spend time together outside of training, at family parties, chatting on the phone, connecting through social media, and going out together. We are a part of our eskrima community, and we aren't going to stand by silently while the takers take from my instructor. We create palaces and prisons for ourselves. How we get better, stronger, and knowledgeable, how we increase our abilities and skills is through our training. We are so fortunate to have my instructor explain Eskrima - it is all about the exclusivity of that explanation, and what it could lead to - that's what we have. By showing the proof in the videos of those unchecked offenses throughout the years, we can hope to move onward and upward towards forgiveness without bitterness. The truth shall set you free!

So what's the takeaway from all of this? The thing is,

I'm not insinuating anything, I'm telling the truth. This is coming from my personal experience. Like a whistleblower, I'm blowing the whistle on some wrongdoings about the institution of teaching eskrima with historical accuracy, which I choose to ascribe myself. My instructor leads by example and gives respect to all of the elders that he's experienced from the Golden Age of Cebuano Eskrima and whom they came from. This other guy revealing what he knows about eskrima may be sincere in liking the art. However, that doesn't necessarily mean he's being truthful about where it came from since I know that my instructor is the true link to where that particular knowledge originates. It's all about having the credentials, and in the absence of possessing that, at least giving proper credit to others. If we continue to let this other guy and his people abuse my instructor's words so boldly and unapologetically, their claims and half-truths will become the new accepted truth in the mainstream about the Doce Pares. It's more than just simply crying about a stolen technique, or who has original San Miguel Eskrima, or us being the best, as my fans have asserted. Rather, this shadowy movement, which seeks to alter the historical accuracy about the systems, hide the actual lack of knowledge in the way it's currently being taught, and not clarifying whom these ideas truly come from is really about an agenda of greed and feeding the ego. In fact, my instructor prohibited me from talking about this for many years, LOL! Ha-ha-ha! As they say, the struggle is real, and they won't say anything, because the truth hurts them.

Eskrima Combatives FMA

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Ego, Pride and Humility, Martial Musings on Personal Growth from Muay Thai and Eskrima

By: Joel Huncar

In martial arts I am fortunate in that I have trained in and get to teach two very different but very effective fighting disciplines. On one end I teach Muay Thai, which is arguably one of the most effective sport striking systems in the world. On the opposite end of the spectrum I teach Balintawak which is one of the best reality based martial arts around today. Balintawak and Muay Thai are both traditional martial arts with traditions that go back hundreds of years. While Balintawak is relatively young compared to Muay Thai, its roots run deep in the Philippines it does have roots that stretch back to early Spanish colonialism. Whereas Muay Thai can be traced back thousands of years to different empires and kingdoms that once were situated in the area we now know as Thailand.

Balintawak and eskrima in general was an art taught to farmers and labourers through family and close friends but originally came from fencing taught to the Cebuano people through Spanish military overlords to keep the shores of Cebu safe from Moro pirates. It later evolved into the art of street fighters and toughs. It may have started as Spanish fencing but it evolved into something purely Filipino. It has a bloody history of challenge matches and duels. Attempts to turn it into a sport style have been resisted by the old guard who see modern sport arnis/eskrima as a castrated version of an art of survival and fighting for life or death.

Muay Thai has held on to that warrior culture that has been part of its history, however with popularity and sports application there has been a price. The culture is being forgotten by western Nak Muay (Boxers). Having said that I too have much to learn when it comes to Thai

fighting ritual and philosophy. However seeing it become a status art amongst the "tap out" crowd is a burden for many of us who started in Muay Thai when it was virtually unheard of in North America. Back then only those who were lucky enough to find out what Muay Thai is and doubly lucky enough to find a Kru were able to train in it. The training in Muay Thai is gruelling and fortunately only the strong stick out the training and only true fighters can handle the training of this art, so most of the Tap Out crowd don't last and those that do become something more than a puffed up bag of wind who thinks looking tough makes you tough. The hard conditioning and rigors of ring fighting soon separate the wheat from the chaff.

Both these arts are steeped in traditions and folk beliefs. There are rituals of respect and ancient traditions within both arts but the Filipino arts are much more free and unstructured. But seem to attract a different mindset then ring arts like Muay Thai. The difference is what they are designed for. On one hand you have an art that is designed to survive the bloody contest between two closely matched warriors in the ring. It is the art of the modern gladiator, fighting for personal glory and to prove him or herself to be the top dog that day. Eskrima on the other hand is designed to survive in the arena of combat, in other words, fights to the death. It is an art designed to repel invaders in the early days and to survive the blades of back alley thugs today.

For the Nak Muay it is the crowd, the awards and the spectacle that is so addicting. To the Eskrimador it is the deadliness and the lethal beauty of the art that is so addicting. The ring fighter lives to train with the champi-

ons of the past and the current champions, in the hopes that they will pass on some sort of technique that will give them the edge in competition. It is also the bragging rights to have trained with some high level world renowned fighter that they love.

The Eskrimador on the other hand wants to train with the old man in the barrio in some cramped back alley in Cebu. Many Eskrimadors travel to the remote areas of the Philippines to find the old men who are still alive who had the local reputation as the "Mandrigma", which loosely translates to "tough man". Often these men back their claims by showing off their knife scars from battles and skirmishes they had in alley ways, celebrations and bars. Many have never left the islands of their birth, but some have travelled the world as merchant marines, migrant labour or through other means. All are highly educated in the arts of Mars. The main thing the Eskrimador wants to know that the techniques this man is passing on to him are battle tested and will give them the edge to survive an ambush by some gang of brutes' hell bent on killing him or her. The Eskrimador doesn't want glory he wants to be lethal.

However between the two mindsets exists truth. The sport fighter is tested every time he steps into the ring. Muay Thai, MMA and Boxing are serious business. You have two fighters throwing everything they have at each other in the hopes of knocking out their opponent or beating the crap out of them for five rounds of mayhem. Broken bones, disfigurement and even death are a reality to these warriors; they are willing to do serious damage to their opponents however as long as it within the confines of the rules of engagement.

And usually after they are patting each other on the back and probably will be buying drinks for each other at the after party.

The Eskrimador (the true Eskrimador) on the other hand is a cheater. He will stab, shoot, eye gouge, bite and maim to survive an attack. The Eskrimador is trained to be a killer. The art was born from a very violent time and was carried on by the toughest blue collar shit kickers in the South Pacific. Head to head most Eskrimadors would not survive against a single round in the ring against a fighter trained for that environment, however outside the ring the Eskrimador is not going to fight head to head. He is going to find a way to slip a knife between an aggressor's ribs multiple times before the attacker even knows what is happening.

Sharpened finger nails, throwing pepper powder mixed with metal filings into an enemy's eyes, back stabbing, cutting throats and drinking blood are the tales of the old Eskrimadors. I have trained with men who have taken other men's lives in battle. Many old school Eskrimadors have faced the blade, multiple attackers hand guns, bolos, and assassination attempts. However this is not the world of the modern Eskrimador. The modern Eskrimador rarely has to fight for his life. In our modern world there is rare opportunity to face a challenger in a "Juego Todo" match (anything goes, a death match). So many Eskrimadors sit on the tales of their teachers, being a bad ass through osmosis. Never having to be tested but feeling infinitely superior to sport fighters because of their "lethal skills".

On the other hand the sport fighter can become a bit overconfident in his skills. He can feel that he can take on

anything that comes his way. He believes his sport fighting that makes him a monster in the ring will serve him the same on the street. And most of the time he is right, until he meets up with someone who plays by the rules of survival and doesn't give a shit. I know one fighter ranked number three in the world at one time who was almost killed by a woman with a knife. Another professional MMA coach and fighter tried to intervene in a knife assault and lost his life. A friend who was a top ranked fighter was beaten almost to death by a group of people with weapons. The assault changed his life forever.

I think between the two mindsets exists truth. The sport fighter knows how to fight through pressure. He gets hit, kicked, choked and submitted on a regular basis. He battles through pain and injury and develops a heart to win. The Eskrimador and self-defence martial artist becomes aware of how vulnerable he is in the arena of real violence. He is sure to

look for a non-violent solution to disagreements because he doesn't want to get into the chaos of violence.

Over time the Nak Muay comes to understand that he will win some and lose others. Even if he is on top of the world he will eventually fall. The fighters who have the intellect and insight become humble in their lives because they know that no one stays on top forever. The insightful Nak Muay realizes their titles and accolades mean nothing in the long run, they come to realize that they have been blessed with a gift that can open doors and reach other people. They become humble and many turn the fame of their youth into work from the heart in the twilight of their fighting ability.

The culture of Muay Thai also promotes wisdom and humility, which is not necessarily shared with the culture of MMA, but MMA are as good as the coach who is teaching and passing on the skills. The MMA Muay Thai is often poisoned by what I call

tap out infection. That is why tradition is so important. It is douchebag antivirus.

The Eskrimador on the hand can be too caught up in his perceived bad ass abilities. Untested, unlike the Nak Muay he may go through life thinking he is the most dangerous man on the planet. He may believe that because he can stab you, cut you, eye jab you, or kick you in the nuts he is invulnerable. One punch from someone who knows how to punch can change everything. His blow hard untested tough guy act can be blown down like a deck of cards.

The insightful Eskrimador on the other hand understands how unpredictable violence is. He knows that using a blade in a fight can lead him to a life behind bars. He knows that which is not tested is uncertain in combat. There are no illusions of invulnerability; a slip in a fight

can lead to death, a punch or a kick the same. Blades, guns and group beatings are realities in modern violence. The Eskrimador knows that violence has no winners only survivors. This leads to a great humility and an understanding of our vulnerability. The insightful Eskrimador learns to walk a quiet humble path.

The beauty is that with good mentorship and personal work both these paths will lead to becoming a better person. Blended these paths lead to becoming a more complete martial artist but regardless both ways can lead to fighters becoming better people and better citizens. While these arts are different than the martial arts that are "spiritual" and metaphysical, like Aikido, with the right coach any fighting system can lead to a certain level of enlightenment and wisdom. In the end that is the best these disciplines have to offer.

Joel Huncar

Exploring Martial Arts and Other Personal Interests
joelhuncar.wordpress.com

Missing Pieces of Modern Eskrima Practice

By: Mustafa Gatdula

I fancy myself an "Old School" Eskrimador, despite that I have yet to reach my 50s. However, my teachers were old men and they taught the old styles. I was in a small circle until I had reached adulthood, and by the time I was old enough to issue challenges and think for myself—the FMA community around me had already grounded itself in this video and seminar culture. Most of you who strongly disagree with my views, do so because you are part of the new guard. Perhaps your teachers are older, but if they did not come up in the outdated method I did—or they were part of the new FMA world order—you won't like what I say, nor will you like the bluntness in which I deliver it.

Funny how everyone

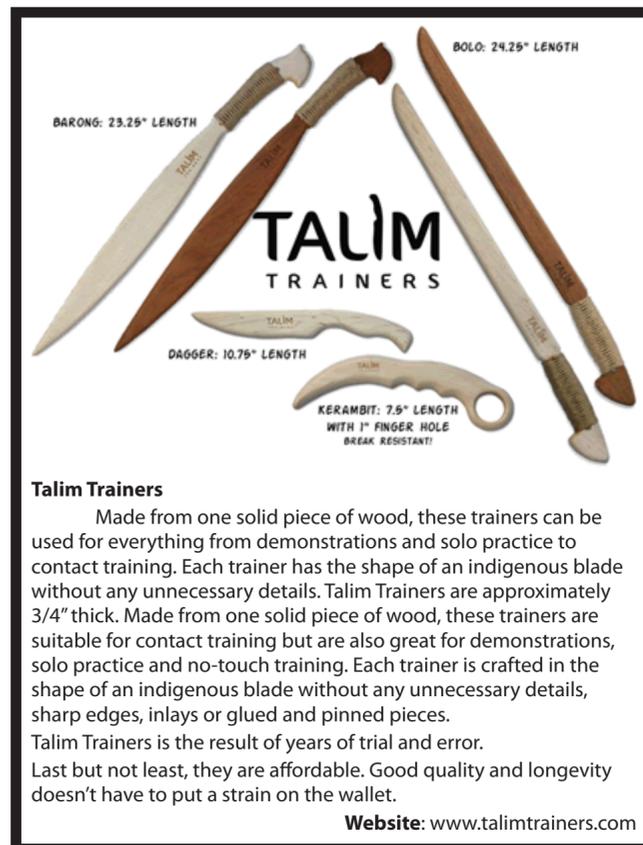
likes a blatantly blunt man, until he bluntly disagrees with you. Then that refreshingly blunt mouth becomes a rude asshole. LOL

This label had to be declared (I'm old school), so that you will understand where I am coming from when I make the following statement:

The new-school method of teaching and ranking in the art has left Modern Eskrima with many holes.

One of those shortcomings is the lack of Power Mechanics.

Ask a modern Eskrimador what he knows of power mechanics, and he will attempt to overexplain what I define as "hitting harder". "Hitting Harder" is not "Power Mechanics". I've listened to even some grandmasters



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try to explain this concept, instead of making things easier by saying their style does not address it. It's sad, and it's become somewhat of a game for me to watch well-known teachers with great reputations fumble over this simple concept that very few have bothered to explore. Most martial artists can barely define power mechanics; and Lord help them if they are asked to demonstrate it... or teach it! Not having power mechanics in your system is one thing. But to not have it, and then pretend to have it is most shameful of all. To do so demonstrates what is wrong with the state of FMAs today: Filipino Martial Artists try to hard to claim mastery and/or knowledge of everything, and as a result they are proficient at almost nothing.

The method that most Filipino martial arts teachers choose to study and teach the art is the reason for these missing links. Studying in seminars a few times a year, studying by DVD and online courses, studying with men who are not true experts in the art, studying with the prospect of teaching much too soon, achieving rank without challenging or being challenged, achieving rank without engaging in many contests, sharing information with other teachers, gathering information from other teachers, learning skills superficially without much in-depth dissection—are all reasons why these missing links exist. Many aspects of the art must be repeated over and over; they must be trained and practiced in a way the modern martial artist calls "mindlessly"—which is not such a bad thing. Techniques and skills must be trained until they are automatic responses, and the fighter uses them without thought. It is then that these skills can be said to be understood well enough to unlock their rarely-explored nuances and details. Among these things is the idea I call

"power mechanics".

Power Mechanics

Power Mechanics is the study of generating maximum power with techniques without sacrificing function, speed, balance, effectiveness, or efficiency. This is why I say that one needs to do more than simply "hit harder". To both the naked eye as well as the inexperienced martial artist (and yes, even a "Master" can be inexperienced), power mechanics involves simply hitting harder, and perhaps a wind-up. However, after ample practice and reflection, the physics of a technique will change in order to gain maximum destructability while sacrificing little else. The power mechanics of one technique is not equal to that of another. A downward "caveman" blow will require a different type of power generation than a backhand strike—and both a downward strike and backhand strike will require a different type of power generation than an abaniko strike. The power mechanics will change from one weapon to another as well. You cannot use a downward blow with a machete the same way you would generate power with a rattan stick, and both will be enormously different than the same strike done with an icepick, a hammer fist, and a walking cane. Power mechanics also changes with the target. Striking the crown of the opponent is very different than trying to break his nose with the same weapon and same angled strike. Striking the crown will be different than striking the opponent's collarbone. Striking the crown is different than striking his wrist. And if your opponent is holding a weapon, you will attack his weapon hand differently than you will when attacking his free hand. If the opponent is aggressive and attacking frequently, it will affect your power mechanics as well—since you must learn to

use power differently as an initiator of the exchange than if you were counterattacking.

Each angle of your system must take all those details into account when studying those angles, and how do develop power. There is power in attacking, power in striking defensively, power when striking in combination, power on a faster opponent, power on a stronger opponent, and power when you are simply trying to stop an opponent versus power when you want to kill him.

Now take all of this information, and come up with a technique for generating maximum power for every angle in your system, learn to use it in sparring, and find a way to generate maximum power without disrupting your current fighting habits... in other words, learn to generate bone-shattering power without looking like you are getting ready to generate bone-shattering power and without having that use of power slow you down in a fight.

Like I said, this is much more than "hitting harder", and it darn sure can't be taught in a seminar or book. You can't even teach it over the course of a weekend.

And all these things must be fully investigated and identified, trained, utilized and tested, modified, defined again, trained after being fine tuned, AND THEN presented to the student. Honestly, either you know, or you don't—and I can assure you, a very small number of Eskrimadors have put in this kind of time to explore their Eskrima to include this vital missing piece. Trust me, if they did—they would turn down offers to teach seminars, because honestly, you cannot impart this level of fighting in a damned 4 hour seminar. Most Eskrimadors did not receive this level of instruction. What most certified "Guros" got can easily be placed in a 6 DVD set and learned in the comfort of your living rooms, garages or youtube channels. However, you can surpass your Guro's superficial instruction. Start by taking this article, print it, then start exploring:

1. Start with your system's #1 strike. Standing in place, what must be done to hit the hardest you can without telegraphing much? Without disrupting your ability to strike again in combination? Without hurting your balance? What changes to your fighting stance must take place when simply striking #1 to land first vs striking #1 to end the fight? (Surely, you didn't think a speed #1 was the same as a power #1?)
2. What footwork must be utilized to change from a regular #1 strike to a power #1 strike? Will there be modifications to your body movement? Head movement?
3. What are the disadvantages to using the #1 with full power? Trust me, there are plenty. I'm leading you.
4. What position must your opponent be placed in to make him vulnerable to your #1 power strike? Here's a hint: You shouldn't attack your opponent with a power strike if he is comfortable in his normal fighting stance. This is the position most Eskrimadors have trained their blocks in, so he is most likely to be successful in stopping your power #1 strike. In other words, you must find ways to set your opponent up to disrupt his stance and ability to defend your power #1 strike.
5. How much time does it take to deliver the power #1 strike, and once you use it, what position will you most likely be in?
6. You need this information ^^ to determine this —> What is the best follow up to my power #1 strike?
7. How should I best use the power #1 if I am attacking, versus
8. How should I best use the

power #1 if the opponent is attacking?

9. In other words, using the #1 strike while rooted vs using the power #1 while moving backward/evading vs using the power #1 while moving forward. This is one of the least studied aspects of Eskrima. Everyone assumes that Eskrima can be practiced while flatfooted, and any old time master can blow that theory out the water with one match. There is a difference between practiced Eskrima and utilized Eskrima, and there isn't supposed to be. 10. Once you have developed #1's theories 1-9, then do the same with power #1 with various weapons and to various targets about the opponent. Some will be universal, but many will not. Take for example, my #1 strike, which is the out to in strike to the temple. A #1 to the hand is quite different if I am striking the weapon hand or the opponent's rear hand. The footwork is different, and the danger is

different. The opponent's weapon is different as well. If my opponent has a stick, I will attack his rear hand versus if he is holding a knife (if he is holding a knife in the front hand, we do not attack the rear/naked hand. Only if he is holding the knife in the rear hand).

11. And don't forget to train your newly discovered methods of striking thousands of times! If you've done it properly, at the least you should have your basic numbering system times 3: Your basic strikes (1-5, 1-6, 1-12, 1-24, 1-64, etc.), your basic strikes done for power, and then your basic strikes done as a counter. Each should be drilled and mastered separately. Your simple #1 is nothing like your power #1 and neither will be like your counter #1. Some masters would say they are all the same, this article is me begging to differ...

We won't go into much more detail than this. However, I will give this

last tip. In item #10, if the opponent has a stick in the front hand, power strikes to the rear hand:

- prevent him from being able to grab your weapon. this is the reason we do it
- are never the initial strike in an attack, we draw his weapon hand down, then attack the naked hand (this prevents his ability to counter with power while we are reaching far into his guard)
- are retracting strikes. when attacking the rear hand, even with power—you always want to use snapping strikes rather than swinging strokes
- can be thrown as a double strike (#1-#1). when hitting the hand, most of the opponent's attention goes to the hand and he will most likely draw back when hit. you want to do more than just land a hit, you

want to destroy the hand. the second hit ensures that you've broken something • can be used to set up finishing power strikes. why? because almost no one strikes that back hand. once you do, he will be more protective of the rear hand, giving you perfect opportunity to utilize feints and fakes, and then finish him with a strike to another area, like the throat or nose

There is so much to explore and explain, I'll close here. Hopefully, you will have a lot to keep you busy for the next year. Remember, don't rush through this lessons. Most teachers have skipped them altogether. If you'd like to take your Eskrima to a higher level, you need this very important and neglected knowledge!

Edit: One last thing... the same can be done with your empty hands techniques.

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Lucrecia Roces Kasilag (31 August 1918 - 16 August 2008)
 A Filipino Composer and Pianist



Lucrecia Roces Kasilag was born in San Fernando, La Union, Philippines, the third of the six children of Marcial Kasilag, Sr., a civil engineer, and his wife Asuncion Roces Kasilag, a violinist and a violin teacher. She was the first solfeggio teacher of Kasilag. The second teacher of Kasilag was Doña Concha Cuervo, who was a strict Spanish woman. Afterwards, Kasilag studied under Doña Pura Villanueva. It was during this time that Kasilag performed her first public piece, Felix Mendelssohn's May Breezes, at a student recital when she was ten years

old.

Kasilag grew up in Paco, Manila, where she was educated at Paco Elementary School and graduated valedictorian in 1930. She then transferred to

Philippine Women's University for high school, where in 1933 she also graduated as valedictorian. For college, she graduated cum laude in 1936 with a Bachelor of Arts, majoring in English, in the same university. She also studied music at St. Scholastica's College in Malate, Manila, with Sister Baptista Battig, graduating with a Music Teacher's Diploma, major in piano, in 1939.

During World War II, she took up composition, and on 1 December 1945, she performed her own compositions in a concert at Philippine Women's University. From 1946 to 1947, Kasilag taught at the University of the Philippines' Conservatory of Music and worked as secretary-registrar at Philippines Women's University.

She completed a Bachelor of Music degree in 1949, and then attended the Eastman School of Music in Rochester, New York, studying theory with Allen I. McHose and composition with Wayne Barlow. Kasilag returned to the Philippines, and in 1953 she was appointed Dean of the Philippines Women's University College of Music and Fine Arts.

After completing her studies, Kasilag made an international tour as a concert pianist, but eventually had to give up a performing career due to a congenital weakness in one hand.

Kasilag was instrumental in developing Philippine music and culture. She founded the Bayanihan Folks Arts Center for research and theatrical presentations, and was closely involved with the Bayanihan Philippine Dance Company.

She was also a former president of the Cultural Center of the Philippines, head of the Asian Composers League, Chairperson of the Philippine Society for Music Education, and was one of the pioneers of the Bayanihan Dance Company. She is credited for having written more than 200 musical compositions, ranging from folksongs to opera to orchestralworks, and was composing up to the year before she died, at age 90. She is particularly known for incorporating indigenous Filipino instruments into orchestral productions.

- Honors and awards
- Honorary Doctor of Music from Centro Escolar University, 197
 - Honorary Doctor of Laws from the Philippine Women's University, 1980
 - Honorary Doctor of Fine Arts from St. John's University in New York, 1981
 - National Artist in the Philippines, 1989

Maggie Dela Riva Case



Maggie dela Riva e was a rising young ABS-CBN television star in 1967, when she was abducted, raped and tortured by a notorious gang of young men at the Swanky Hotel in Pasay City. At 4:30 a.m. on 26 June 1967, accused Jaime Jose Y Gomez, Basilio Pineda, Jr., Eduardo Aquino Y Payumo, and Rogelio Cañal Y Sevilla, principals, with accomplices Wong Lay Pueng, Silverio Guanzon Y Romero and Jessie Guion Y Envoltario, having conspired together, forcibly abducted Maggie, 25, and brought her to the Swanky Hotel inPasay City. The four accused, by means of force and intimidation, and with the use of a deadly weapon, raped her. – dela Riva was going home (No. 48, 12th Street, New Manila, Quezon City) from the ABS-CBN Studio on Roxas Boulevard, Pasay City, driving her bantam car with her maid Helen Calderon when the 4 accused, driving a Pontiac 2-doorconvertible car, waylaid her. Inside the 2nd floor room of the Swanky Hotel, dela Riva was made to sit on a bed, with Pineda and Aquino standing in front of her, and Jose and Cañal sitting beside her. Pineda said, "Magburlesque ka para sa amin!" ("Dance nude before us!") Completely

naked before the 4 men, who were kneeling in front of her, the ordeal lasted for 10 minutes. Maggie was asked thrice to turn around. Jose entered the room and undressed himself. He pushed her backward and pinned her down on the bed. Twice, when she went into a state of shock, her attackers poured water on her face and slapped her to revive her. After the gang finished the rape, at 6 a.m. they put her in a taxi, in front of the Free Press Building near Epifanio de los Santos Avenue and Channel 5.

At home, her mother, her brother-in-law Ben Suba, and several Philippine Constabulary officers, local policemen and reporters, were present. Dela Riva told her mother: "Mommy, Mommy, I was raped. All four of them raped me!"

On June 29, 1967, dela Riva, with her lawyer, filed a complaint with the Quezon City Police Department. She submitted to an internal medical examination.[5]

Judgment

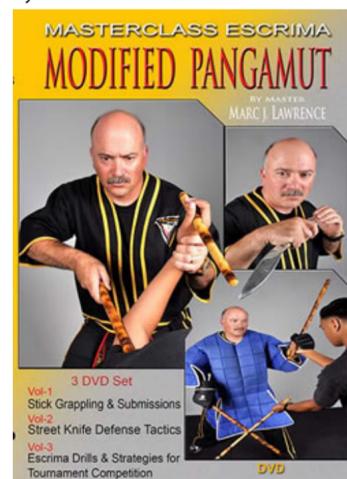
On October 2, 1967, the trial Court found the accused REE.Jaime Jose, Rogelio Canal, RCE/RME.Eduardo Aquino and Basilio Pineda, Jr. guilty of the crime of forcible abduction with rape under Art. 335 of the Revised Penal Code of the Philippines, and sentenced each of them to the death in the electric chair. They appealed, but lost.

In a Per Curiam judgment in G.R. No. L-28232 on February 6, 1971, the Supreme Court of the Philippines modified the RTC decision, to wit:[5] "... appellants Engr. Jaime G. Jose, Rogelio Canal, Basilio Pineda, Jr., and Engr. Edgardo P. Aquino are pronounced guilty of the complex crime of forcible abduction with rape, and each and every one of them is likewise convicted of three (3) other crimes of rape. As a consequence thereof, each of them is hereby sentenced to four (4) death penalties; all of them shall, jointly and severally, indemnify the complainant of the sum of ?10,000 in each of the four crimes, or a total of ?40,000; and each shall pay one-fourth (1/4) of the costs.)

The incident formed the basis of The Maggie dela Riva Story released in 1994.

Modified Pangamut (DVD Set Vol-1, 2 & 3)

By Master Marc J. Lawrence



The traditional arts are known as Kali, Eskrima or Arnis, stick, knife and hand to hand fighting was developed over a period of many centuries in the Philippines as her people fought for their independence from foreign invaders. Each skirmish with a new culture added to the Filipino Martial Arts as warriors developed techniques to combat foreign styles. Subsequently, more than 100 different Filipino Martial Arts styles developed, which can be grouped into three complete self-defense systems which utilize sticks, swords, empty hands and other weapons. Our core system is a Mountain Visayan fighting system bought to the USA by our system's Founder (Pundador) GM Felix Roiles. His Grandfather called it Pakamut also called Pangamut. This referred to having skilled hands in Cebuano, a Visayan dialect. He shared this with Marc Lawrence, his families fighting system. Marc L awrence had his own FMA fighting system that he had learned in his travels. In his travels and fighting other systems he developed the Modified Pangamut System. This is what he teaches and fights with, Marc Lawrence is our Punong Guro (Head Instructor) and he is a National Champion in the Filipino Martial Arts.

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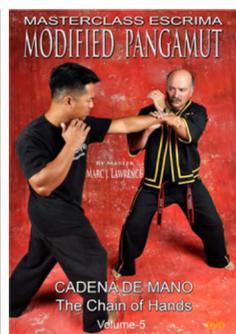
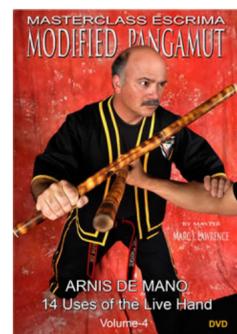
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Lucita Soriano



Lucita Soriano (born Lucita Soriano Adriano; 23 February 1941 – 8 July 2015) was a Filipino actress, who appeared in more than 215 movies and television shows. She was runner-up in the Miss Philippine Press Photography (PPP) 1964 beauty pageant

Career

Her first movie contract was with Premiere Productions. She had a movie for a bit player role as one of the many women of Romeo Vasquez in Lover Boy (1958). Soriano's big break in the movies came when she auditioned for the movie I Believe (1961). In 1965, she did Pasko Ng Limang Magdalena with Divina Valencia, Daisy Romualdez, Ruby Regala and Miriam Jurado. In 1967, she did Ako... Laban Sa Lipunan. Her knowledge of karate won her a role in The Lady With An Iron Fist. She was FAMAS Award nominee for Best Supporting Actress in Dugo Ang Kulay Ng Pag-ibig (1966). In And God Smiled At Me (1972), she won the Quezon City Film Festival Best Supporting Actress Award. She appeared in Valiente, and in Pangako Sa 'Yo. [2]

Personal life

Soriano was born in Taguig to Eugenio and Elvira (Jamon Soriano) Adriano, and spent her early years in Pateros, Metro Manila. Lucita Soriano attended elementary school in Taguig and completed her high school at Rizal High School. She studied at the University of the East and tried to earn a bachelor's degree, but her busy shooting schedule prevented her from finishing college.

When Soriano was paired with Rodolfo "Boy" Garcia in a movie, they fell in love. They married in 1968. They had two sons, former members of That's Entertainment, actors Garry Clint Garcia and Marco Polo Garcia. Marco Polo, an actor and a regular on That's Entertainment, predeceased his mother, dying from cirrhosis of the liver in 2010. She was widowed on 17 July 1997. In 2009, she married Michael Mayr, a retired American civil engineer, whom she met during Bible study sessions.



Death

Soriano died at the Pacific Global Medical Center, Quezon City, Philippines on 8 July 2015, where she was earlier admitted to the intensive care unit.

Selected movies

- Alembong (1958)
- Little Lucy (1961)
- Mga Manugang Ni Drakula (1963)
- Dr. Yes (1965)
- Pepe En Pilar (1966)
- Masters Of Karate (1968)
- Mga Hagibis (1970)
- Ito Ang Tunay Na Lalaki (1973)
- Mr. Wong And The Bionic Girls (1977)
- Ex-Wife (1980)
- Johnny Tanggo (1982)
- Bayan Ko: Kapit Sa Patalim (1984)
- Tinik Sa Dibdib (1985)
- Escort Girl (1985)
- Kiri (1986)
- Macho Dancer (1988)
- Tupang Itim (1989)
- Gumapang Ka Sa Lusak (1990)
- Padre Amante Guerrero (1993)
- Bala At Lipistik (1994)
- Nights Of Serafina (1996)
- Ang Babae Sa Bintana (1998)
- Alyas Lakay (1999)
- Mahal Kita, Walang Iwanan (2000)
- Buko Pandan (2002)
- Woman Of Breakwater (2003)



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Two Mestizas, circa 1870's

In 1899, Dean Conant Worcester, Secretary of the interior for the Insular Government of the Philippine Islands, wrote the following about the Filipina mestiza women:

"Many of the mestiza women and girls are very attractive, and like the native women they have beautiful hair, which not infrequently reaches to their heels, and of which they are inordinately proud.

They also take pride in small feet, if they happen to possess them, and it is not at all unusual to see slippers which are quite too small for their owners, and leave some of the toes dangling helplessly outside.

When good materials are used, the dress of the native and mestiza women is very pretty, and it is so comfortable that many of their European sisters adopt it during leisure hours at home.

It consists of a thin camisa or waist, with huge flowing sleeves ; a more or less highly embroidered white chemise, showing through the camisa; a large panuelo or kerchief folded about the neck, with ends crossed and pinned on the breast; a gaily colored skirt with long train; and a square of black cloth, the tapis, drawn tightly around the body from waist to knees.

Camisa and panuelo are sometimes made of the expensive and beautiful pina or pineapple silk, and in that case are handsomely embroidered. More often, unfortunately; the kerchief is of cotton and the waist of Manila hemp.

Stockings are not worn, as a rule, and the slippers which take the place of shoes have no heels, and ho uppers except for a narrow strip of leather over the toes.

It is an art to walk in these chinelas without losing them off, but the native and mestiza belles contrive to dance in them, and feel greatly chagrined if they lose their foot-gear in the operation."

- **Dean Conant Worcester** [1899]

Notice the absence of the "tapis" on the skirts or "saya" of the two mestizas. In the book "Culture and Customs of the Philippines, Paul A. Rodell explains why the "tapis" is missing:



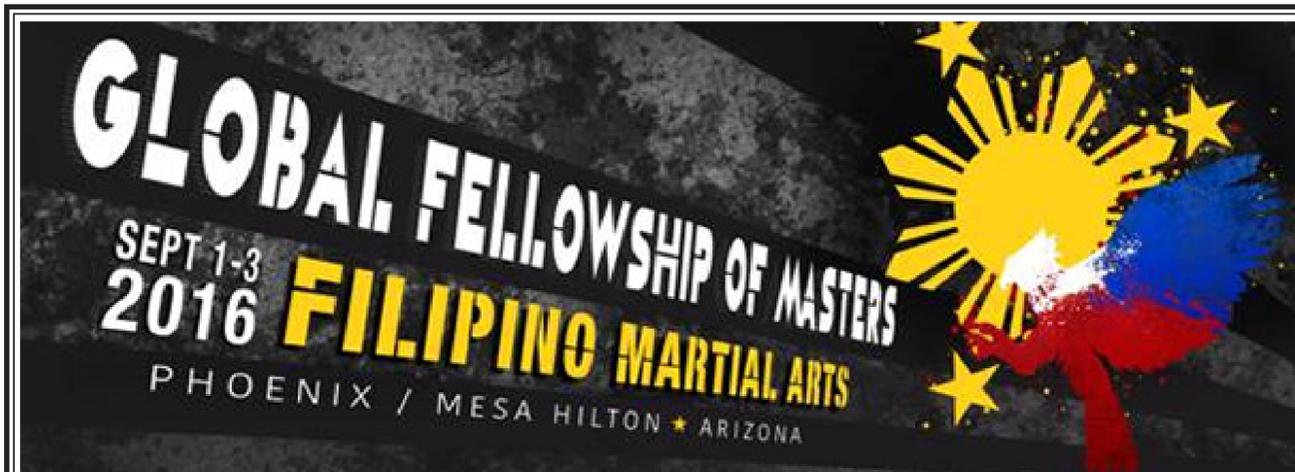
19th century albumen photograph
P. Park Vintage Photography

"The long 'saya' or skirt comes with a pre-Hispanic sarong-style 'tapis' which was used as an overlapping attachment similar to an apron. The principalia or upper class mestizo women of Spanish and Filipino parentage would often shun the tapis because of its visual association with a work apron."

Source:

Paul A. Rodell, Culture and Customs of the Philippines, Greenwood Press, 2002. p.112

-- **Ian-James R. Andres**



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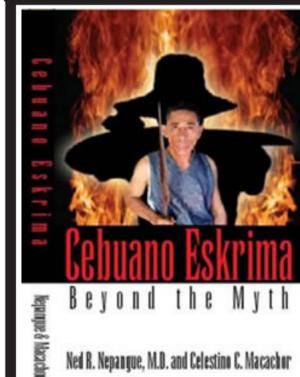
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Cebuano Eskrima Beyond the Myth

By Ned R. Nepangue, M.D. and Celestino C. Macachor

Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada

The authors present prima facie evidence on the fraud of the supposedly precursor art called kali. A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance.

It also presents a comprehensive chronology on the development of eskrima in Cebu, a meticulous commentary of Cebuano pioneers and innovators of eskrima and elucidates the pre-eminence of Visayans in the art of eskrima / arnis / estokada.

As both authors are practitioners of this martial art, technicalities in eskrima never before detailed in other materials on the subject are carefully discussed in the book.

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A big thank you to all that came out for the 20th anniversary MARS EU Camp. It was amazing! Also, congratulations to all that tested in the MARS curriculum. Everyone did an amazing job! - **Flavio**



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By **Jay Sowell**

With emphasis on Corto/Mono Mono range...

The drill: Step off line (toward your opponent's left side) with right lead at approximately a 35 degree angle, moving the target (one's head) out of the line of attack. Next, continue by pivoting approximately 35 degrees toward your opponent taking up a boxer like stance (left foot in the rear, effectively moving the left leg off of the line of attack) simultaneously striking the opponent with the right, using the momentum of the pivot to through one's body weight into the strike. In this drill, the front foot should not move more than about 6 inches from its original spot. The idea being to evade and strike with power while still in close range.



The second part of the drill dealt with a follow up strike from the opponent. The Drill being to retreat along the current line of attack, out of the range of the strike, following up by using an appropriate attack (strike, kick, etc.) while stepping back in or as the opponent came into range.

The point of the drill... Effective footwork creates the opportunity to effectively evade or deliver devastating attacks from any range. Michael Butz then followed up by showing how the same footwork can used with sword/ stick use.



If someone would like to share and participate in an enjoyable session of training and a pot luck afterwards check the Facebook group or Google + community "Phoenix FMA Training".

Jason Inay Inayan System of Eskrima Flexible Weapons



Inayan System of Eskrima Flexible Weapons

By Jason Inay

In the Inayan System of Eskrima Flexible Weapons proficiency is a requirement to advance in the system. This DVD is a presentation of skills and drills to enhance one's familiarity and skill in the use of a flexible weapon. Though this DVD specifically presents the use of the bandanna the principles can be adapted to nearly any flexible weapon. Suro Jason Inay, the head of the Inayan System of Eskrima (I.S.E.), also illustrates how training the use of flexible weapons is a metaphor for approaching martial arts with a flexible and adaptable mind

Enjoy learning the use of the bandanna with drills and techniques adapted from the Inayan Kadena De Mano styles of Eskrima. Inayan Kadena De Mano is one of the core styles within the I.S.E. that emphasizes empty hand and knife skills. The I.S.E. DVD covers basic defenses to strikes, locks, and entanglements.

Visit: www.Inayan-Eskrima.com to find out more about the I.S.E. a complete system of Filipino martial arts founded by Mangisursuro Mike Inay.

This DVD may be purchased at FMA Supply: **Click Here**

Improvised Weapons Defense
w/ Guro Elmann Cabotage – Chain Methodology
April 16, 2016
Ohio Krav Maga & Fitness
690 Radio Dr, Lewis Center, Ohio

My name is Elmann Cabotage. I am a Balintawak Level 7 Full Qualified Instructor under Grand Master Bobby Taboada. There has been much discussion in the Balintawak world recently about technical and stylistic differences of various high-level practitioners and instructors. The conversations were most likely triggered by last years Balintawak gathering in July at Washington DC. My name will occasionally come up conversations, so I would like to say two things: First of all, if the technique or method works then you should use – I don't think the categorization of the method, style or technique is necessarily important, except for giving credit when credit is due. And secondly, I continue to apply and teach the fundamental techniques that have been conveyed to me thru Grand Masters Bobby Taboada and Jorge Penafiel because those are the techniques that have work best for me. As an instructor I have been very successful at conveying those fundamentals to others thru rhythmic multiple partner training and applying what I call Chain Methodology. Chain methodology is commonplace in high-level Wrestling, Brazilian Jiu Jitsu, Boxing



and I like to draw on it when teaching Balintawak classes. Chain is an intuitive learning approach that teaches attack set up by intro strike or counter attack, followed by the anticipated failure of the attack, which sets up another attack or chain of attacks. The chain of events continues and does not terminate until the opponent is disarmed or finished. The method is done in real time with alive energy, without trying to rely so much on pre-sequenced drill choreography. When done properly the method is safe.

I had spent the better part of the last two years building chain methodology into my class training. Up until Saturday, April 16th, I did not utilize the method outside of my dojo. But on that weekend, I decided to take a chance using chain method in teaching novices at my Improvised Weapon Workshop at Ohio Krav Maga. As I write this article for FMA Informative, my only regret is that I had not done it sooner. The results and response was tremendous.

My workshop was presented to a small group of 8, whose martial arts experience was limited to basic Krav Maga. The workshop was scheduled for 90 minutes but I ended up extending 2 hours because the shop was received so well.

I invite everyone to check out the Ronin Arnis Channel on youtube: [Click Here](#). It is a Balintawak channel so you will see plenty of slick Balintawak agak flow, and finish after finish applied from chain methodology accompanied with some real hip enjoyable tunes. – **Guro Elmann Cabotage**

The Challenge Fights of Grandmaster Ciriaco "Cacoy" Canete: The Greatest Living Eskrimador

By Tom Meadows



Grandmaster Tom Meadows, author and longtime student of Supreme Grandmaster Cacoy Canete proudly announces the release of the book he wrote entitled "The Challenge Fights of Grandmaster Ciriaco "Cacoy" Canete".

History is written by the victors". This timeless quote is clearly an appropriate one for the biography of a man never beaten in over 100 challenge fights. This book documents the fights exactly as Grandmaster Cacoy Canete related them to the author. The risk of death or serious injury was ever present in these type of matches, which became known as the legendary "Death matches of the Philippines". It was common practice for the opponents to exchange waivers that asked their family and friends not to take revenge on the victor's family, eskrima club or friends. Both players assumed full responsibility for the outcome of their challenge. To be the victor of more than 100 challenge fights one must have a technical base that can deal with any empty hand style and all known weapons systems. Many of the fighters that Cacoy Canete fought relied heavily upon the anting-anting mystical arts, oracion prayers and religious mantra chants to guarantee their success in fighting. These methods had no part in how Grandmaster Canete won his fights against these men. In his own words: "I do not use anting-anting, I rely on my technique". Always challenged, never beaten, this is the fighting history of Grandmaster Cacoy Canete, the greatest living fighter in the history of Doce Pares.

Paperback \$14.40

Also in the book are stories of near-death experience of my father Supreme Grandmaster Cacoy Canete as a guerrilla fighter during World War II. Unfortunately since Amazon only accepts High-Resolution pictures many of my father's relevant historical black and white pictures are not in the book such as in military uniform, champion in the 1st National Eskrima Tournament in Cebu on 3/24/79 and also in the 1st Invitational Eskrima Tournament in Manila on 8/19/79 just to name a few. Hope we can convert them to High-Res for the next edition of the book.

Thank you for your support.
Grandmaster Kitty Canete-Knight

To Order Visit Amazon.com: [Click Here](#)

Combat Science: Warrior Arts of Asia participated at the Make Time, Take Time:

Pagtitipong Pang-Kalusugan, Filipino Community Health Fair.

April 16, 2016
Toronto, Canada

Guro JB Ramos ran a community workshop: "Filipinos, Tradition and Physicality: exploring traditional martial arts and embodiment". The workshop was based on the connection where, Filipino martial arts, traditions and cultural teachings can keep a community healthy and connected. As martial arts were traditionally passed down in our communities as a part of a culture of resistance and safety. This workshop was a space to have fun, be physical with one another and for participants to talk about what continuation of these traditions can mean. Since 2003, Combat Science - Warrior Arts of Asia has proudly helped foster and promote the study of Filipino Martial Arts: Arnis/Kali/Eskrima in all its forms through an inclusive, community-based, and holistic approach. By helping people expand their appreciation for physical fitness, develop their skills and capability in personal safety and self defense techniques through Filipino Martial arts and culture.



Please visit our website for more information on Combat Science: Warrior Arts of Asia (www.combat-science.net)



www.pmasupplies.com

1st Balintawak Arnis Cuentada Seminar

w/ Guro John Soriano
April 22-23, 2016
Lotus Self Defense Academy
Spokane, WA.

On April 22nd thru 24th of 2016, Guro John Soriano and his Instructor Raul Tabile (Balintawak Seattle) visited Spokane for a 1st and very successful seminar of 2 days in Balintawak Cuentada. This event was organized by Master Nelson Pinto (FMS-Alliance/ Balintawak Spokane) and hosted in the Lotus Self Defense Academy of Ajarn Roy Harrington. The event had the participation of teachers and students from other schools (Goju Ryu, Combat Hapkido, Aikido, Manois Eskrima, Modern Arnis, Kajukenbo and Modern Farang Mu Sul). By the side of this event KJN Nelson Pinto that is under the supervision of his teacher Guro Soriano had the opportunity to enjoy lots of hours of private training with his students and in the 3rd day several of them tested in Balintawak Cuentada. We welcome the new Spokane graduates: Nelson Pinto to 3rd Level, Martin Joubert to 2nd Level, Evan Joubert, Paul Phillips and Kristina Angerer to 1st Level. This is only the beginning for this humble Filipino martial arts Balintawak Group.

For now, we will be waiting anxious for the next seminar in Seattle with Grandmaster Bobby Taboada on August 26 thru 28, 2016. From our Heart, you are Welcome, with Respect. Balintawak. - Nelson Pinto
FMS – Alliance (Balintawak Spokane) - www.farang-alliance.org

Balintawak Testings, organizers and teachers
(Ajarn Harrington, Master Pinto, Guro Soriano, Instructor Tabile)

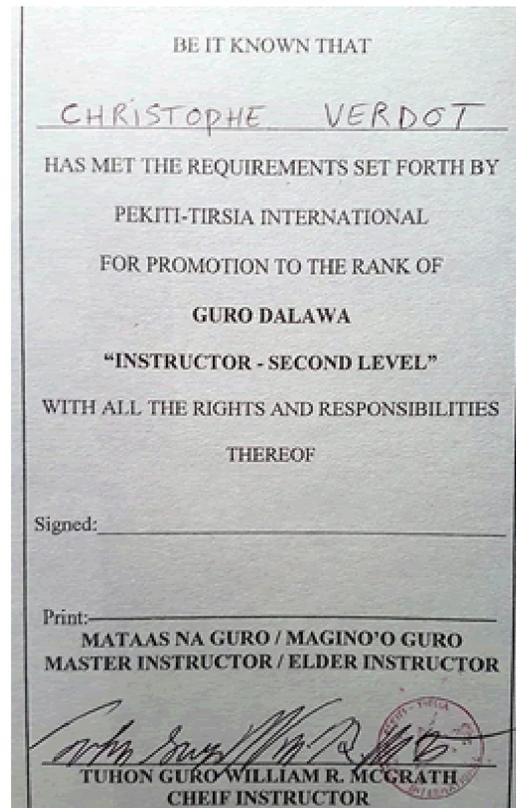


Séminaire avec Tuhon Bill McGrath - Pekiti Tirsia International

April 22 - 26, 2016
Lanton, Aquitaine, France

On 22 to 26 April 2016 was the 2nd Annual Camp of Pekiti Tirsia International France and 1st time with the head of this Organisation, Tuhon Bill McGrath from New York, organized by myself, Guro Christophe Verdot, founder of Pekiti Global City in Manila, there were around 40 participants over the week end.

It was the first time in France for Tuhon Bill McGrath who arrived on April 21 early afternoon, on 21 and 22 Tuhon spent time testing me on around 10 modules, I decided to test before the camp on most of it to leave testing time for others in the camp. I did succeed on all my testing and reached the rank of Guro Dalawa which make it the first Guro in Europe under Tuhon Bill McGrath.



Friday April 22 at 5pm was the time peoples started to arrive to the camp, for this year we did rent a convention center and everything was included, bed, meal and training, the main purpose was to keep everyone together and focusing only on training. We all had our first dinner at the convention center at 7pm then 8pm everyone heady to the evening venue for our first training of the camp, a 2h30 classe focusing on Empty Hand vs knife, the way Tuhon teach it to the Police and Law Enforcement.

Saturday April 23 started at 9am in the big gymnasium this time, Tuhon did quickly introduction on the history behind the 64 attacks, which is the module that was going to be worked on over the weekend, then we started training until 5pm. From 5pm to 7pm were some testing, in PTI every single module have to be tested and validated by a certified instructor in order to reach the required sets of modules associated to each rank and then obtain this rank.

I did test one last module that I wasn't able to test the days before as it required an advance partner then my students and main assistant, Yut Herbinière who lived in Philippines for almost 4 years and trained there with me, did his testing on 64 attacks, the basics part, advance part was kept for the next day. Other students tested also on different module then we all went to eat.

Sunday morning continued on 64 attacks with some empty hands interpretation and this until 3pm were we switched for 2 hours on Lanka Empat Silat that Tuhon did learn with Pandekar Suryadi "Eddie" Jafri in the 80's, this included Empty Hands, Karambit and Golok work. Sunday evening we did more testing, and finished the advance 64 attacks testing and this validated his Lakan Guro Isa rank, Nicolas Boirie became also Certified Trainer on 5 attacks sub-system.

Monday and Tuesday I was the one teaching, we spent time on knife and empty hands as well as double sticks.

This event was a good success as all participant did compliment it, not only for the quality of teaching but also the organization and the brotherhood and friendship, participant came from France but also India, teh United Kingdom and Switzerland. Next year will be our 3rd edition, Tuhon will be with us again. - **Christophe Verdot**



MAKTAN Filipino Martial Arts Seminar 2016

April 29 - May 1, 2016
Reed Academy of Martial Arts
8980 Blue Ash Rd, Blue Ash, Ohio



What another successful MAKTAN-FMA seminar event!

Thank you Grand Master Bobby Taboada and Tuhon Ray Dionaldo for sharing your wealth of knowledge. My extended thanks to Sifu Charles Reed for hosting this epic event at Reed Academy of Martial Arts. My continued thanks to Sifu Shane Kreamelmeyer for the accessibility logistics, to Mr. Shawn Schulte for the MAKTAN Tea Products, to Mr. Donald Sai Elliot and Mr. Don Lamontagne for the photography. Overall thanks to everyone for your continued support and participation for this event! - **Punong Guro Michael-Vincent Malanyaon**



Kada Anan Eskrima Training

w/ Guro Michael Butz
April 29, 2016
Pambuan Arnis
2220 Hempel Ave., Gotha, Florida



Friday, April 30, 2016 marked the second visit of Michael Butz from Phoenix Arizona to central Florida where Fierce Tigers Martial arts and Pambuan Arnis in Gotha, FL partnered to put together an awesome free training event for local martial artists of all walks. We were lucky to have a diverse group of martial artists in attendance with backgrounds in Karate, Systema, Boxing, and Kenpo as well as Eskrimadores from Balintawak, Serrada, and of course the hosts from Kada Anan, and Pambuan Arnis.

The event was put together by Shihan William Valdes, WUKO President and member of Fierce Tigers Martial Arts association. At the event Guro Michael Butz of Kadan Anan Arnis and Ama Guro Raffy Pambuan graciously shared gems from their respective curriculums. Aspects of footwork, long blade, knife, empty hand striking, and dumog were covered. In addition, Ama Guro Raffy shared a bit of history and cultural context related to Arnis. - Jesse Speedy

Kuntao Seminar Philadelphia

w/ Sifu Chris Derbaum
April 30, 2016
Host: Kevin Blake
City Fitness
200 Spring Garden St., Philadelphia, Pennsylvania



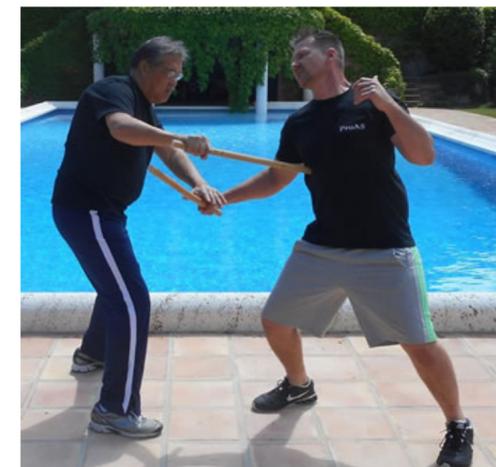
Kuntao Combat Arts Sifu Chris Derbaum and Apprentice Instructor Greg Rawls conducted a Kuntao Silat Seminar in Philadelphia Pennsylvania on April 30. Participants were taught empty hand, bladework and footwork. Numerous techniques were taught to teach the true understanding of how Sifu Chris uses explosion in his Kuntao Combat Arts. The seminar was hosted by Kevin Blake and Robert Giberson.

Eskrima Seminar with Grandmaster Rene Latosa in Dénia - España

April 30, 2016
Puerto de Denia
Denia, Valenciana, Spain

It was the second time that Markus Göttel (Headleader of the Organisation ProAS), invited Grandmaster Rene Latosa. Each year more and more people from all over Spain come over to the beautiful countryside of Dénia, which is in the middle of Valencia and Alicante.

This time the main theme was "Filipino Boxing. Grandmaster Latosa explained that there is not really a style with this name, it's just Eskrima without a weapon. And if you can use one system for all weapons, than you can use it with empty hands too. - **ProAS - Defensa Personal**



Guro Jon Rister Seminar

April 30, 2016
Tyler, Texas



Awesome day of training. Thank you all for attending . Several had to leave before the group photo was taken. Thanks to Sifu Jon Rister, Tee Lett, Alfred C Huang and Bradley(sorry don't remember name) for driving such a long way to train us! Thanks to Michele Bundy for taking photos all of the awesome photos! Thanks to everyone for traveling and training with us today! Hope to see you all at the next one! - **Lori Martin**



TFW | Preserving Ancient Cultural Weapons

847 Hamilton Ave.
Waterbury, CT 06706
(203) 596-9073
Sandata4UsAll@aol.com
TraditionalFilipinoWeapons.com



The Bladed Hand

Director: Jay Ignacio
Producers: Jay Ignacio, Kent Vives, Sonny Sison

This is a documentary about the global impact and current state of Eskrima/Kali/Arnis, otherwise known as Filipino Martial Arts. Filmed around Cebu, Baguio, Bacolod, Batangas, Hong Kong, Honolulu, Los Angeles, Manila, Moscow, Oakland and San Diego. The Bladed Hand will show how this native art from the Philippines has had a significant impact on military systems and even on Hollywood. Featuring FMA luminaries Supreme Grandmaster Diony Cañete, Supreme Grandmaster Cacoy Cañete, Guro Dan Inosanto, Guro Diana Inosanto, Guro Ron Balicki, Grandmaster Nick Elizar, Grandmaster Ising Atillo, Master Christopher Ricketts, Grandmaster Remy Presas, Jr. and many more.

DVD Available at Amazon.com: [Click Here](#)
and also at: www.thebladedhand.com

DeCuerdas Escrima Camp Knife Course with Certification and Bad Boy Tactics

w/ Grandmaster Art Gonzalez
April 30, 2016
Manteca CA.



This past weekend, my daughter Maddie and I did a roadtrip to Manteca to attend a knife seminar with Grandmaster Art Gonzalez. Afterwards, Maddie started the first hour of her 15 hour Black Belt test. Her Self-Defense portion was assisted by Kumu Jason of Kekoa Fighting Systems-Central Valley, and 2 senior students of our host Guro Mike Cardenas. - **Kekoa Fighting Systems - West Coast**

17th World Martial Arts Convention of WKF

May 6 - 8, 2016
Rochester, NY.

Over 800 instructors and students from 23 countries and 27 states of USA.

In the Convention taught 58 Instructors from several styles of martial arts. 3 of them taught FMA:

Master Michael Kossivakis from Greece (FCS GREECE International)

Master Johan Skalberg from Sweden (Kali Sikaran International)

Guro Chris Thompson from USA (Bahala Na - Original Giron Escrima system)

The 18th World Convention of WKF will take place in Athens at 4-6 May of 2018

If you want more information about the 18th World Convention please visit our website at: wkf2018greece.com and if you want to teach your art in it then contact with Master Michael Kossivakis: Fmagreece@gmail.com - **Michael Kossivakis**



Annual Las Vegas Babao Arnis Tribute Seminar

Master Narrison Babao
Assisted by his two brothers Master Jack Babao and Maestro Kris Babao
May 7, 2016
City Athletic Club
7980 W Sahara Las Vegas NV.



Had the most awesome seminar in Las Vegas with Auntie Zena Babao taught by Master Nar Babao, and assisted by his brothers Master Jack Babao, and Maestro Kris Babao. We covered a sinawali warm up and then how it is used in empty hands and knife with some locks and disarms added, it was fantastic and my group and I learned a great deal. Huge thanks to the Babao Family for all they have done for us here at Creative Warrior Academy and CDF academy - **Justin Cataldi**

Angels Disciples Presents:

Harinder Singh Sabharwal - Jeet Kune Do Athletic Association

Professor James Hundon - Small circle JuJitsu, Universal Martial Arts Academy, Inc.

Grandmaster Darren Tibon - Angel's Disciples Serrada Escrima

May 7, 2016

Knuckle Up Training Center

4380 Sonoma Blvd.

Vallejo, CA.



Great event, began with Professor Hundon (Small Circle Jujitsu) teaching joint manipulation and take downs. Sifu Harinder Singh (JKDAA) showed various JKD aspects of Intercepting fists, footwork and countering to take downs, Various kicking and hand strikes. Grandmaster Darren Tibon (Angels Disciples Escrima) focused on Serrada Rising Sun Counters and Espada y Daga techniques countering multiple attackers using Serrada Tibon Form 1 techniques. It was a fantastic seminar with lots of great concepts and techniques. Thank you for your interest in our event! - **GS Brown**



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Barong is actually short for Barong Tagalog, which describes the formal men's wear of the Philippines. It is properly referred to as the 'Baro ng Tagalog' (dress of the Tagalog). Contracting the first two words produces 'Barong,' which literally means 'dress of.' So, if we want to be correct, we wouldn't say just 'Barong.' But, the slang way of referring to one of the beautiful formal shirts is simply Barong. Yes, the Barong Tagalog is a dress, a garment, a coat in itself. It is not merely a 'shirt'. If it were, then it would need a coat or a jacket over it to qualify as formal wear and would have to be worn tucked inside the trousers.

Year 4, #5, Phoenix FMA Training "Monthly Share"

May 14, 2016
Encanto Park
1202 W Encanto Blvd, Phoenix, Arizona

Well you can tell summer is on the way in Arizona. At 9 am it was around 80 degrees, but felt like 100 with no breeze. But the dedicated were there and ready for action



Michael Butz started things off with a little blade work. Working with a double blade he demonstrated and explained a simple block and counter against an opponent blocking with a back hand cut to the opponents forearm, then a forehand cut to the opponents' upper arm, followed by a back hand final cut to an appropriate target. He added a thrust at the end for posterity just an added techniques.



Russell T Mackler showed two Vinas Arnis disarms. The two disarms entries shown were X-Block and Double Tap. A few various disarms from these entries were also shown.



Final share was Russell Mackler basic structure on cutting with a bolo. Basic structure on cutting was shown with a Barong using pool noodles. Pool noodles are a great introduction to cutting as they require proper arm structure to actually cut without needing the rest of the body mechanics needed for heavier and thicker materials.



Richard Poage of Peaceful Warrior Martial Arts & Healing Center showed up with his wife, their first time, so hopefully the next monthly share Richard will have something to teach the group. If you missed this monthly share, shame on you. The knowledge just keeps flowing and the friendship keeps growing.

If someone would like to share and participate in an enjoyable session of training and a pot luck afterwards check the Facebook group or Google + community "Phoenix FMA Training".



2nd FMA International Cross Training Seminar

May 14 - 15, 2016
20 Souri Street
Peristeri, Greece

Instructors and students from UK, Israel, Sweden, Singapore and Greece participated in the 2nd International Filipino Martial Arts Festival which took place in Athens for second year in a row.

This year taught the Masters

Jon Escudero from Philippines (Shientific Arnis),
Michael Kossivakis from Greece (FCS Greece International)
and Johan Skalberg from Sweden (Kali Sikaran International)



The International Martial Arts Festival presents every year 3 different Masters, from 3 different countries and 3 different FMA styles and its purpose is to promote the FMA and to introduce them to Instructors and students from different styles of martial arts

Michael Kossivakis



2ème stage breton de Pekiti Tirsia Global City

w/ *Christophe Verdot*
 May 14 - 15, 2016
 Pipriac, Brittany, France

So this was my second invitation in Brittany, North West of France, invited by David Bousson and his club of Silat Seni Gayong, this was a Pekiti Tirsia seminare following the curriculum of Tuhan Bill McGrath head of Pekiti Tirsia International that I represent in France.

This was a 2 days seminaires with peoples from several group in France such as Bordeaux, Paris, Brest, Lannion etc. We did work all saturday on the 5 attacks subsystem that is the first module we learn in Pekiti Tirsia, this module contain all the fondations of the single stick striking and footworks as well as body mechanic and motricity, Tuhan Bill made this subsystem using small pieces from most of the advance modules such as contradas, contras, pekiti disarma and more to create a complete starter module allowing student to be ready to fight quickly in tournament / sparring without having to wait years to reach all the key materials.

The sunday we started with Tempering and Kick Boxing module, this module, similarly to 5 attacks is the first module we teach for empty hand in PTI curriculum, this teach you all fondations and mechanics of basics boxing, punch and kicks, with Pekiti Tirsia principles modifications, this module is using pieces from later advance modules such as Abecedario de mano or Pekiti de Mano, the purpose of this module is not to develop kick boxers, there is a lot of others combat sport / arts who do it very well already but to make sure student understand the fundamentals of boxing as it is what you might encounter mostly in the street and to apply your Pekiti Empty hands to it you needs to understand it at the first point and there is no better way than learning it, this being said, our prefered empty hands weapons in Pekiti are open hands slap, elbows and finger jab.

Afternoon I did continue teaching an empty hands lock flow combining 12 lock and controles from the Pekiti De Mano module, this is a flow i learned from my Senior Mataas Na Guro Jack Latorre and that I really enjoy to share and expend too with some other modules pieces. Then we ended the seminare working a bit on empty hands vs knife basics on the well known Pekiti principle called knife tapping.

This was a very nice seminare, thanks to all the participants, all nice people who make this kind of week ends memorable, special thanks to David as well as Mr Richard Foucret, a well known JKD instructor in France who came with his students and participate being very humble and respectfull. Richard will be the one hosting my 3rd Brittany Pekiti Tirsia seminare in may 2017 next year. - **Christophe Verdot**



1st Texas Stickfighting Championship

May 14, 2016
 James Haynes Wellness and Recreation Center
 2102 Clark's Crossing Dr
 Laredo, TX.

Congrats to all the winners in the First Stick Championships held in Laredo. Thank you Professeur Paul-Raymond Buitron III for all that you do for the community. - **Ed Devally**



Great group of the "Gentlemen's Stickfighting Coalition". On their 1 st Texas Stick-Fighting championship 2016.

Professeur Paul-Raymond Buitron III



The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book

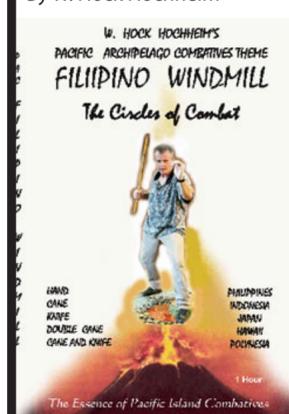
By Guro Christos Koutsotiasos

An extensive overview of material found in the Nickelstick Eskrima Club and the Bull Chapter curriculum. Preparatory exercises as well as basic and advanced material are presented in a step by step method, with detailed description and in depth explanation of the methods and applications for each technique. The book is in A4 size, with 260 pages full of detailed instructions of the curriculum and with over 800 supplementary photographs.

If you are interested in it send an email to further information! - chriskouts@gmail.com

Filipino Windmill Drills

By W. Hock Hochheim



W. Hock Hochheim teaches Filipino combatives, Filipino martial arts, double sticks, single stick, knife, windmills drills and more.

"This is a fun DVD to get you and your people practicing some disarms and moves that you may have overlooked, forgot or just didn't remember how, fun, cool and simple they may be (but not too simple). I'm a longtime Hock guy and 10th Level PAC dude and I went OHHHHH yeah and HAH that's cool when I watched this one. Just a nice reminder/helper for the old hands and a great intro piece for the new student. Nice job, Hock!" - **Cliff Munson, USA**

Lauric Enterprizes, Inc - [Click Here](#)

Bram Frank Knives

Indexing, Spoon Clips, Function in a Clip, Trainer Drones and Live Blade Sets



written and compiled by Bram Frank

This is a 30+ year look at the knives of Bram Frank. Why he designs knives, the progression of idea, to drawing to CAD and finally to steel. It show Bram's Patents and ideas used by Bram and others in the Knife Industry. There is an overview of Brams Gunting Family of knives and his "trademark" BRamp or Ramp (Allowing for Kinetic OPenig by contact of any object), his rounded triangular hole(always able to open with Thumb easily),his

Indexing(ability point to rotate from Forward grip to reverse grip and back) and his spoon clip that allows function in a flat clip. A brief overview of training, magazines and comments about Bram's Tactical and Practical knives that have influenced the knife industry for many years.

To Order: [Click Here](#)

Applied Eskrima Balintawak (Saavedra System)

Module 1: Lessons A - N
 Module 1: Lessons O - Z
 By Master Virgil Orlanes Cavada



The Applied Eskrima System is part of the larger family of arts that developed in the Balintawak club in Cebu City during the 1950's. The Founder of the Balintawak club Venancio Bacon sought to create better fighters than anywhere else in Cebu and focused his training and teaching on perfection of the single weapon fighting methods, (stick, sword and knife) in close quarters.

The Applied Eskrima – Saavedra System is a highly sophisticated, close combat art which implements impact weapons.

Master Virgil Orlanes Cavada, explains and demonstrates in these DVD's starting with the most basic and working up. In learning from these DVD's one will overall most definitely improve reflexes, coordination of hand/eye abilities.

Both Modules available in NTSC and PAL formats. DVD's can be purchased through the Official Applied Eskrima Global website store: [Click Here](#)

Health and Safety



Take a Deep Breath and Exhale Stress and Pain From Your Body

Dr. Mark Wiley

In as little as 10 minutes a day you can do this simple series of three breath exercises, in this order, to improve your quality of life.

Stress is a killer, and when your mind is active too many thoughts can keep you from relaxing, calming down and repairing your body. When your mind is overactive, stress rules your spirit, tension grips your skeletal system, inflammation expands the tissues and a host of health saboteurs come to the forefront—headaches, muscle and joint aches, insomnia, pain...

Breathing exercises have been used for centuries by Indian yogis to calm the mind, relax the body and restore health. They help you tap your energy within. In today's video, body-mind-spirit trainer Datu Shishir Inocalla teaches how to do three simple breathing exercises that will quickly quiet the mind and relax the body.

Preliminaries

You can do these standing, sitting or even while lying down. All you need to do is relax and focus. In this video, Shishir is seated comfortably with feet flat on the floor and back straight.

The main thing is to relax and feel the energy move within your body. In as little as 10 minutes a day you can do this simple series of three breath exercises, in this order, to improve your quality of life.

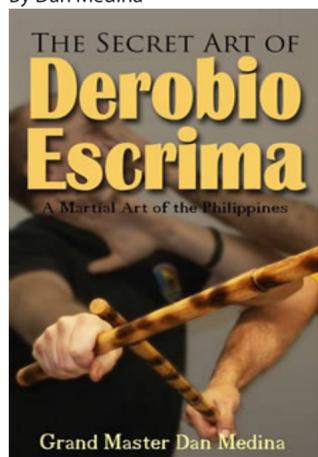


3 Simple Breathing Exercises for Relaxation

Video: [Click Here](#)

The Secret Art of Derobio Escrima

By Dan Medina



In *The Secret Art of Derobio Escrima* Grandmaster Dan Medina will take you on a journey into the lives and history of two of Leyte's Legendary Men. One was considered to be one of the Philippines most dangerous rebels, a leader of the Pulahan Movement who later became a patriot, General Faustino Ablen (aka Papa Ablen). The other was his disciple, Grandmaster Braulio Tomada Pedo, who is not only remembered for his kindness and physical and spiritual healing skills, but also for his great ability in Filipino martial arts. In this book, Dan Medina sheds light into the deadliness of this bone and joint crushing art.

The Secret Art of Derobio Escrima is the first look into this amazing battle tested art. Not only does it take you through the basics of Derobio Escrima, it also gives you a glimpse into the art's inner workings of countering. This book is written with the student in mind and will take you beyond the basics. It's designed to walk you through the principles and theories behind striking, blocking, counter attacks and locks. Of great interest is the counter to counter movement of Derobio Escrima, which sets this art apart from other arts. It's like the standup grappling of the Filipino martial arts with weapons. It teaches you how to move with the opponent's force, taking and using their energy and flow against them. The stick locks which have made this system famous will make you want to jump out of your skin.

Available through Amazon - [Click Here](#)

Balintawak Eskrima

By Sam L. Buot Sr.



The art of Eskrima stick fighting is indigenous to the Philippines. It was in the 1950s that one of the most popular styles emerged: Balintawak Eskrima. According to author Sam Buot, to appreciate Anciong Bacon's Balintawak Eskrima, you have to understand set-ups, anticipation, the art of outwitting through ruses and lures; economy and simplification of motion, sans lavish and squandered movements; effective strikes fused and bonded with speed, power, elegance and grace. That is the essence of Anciong's Balintawak and these are the methods Buot explains and demonstrates in this book.

Written largely from the author's personal experience and hard-earned knowledge, Balintawak Eskrima presents the art from origin to modern times, as a fighting art, as cultural tradition and as a means of personal development. Illustrated with nearly 1,000 photographs—historical and instructional—this book outlines the art's defensive stage, training drills, offensive stage, strategies of application, disarms, empty hand techniques, knife fighting in proper perspective, and an overview of how the art has grown internationally and where it seems to be headed.

"This book is a treasure trove of knowledge and a book which will be considered one of the best, if not the best, book on Balintawak"

Available through Amazon - [Click Here](#)

2016 Women's Self-Defense Seminar

Applied Combatives Group
April 24, 2016
St. Louis Martial Arts Academy
St. Louis, MO.

St. Louis FMA group helps untrained women apply Filipino Martial Arts to self-defense situations

Self-defense seminars for women are common within the world of martial arts. The efficiency and practicality of Filipino martial arts make them well-suited for a self-defense curriculum. Some martial artists avoid participating in women's self-defense seminars, but the Applied Combatives Group, a martial arts school located in St. Louis, Missouri, regularly holds seminars for untrained women. The most recent of these occurred on Sunday, April 24, 2016 at the St. Louis Martial Arts Academy.

"We really enjoy working with people who are undertrained relative to their risk," says Eric Alexander, one of the Applied Combatives Group's five founding members. "Our mission is to help people control and survive violent encounters. We like to engage women and law enforcement officers as often as possible because we feel like those groups are most likely to encounter violence while at a significant disadvantage."

ACG tailors their presentation meet the unique needs of the untrained seminar participant. "A lot of women leave these seminars with the false expectation that they will be able to execute these techniques under pressure when they have essentially no muscle memory to rely on," says Guro Eric. "We tell them from the outset that they're not likely to develop any useable skills in a few short hours, just like you can't play music after a couple of hours of practice. Everyone needs repetition in training." Each session features hands-on training with short lecture periods educating participants about general principles of self-defense specific to women and the carry and utilization of defensive weapons. "We've received a lot of unsolicited feedback from participants that they not only had fun training, but they learned a lot about how to take control of their own safety—and that's exactly what we want."

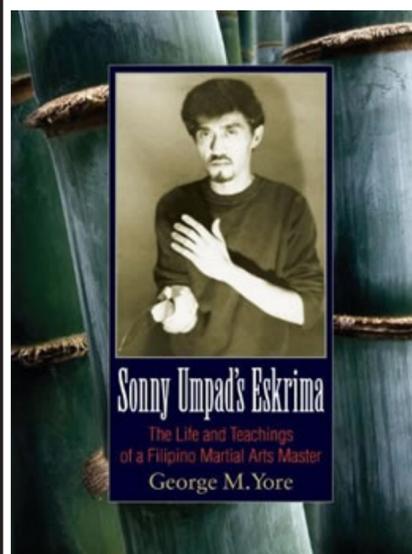
The Applied Combatives Group offers internationally-certified instruction in Filipino martial arts, Silat, and Jun Fan Gung Fu/Jeet Kune Do under the direction of five instructors certified directly under Guro Dan Inosanto. You can learn more about the Applied Combatives Group by visiting their website, www.appliedcombativesgroup.com. You can contact them by phone at (314) 325-ARTS (2787) or email at STLMartialArtsAcademy@gmail.com.



e really want to thank these fabulous ladies for their time and energy today. It's so much fun to share our work with such an engaged and energetic group. Thank you all for taking the time to come out and train. - **Applied Combatives Group**

Sonny Umpad's Eskrima: The Life and Teachings of a Filipino Martial Arts Master

By George M. Yore



Born with the soul of a warrior, the intellect of a scholar, and a zealot's devotion to his art, Maestro Santiago "Sonny" Umpad forged an enduring contribution to the rich and colorful history of Filipino martial culture. In 1976, after immigrating to the United States, Sonny founded the school of Visayan Style Corto Kadena & Larga Mano Eskrima—rooted in his training in the Philippines and tested by a hard and dangerous life on the streets, Sonny's system was above all else practical. As Sonny's reputation as a talented fighter became well-known, he began to cross-train with masters of other martial arts, including Jesse Glover (Bruce Lee's first student) and Wally Jay (founder of Small Circle Jujitsu). One of the most innovative and visionary exponents of the Filipino arts, Sonny pioneered the concept of "mixed martial arts" long before the term was in use.

Sonny Umpad's Visayan Eskrima provides an insightful portrayal of Sonny Umpad's life, philosophy, and teaching methods, as well as the structural underpinnings of his system. Instructor George Yore has assembled the writings of six of Sonny's students (including Wade Williams, 2012 nominee for the U.S. Martial Arts Hall of Fame) to create a biographic homage to this remarkable martial artist; basic techniques and applications are also demonstrated, accompanied by 130 step-by-step photos. Practitioners of Filipino martial arts—as well as mixed martial artists and security specialists—will find valuable instruction in techniques and applications, while the thousands of people touched by Sonny's teachings will gain a new understanding of this notoriously reclusive master's life—and how his experiences informed the development of his system.

Paperback: \$12.89

Kindle Edition: \$10.48

To Order Thought Amazon - [Click Here](#)



Types of Play with Stick Fighting

By Marc J. Lawrence

If an Arnisador wishes to become good then sparring is required to build the skills as I have mentioned before. Then how do you become good at what you do. Many people who watch La Canne matches say with good points why cannot FMA stick fighting look like that. Well it used to even back when the Spanish did Esgrima de Baston 100 years ago. So how do you restore your style that level of skill you ask? It starts with different types of sparring. Here are some methods I have found in my travels.

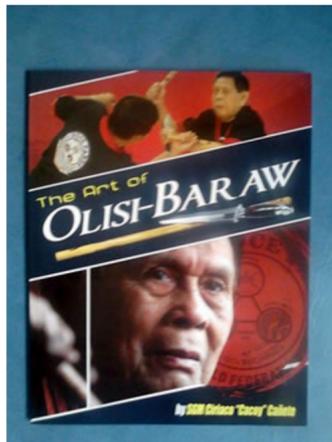
The first method you should train with is called set-play. You and your partner will have set patterns you do and one side attacks and the other defends with set known patterns. You should five to ten set patterns for play. This is done is at first slowly with full strikes, then with half strikes then with quarter strikes. Then you move this play up to a medium speed with the same methodology as before. This will allow both of you to move back and forth as well side to side using your foot work while working on your attacking and defending skills.

The next type of play is called loose play. Loose play is done at first a medium speed with control, each person will acknowledge when the have been touched by the weapon at that point they were struck. Points that do not count would be a brushing of the shirt it would be called as short- no point. To keep your training partner from getting reckless you must call out when you get a double point. Many fighters will start getting false confidence with the mind set of "he only got me once but I got him" attitude. In Loose play you must agree upon what is allowed besides cutting motions, such as thrusts, grabbing, pommel/ stick punches and Punta or butt end strikes. You must also agree upon disarms and does it stop when disarming accords or does it continue with empty hands verses weapons. This is a good method for learning street self-defense skills. I would recommend that unless you are wearing neck protection along with your mask and gloves that you do not thrust to the throat area at all. This is for safety. You playing the rattan stick.

When your skills have developed to the point that you and your partners get skills to handle the attacking and defending methods move the speed up to full speed but light to medium contact. Make sure you wear at least minimal gear- fencing mask, neck guard and gloves. This will allow you to build up your timing for your footwork, hand work as well your ability to move in and out of the mix without getting struck. These methods of training can be done and should be done with live rattan. Use skinny sticks to keep people honest and still cautious.

Now that your skills have made you better the next play is survival play. The goal of this play is one side the defender only defends for as long as possible until touched and then attacker changes roles to being the defender and the defender becomes the attacker. You can for change up of play do as clash then counter attack or parry and thrust counter. As always train as if your life depends upon it as it may one day! Until next time!

"Olisi-Baraw" (Stick & Dagger)
Supreme Grandmaster Cacoy Cañete



To all Eskrimadors and Stick-fighters,

At last! The Cacoy Doce Pares Headquarters in Cebu City, Philippines is very happy to announce the release of my father Supreme Grandmaster Cacoy Cañete's long-awaited 5th Book, "Olisi-Baraw" (Stick & Dagger), a combative form of the old Doce Pares classic form "Espada y Daga".

The 95 year-old Supreme Grandmaster Cacoy Cañete, President and Founder of Cacoy Doce Pares Eskrima-Eskrido-Pangamot is the last surviving founder of the oldest Eskrima organization "Doce Pares" founded by his late brothers in Cebu, Philippines in 1932.

Furthermore Supreme Grandmaster Cacoy Cañete was the first mixed-martial artist in his time since his training at age 6 under the tutelage of his older brother Supreme Grandmaster Momoy Canete who trained him in the classic form of Doce Pares Eskrima, Espada y Daga and San Miguel. He became an amateur boxer in his teens who then pursued further training in various Japanese Martial Arts such as: Jui-Jitsu, Kodokan Judo, Aikido, Wrestling, Shotokan Karate, Shorin Ryu Karate and lastly the Chinese Kung Fu.

As a result of his training in various martial arts since age 6 he invented "Eskrido", a combination of his updated version of Doce Pares Eskrima, Juijitsu, Kodokan Judo and Aikido.

Thank you for your continued support of Supreme Grandmaster Cacoy Cañete and his Cacoy Doce Pares Eskrima-Eskrido-Pangamot system.

Very respectfully yours,
Grandmaster Catherine-Kitty Cañete-Knight
Vice-President for International Affairs
Cacoy Doce Pares World Federation

If interested to purchase it is advisable to find friends who are interested in buying the "Olisi-Baraw" books the cost of the book with Shipping included, is cheaper. Here are the Prices Per Book (Shipping already included):

- Note:** Shipping from the Philipines is expensive. Price adjusted for shipping.
- 1 Book** = \$95.00 (this includes shipping)
- 2 Books** = \$60.00 per Book
- 5 Books** = \$43.00 per Book
- 8 to 25 Books** = \$35.00 per Book

To place an order to purchase a copy or copies of the book contact:
Catherine-Kitty Canete-Knight through private message on Face Book - [Click Here](#)



Zenway Digital Concepts & Design Center with Independent Creative Concept Photography is a small and independent private digital concepts & design center consultancy and contractor with current specialty Product Development ranging in and Trademark Specialist with Creative Unique Photography in Bicol Region.

In March of 2007 the Zenway Digital Concepts & Design Center was established, with a small design group and trained designers with their specialized fields of expertise. Using state of the art equipment and tools for our designers as a result we have made a great impact on our designs. We are located in the heart of Bicol - Legazpi City, with a view of the beautiful and Majestic Mayon Volcano, and the church of St. Raphael Archangel as it was used to create this company.

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Remy Presas Hall of Fame Foundation 2016

June 17 ~18, 2016
Villanova University - www1.villanova.edu
800 E. Lancaster Avenue
Villanova, PA 19085

The Foundation was the Professors' final dream. 6 months before his death, he got out of his bed, and traveled from B.C. to my home, here in suburban Philadelphia. If that doesn't tell you all you need to know, think again long and hard.

No fees, dues, or monies at any time are required for your membership in the Professors' Foundation. Inductions, and certificates are issued as per his last wishes to be conducted at his premier summer camp in Philadelphia, Pa. June of 2016. Cannot make it to Villanova? No problem, baby! You're still "in".

However, if you would like to receive a certificate, a small donation CAN be made. It is not required. Once you have formally been inducted, you are not charged for summer camp. You pay only room and meals. Any students you may bring receive a generous rate.

Lastly, we are a member driven group. If you wish to put forth an individual for possible membership, it can only be done with your presence at Villanova University. I am always available to answer any questions. Please refrain from saying "someone told me....."

Visit Face Book or the Website and contact Michael Bates for further information!

Face Book: [Click Here](#)

Website: www.remypresasimaf.com



- April 22** - Martial Arts Seminar MMDA Arena
- April 23** - International Tournament MMDA Arena
- April 24** - Gala Night at Makati Sports Club
- April 25-26** - Beach Calatagan Batangas

Just in case there are some changes will be posted only at Website, FB Pages and Group

Rate:
5 Days Event - US \$350.00 April 22-26, 2017

- Includes:
- Seminar, Tournament, Gala Night and Beach Resort
 - Food, Certificate, Souvenir items
 - Accomodation for the Beach Floating Cottages,
 - Tourist Bus going to Stilts Beach Resorts

3 Days Event US \$130.00 April 22 - 24, 2017

- Includes:
- Seminar, Tournament and Gala Night
 - Certificates, Souvenir Items, Lunch and Gala Dinner

April 24 Gala Night US \$100.00

- Includes:
- Dinner, Certificates and Souvenir items

The Nomination for the 4th Philippine Martial Arts Hall of Fame will run from September 15, 2016 - December 15, 2016. Open to all Martial Artists.

All entries must send: philippinemartialartshalloffame@yahoo.com.ph

Once ballots are received, nominees are notified by the board of directors for induction. The Martial Arts Hall of Fame induction ceremony is a formal event.

Requirements:

1. Profile or Resume
2. Photo Whole Body and Half Body
3. Certificates/Diplomas
4. Letter of recommendations

II. Categories

Philippine Hall of Fame Categories:

- Regular Category**
- FMA Instructor of the Year (Male)
 - FMA Instructor of the Year (Female)
 - Instructor of the Year (Male)
 - Instructor of the Year (Female)
 - Master Instructor of the Year
 - International Instructor of the Year
 - Man of the Year
 - Woman of the Year
 - Male Competitor of the Year
 - Female Competitor of the Year
 - Martial Artist of the Year
 - Martial Arts School of the Year
 - Martial Arts Organization of the Year

Honor Award

- Distinguished Instructor Award (Male)
- Distinguished Instructor Award (Female)
- Distinguished FMA Instructor Award (Male)
- Distinguished FMA Instructor Award (Female)
- Distinguished Master Award
- Distinguished Grandmaster Award
- Distinguished Founder Award
- Dangal ng Lahi Award
- Punong Lakan Lifetime Achievement Award
- Platinum Life Award (20 + Yrs in Martial Arts)
- Silver Life Award (30 + Yrs in Martial Arts)
- Golden Life Award (40+ Yrs in Martial Arts)
- Pioneer Award (50+ Yrs in Martial Arts)

Recognition Award

- Humanitarian Award
- Living Legend Award
- Ambassador Award

The Philippine Martial Arts Hall of Fame leadership holds the right to cancel and/or remove any inductee not meeting the specified recommendation or moral standards befitting for the said event. All participants of the PhMAHoF are hereby inducted upon the final and/or approval of the Philippine Martial Arts Hall of Fame Board of Directors.

III. Privacy

Nominees may be contacted to provide additional information and/or verification. PhHoF reserves the right to request and require additional information (their story, their contribution to the community, photos of them in their uniform) for the nominees to be considered.

Tid-Bits (Fact, Fiction, Fantasy or Gossip?)

61 Baguio Athletes to See Action in 3rd AWMFAF

By Mark Victor Pasagoy
Sun.Star Baguio - April 21, 2016

Baguio City is looking forward for another eventful stint in the upcoming 2016 All Womens Martial Arts Festival (Awmfaf) which kicks off April 23 to 24 in Pasig City, Manila.

With a more diverse line-up, the city is hoping to claim gold medals in the third installment of the annual national sports race for Filipino women aged 15-years-old and above.

City sports development officer Gaudencio Gonzales said Baguio is banking on the performances of its delegation who will be participating in four different combative sports event.

"We are looking forward to this especially that we know forte ito ng mga athletes natin, playing and competing sa combative sports," Gonzales told Sun.Star Baguio.

Gonzales added Baguio will be fielding 61 female athletes who will be accompanied by six coaches in four different events including Arnis, Muay Thai, Pencak

Silat, and Taekwondo.

Of the 61 female entries, 10 will be participating in arnis, 19 in muay, five in PencakSslat, and 27 in the Taekwondo.

Gonzales said the city is optimistic the Baguio-based all women athletes will continue their good performance as they take on more than 200 other LGU's from all over the country in the competition organized and backed by the Philippine Sports Commission.

Last year, the Summer Capital fielded 40 athletes who competed in the same events except for pencak silat which was earlier filled in by female judokas.

"We saw the potential of landing big in this all women contest that is why we allowed bringing in more entries this year. Unfortunately the other teams including judo were not able to submit entries before the deadline set by our office," Gonzales quipped.

In 2015, city jins managed



Mary Ceniza Quiambao of Baguio City is expected to bring another gold mint for the City in the upcoming 2016 All Women's Martial Arts Festival in Pasig City. (Sun.Star Baguio file photo)

to lead the delegation coming in for the first time in the Awmaf bringing home 11 gold, five silver, and eleven bronze medal at the close of the two day competition.

The 2016 Awmaf expects to gather close to a thousand athletes from the different corners of the country, aiming to showcase sports talents mainly young

Filipina children and panned as an extension of the annual celebration of the Women's Month.

The competition also backed by the Philippine Olympic Committee showcase a total of 10 combative sport contests which also include boxing, Judo, Karatedo, wrestling, and Wushu.

Stay Sharp: The 10 Principles of Blade Combat

By Chad McBroom - Imminent – Threat Solutions (ITS Guest Contributor)



I've spent most of my life studying blade combat and there's a major motivating reason for that, knives scare me. It's been said that we fear what we don't understand, so in an attempt to quench that fear, I've done my best to understand the blade. In doing so, I've trained in numerous blade-oriented martial systems from various cultures to learn how different groups have used and defended against one of the oldest weapons in existence.

What I'm presenting here are ten guiding principles I've derived from my studies and catalogued within my personal system of blade combatives. Whether you're a student of the blade, or simply a prepared citizen seeking knowledge, I believe the following principles will enhance your studies and more importantly, enhance your survivability.

Don't Get Cut

This one may seem like a no-brainer, but this principle has been all but lost in many modern schools of combat. The mantra, "You WILL get cut," has been so loudly chanted that the roar has completely drowned out the reasoning behind the idea. The ultimate goal of any physical encounter is survival. One way to increase your odds of surviving an encounter with a blade is to avoid bleeding out by not getting cut.

Don't Be Surprised When You Do Get Cut

This is really the attitude we're trying to convey with the axiom, "You WILL get cut." Mindset is key to survival. If you're involved in close combat with a blade, there's a very high probability that someone will get cut, possibly you. You absolutely must be in tune with this reality, whether you're choosing to carry a blade for self-protection or just preparing for an edged weapon attack.

Everything is a Target

When we talk about blades, every part of the human body is a target. There's a saying in the Filipino Martial Arts, "Blade seeks flesh." Where there's soft tissue, there's a target. Yes, there are vital targets that cause maximum damage, such as the arteries, lungs, hearts, throat, etc. However, any part of the body can be cut.

If you don't think a cut to the hand can take a whole lot of fight out of someone, you've never had your hand cut down to the bone. I've seen a half-inch cut to the hand sever a tendon, causing partial loss of function. Pain and blood can serve as physical distractions and have a psychological effect on your opponent. A cut to the hand, arm, face or leg may be enough to de-escalate the attack. If nothing else though, it will help you create openings to more severe targets.



Keep the Length of Your Knife Between You and Your Threat

If you're using a blade to protect yourself, you want to force your threat to get past your blade to get to you. Keep your weapon side forward and position your blade so the tip is pointing toward your threat. Anything that leads in front of your blade, including your

knuckles, becomes a target of opportunity for your opponent's blade.

If you learn and apply this principle correctly, it will not only help you defensively, but also offensively. Your cuts will be cleaner and more fluid as you learn to draw the blade through your target, as opposed to allowing the blade to rotate over (like a baseball bat). Your follow-up cuts will be faster as well, since you'll minimize recovery time.

Keep Your Blade Moving at All Times

It's harder to detect motion from motion and a moving target is harder to hit than a stationary target. If you're using a blade as a means of self-protection, then your blade will become a target as well a weapon. By keeping your blade in constant motion, you'll make it difficult for your opponent to detect and predict your movements.

You'll also make it difficult for your opponent to attack your blade in an attempt to disarm or disable your weapon or weapon hand. This principle is especially important if you're facing a threat armed with a blade or impact weapon.

Never Repeat the Same Movement Pattern More than Twice

This principle ties in directly with the previous one in reference to keeping your blade moving. It's important to avoid repetitive motion that your opponent can use to establish your pattern of movement and predict where your blade will be at a given moment.

It only takes two repetitions for a pattern to be established. You should constantly vary your blade movement patterns and the speed of movement within those patterns. You can switch between side-to-side motions, circles, zig-zags, spirals, etc. Switch between patterns often, vary the size of the patterns and change up the speed of the patterns.

Be Fluid and Let the Blade Do the Work

One of the advantages of using a blade is it doesn't require a lot of strength or power to be effective. As long as it's sharp, the blade will do most of the work. Let the blade do its job. Control the path of the blade and make your cuts and thrusts fluid and smooth. Smooth is fast. Anyone can use blade; what differentiates a master of the blade from a novice is the ability to flow from one cut to another with speed and precision.



Footwork, Timing and Distance are Key

You can't be effective with a blade if you don't understand and apply footwork, timing and distance. These three elements essentially form a triangular principle, because all three are interrelated. You must be able to control the range between you and your opponent through footwork and timing.

Proper timing is useless if you're not within the appropriate range to attack or defend. Footwork is useless if it's not executed within the correct timing at the correct distance.

Evasion is More Important than Invasion

This principle is multi-faceted. Whenever possible, it's better to evade an attack altogether than to engage in combat. If you can run from an attacker, it's better to do so. If you can hand over your wallet to avoid going head to head with a knife-wielding mugger, then give him your wallet. You can cancel your credit cards later.

If you find yourself in an unavoidable confrontation, or if the lives of others are at stake and you must stand and fight, then the same principle applies within the conflict. Remember, Don't Get Cut (Principle #1). Don't encounter your opponent's blade if you can evade it and do not sacrifice yourself to land your own counter attack if you can avoid it. Don't Be in a Hurry to Die

The final principle is truly the essence of all the other principles. Everything I've addressed here is about surviving and succeeding. This final principle is really a mindset as well as a strategy. Don't rush into an attacker with an overcommitted defense.

I'm not suggesting you should hesitate, I'm suggesting you should learn to identify when to rush in and when not to. Use the

University of Baguio holds 3rd Arnis Clinic

Sun.Star Baguio - April 29, 2016



Baguio. Danica Caw-is, Alexandria Dumanas and Frannie Lupae display their medals after their successful stint in the PSC 3rd Women's Martial Arts Festival 2016 in Pasig City on April 23-24. (Jayson Vicente)

Close to 30 Arnis aficionados took their time out to hone their skills further in the summer clinic organized by the University of Baguio (UB)-Arnis Team

The Arnis Summer clinic aims to train interested participants to be the best players to compete in the different tournaments and individual competitions such as Milo Little Olympics and Batang Pinoy.

UB Arnis team member Christian Lyrel Lardizabal said, the summer clinic was first held in 2014 and has continued until this year which also serves as try-outs for potential players.

For this year, the clinic is open to all ages having a separate training for beginners and advanced.

"We also compete every

year for tournaments like Palarong Panlungsod, Caraa, Palarong Pambansa, and Baguio Arnis Championship participated by elementary up to college players," Lardizabal said.

For beginners, training starts at 10 am until 12 noon while for the advanced trainees will have a session from 2 p.m. to 4 p.m. from Monday to Saturday.

The UB Arnis Summer Clinic consists of 25 training sessions that will run until May 31.

Registration is still ongoing for interested participants and for more inquires, proceed to the University of Baguio Athletic Office or UB House near the parking lot in front of the school's main gate. (Jaime Bugaoan, University of Baguio intern)

Perspectives of Modular Instructor Guide

By Bram Frank



This book is an Instructors guide to the Modular Tactical System: Modular Blade Concepts-Martial Blade Concepts-Martial Blade Craft as developed by Bram Frank. The system is based on Filipino Martial Arts and uses simple gross motor skills and simple modules of motion to achieve tactical use. This book is an instructors guide that shows HOW to teach as well as WHAT to teach. For MBC instructors its a must and for anyone wanting to learn the concepts of MTS:MBC it will open the

door to the methodology. The book features tactical tools designed and patented by Bram Frank expressly for the Modular system. The responsible use of edged tools(knives) is shown and the fact that less than lethal response is more effective than lethal to stop any opponent and control a situation. Liability and Legality of the use of the tools and training are discussed in detail.

Paperback, 406 Pages

Further information and to Order visit Lulu.com: [Click Here](#)



www.stickman-escrima.com

previous nine principles to avoid getting cut, attack available targets, protect your own blade and control distance; thereby allowing the opportunity to find your opening and finish the fight.

Conclusion

I've laid out for you the ten principles I teach my students within the Comprehensive Fighting Systems framework of blade combat. The information provided here isn't exhaustive by any means, but can hopefully serve as a reference point to improve your understanding of the use of the blade.

Remember, a blade should only be used to protect yourself or another against serious bodily injury or death. The use of a blade should never be viewed as anything other than deadly force and you're responsible for your decision to use a blade as a means of self-defense.

Editor-in-Chief's Note: Chad McBroom as a contributor on ITS. Chad is the owner and founder of Comprehensive Fighting Systems and specializes in the practical application of edged and impact weapons. Chad is a freelance writer who regularly contributes to Black Sheep Warrior, BladeReviews.com and other publications. He's also the author of the book Solving the Enigma: Insights into Fighting Models and has contributed to several books on blade combat. Chad is a blade designer and consultant, using his extensive knowledge of edged weapon tactics to help design some of the most versatile edged weapons on the market.

Imminent – Threat Solutions
www.itstactical.com

Preventing Rust on Steel Blades

By: Editor|KRUDO Khronicles



Rust is the bane of all knife owners. Even with modern knives made of high-quality materials, rust can still form and make your knife less useful, particularly if you live in humid climates with a high moisture content in the air.

Taking care of your blade to ensure you don't have problems with rust requires consistency and good habits. It's not complicated, but it does require dedication.

If you want to keep a rust-free blade – and who doesn't? – then it's important to put the following tips around preventing rust on steel blades into practice. Keep this list handy and soon, with repetition, they will become routines you incorporate into day-to-day life that will keep your blade the way you want it: rust-free, sharp and ready for use.

Preventing Rust on Steel Blades:

Things Not to Do

Here are some areas where you want to avoid certain issues with your knife.

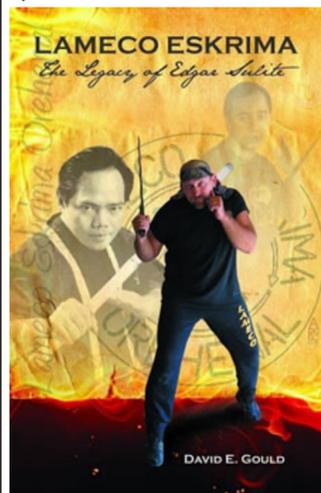
- Carrying a knife in a sheath is fine, but do not store it that way. Leather collects moisture which can lead to rust or even pitting of the blade.
- Do not allow your knife to get wet, particularly with salt water or another corrosive fluid, without taking steps to prevent any damage (see below)
- Do not store a dirty knife, always clean it after use.
- Don't think you have such a great knife that you can get by without routinely applying protective oil, cleaning after use and keeping it dry. Even the best-made, modern knives will rust without some attention and care.

Things To Do

While not hard to do, these steps only work if you do them consistently. A few weeks of forgetfulness can lead to having to do big repairs on your knife. Just make these easy, good habits part of your daily routine and you will find that preventing rust on steel blades is not an issue, no matter what type of blade you own.

Lameco Eskrima (The Legacy of Edgar Sulite)

By David E. Gould



In the art of Eskrima, few names stand out like the late Edgar Salute's. He dedicated his life to mastering the art of Eskrima and put his reputation on the line, taking challenges for money and honor. He earned the confidence of a collection of legendary grandmasters of the day, and earned the mutual respect of his era's newest masters. When Sulite came to the United States he took the country—and then the world—by storm. In this unique book, Guro David E. Gould recounts the life, the art and the legacy of Punong Guro Edgar G. Sulite and his Lameco Eskrima system. Broken down into 10 distinct chapters, Lameco Eskrima: The Legacy of Edgar Sulite, presents the evolution of a fighter and his art, from his early days in Tacloban City and Ozamis City, through his middle period in Manila, and finally his later years in the United States.

Available through Amazon - Click Here

FMA Grandmasters and Masters

By Bram Frank



This book is about the Masters and Grandmasters of the Filipino Martial Arts. Some are well known others are relatively obscure, some are famous, others are known only by their skill but they all have in common their love for the Filipino martial arts and their connection through training, friendship heritage or lineage with Grandmaster Bram Frank. Some are the heroes of the Philippines like the late Professor Remy Presas, part of American martial art history like Guro Dan Inosanto or like Grandmaster Bram Frank a faithful practitioner and instructor of the arts. Their stories are told in pictures and with a bio of who they are and what they've done! This is the first in a series of volumes of these wonderful people!

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- On a pocket knife, occasionally apply oil to the joints and springs. Just a couple of drops can make the opening and closing of the knife easier as well as prevent rust.
- For all blades, set a time every so often to wipe the blade with an oil-moistened cloth. This will prevent rust, particularly for those living in a hot, damp climate or close to the ocean.
- If your blade does get wet with salt water or other corrosive substances, the first step is to rise it thoroughly in tap water. Then dry it well and apply a light coat of oil.
- Make it a routine to clean the knife. Not just the blade, but the handle, locking mechanisms and pivot points, if applicable. Dirt and other substances can lead to rust over time.

Some joke that owning a knife means you are in a high-maintenance relationship, but that doesn't have to be the case! The above easy habits can keep your knife rust-free and keep you from having to commit long hours to cleaning and maintaining a knife.

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Women's Martial Arts Festival 2016

By Jayson Vicente - The Path
Sun.Star Baguio - May 02, 2016

Fresh from its exemplary stint in the Philippine National Games National Finals held in Pangasinan last March 7-11, 2016 the Baguio Arnis All Stars again represented the City in the just concluded "PSC 3rd Women's Martial Arts Festival 2016" held April 23-24, 2016 at People's Village 2, Tiendesitas, Pasig City.

Although undermanned with only 7 members, the team still showed finesse and competitiveness that earned them 2-1-2 gold, silver and bronze medals respectively.

With only a couple weeks to train, the team doubled its effort put up an new synchronize team to perform in the synchronize "anyo" for single weapon, double identical weapon and sword and dagger category.

One of the original members of the PNG medalist said "challenge po para sa amin, kasi kagagaling lang po naming sa Pangasinan Philippine National Games National Finals kung saan nanalo po kami sa tatlong category, eh dito po sa Women's Martial Arts Festival hindi ko po makakasama ang dalawa sa team mates ko dahil kailangan naman po nila asikasuhin academics muna nila, pero kaya kailangan po naming istep-up ang training, awa ng Diyos po nanalo po kami ng

The Equivalent of a Ph.D?

By Brian Johns

A stereotype sometimes associated with Asian Martial Art Grandmasters, either because of their lack of proficiency in English or being from Asia, is that they are uneducated or lack formal education.

For example, Balintawak Founder and Grandmaster Venancio "Anciong" Bacon was reported not to have had much of a formal education. Nonetheless, it is undisputed that he possessed great knowledge of the art that he formulated and taught until his death in 1981. It is said that he had multiple counters to everything that he took to the grave.

Nothing is further from the truth. Many of these amazing martial artists possess a degree of knowledge and application that very few people can comprehend. In many cases, they have spent a lifetime honing their martial art and passing on their knowledge.

The same can be said for many martial artists in the Western world who have trained and taught their arts for most of their lives. In a day and age where community college and university degrees are becoming more and more important, many of these martial arts Masters and Grandmasters in the Western

two golds one silver."

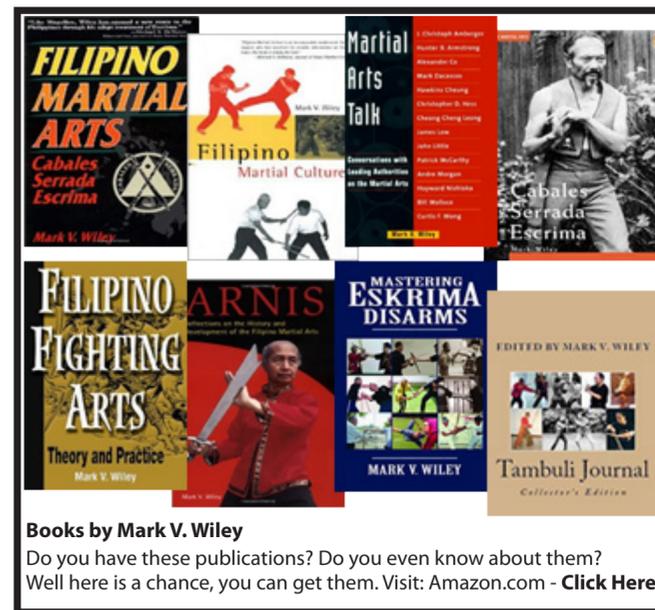
She was a member of the original synchronize team that won Baguio three gold medals from the synchronize anyo single weapon, double identical weapon and sword and dagger category in the PNG National Finals.

Danica Caw-is took home the gold in the Synchronize Double Identical Weapon while Frannie Lupae took home the gold in the Synchronize Sword and Dagger Weapon as Alexandria Dumanas went home with a silver in the Synchronize Single Weapon.

Caw-is also went home with a bronze medal in the Individual Double Identical Weapon while Kristen Pearl Tamiking won a bronze medal in the Bantamweight Division "Labanan".

The Women's Martial Arts Festival is an annual event in celebration of the women's month which is a project of PSC Commissioner Akiko T Guevara as she said it is to showcase the skills of women on a timely occasion of a month celebrating Women.

Baguio Arnis All Star team takes pride to be part of history as one of the teams that joined during its initial staging and won the over-all championship on the 1st and 2nd WMAF.



Books by Mark V. Wiley

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Knife Tactical Response

DVD by Bram Frank



Bram Frank, recognized as the father of the methods of combat with knife Israelis, is the founder of System CSSD / SC, an art tactical combat based on the Modern Arnis Remy Presas, which was the direct student. In this DVD, Bram, practical and direct in his teachings, we unveiled the concepts of the tactical response knife. Explore the training system, the Contras using our most instinctive basic motor skills "raw" ways to cut and stop the opponent from the point of view bio-mechanics, the proper use of weapons of

edge and based movements "Sombrada" and "Sinawali" of martial arts philippines.

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martial arts as a young boy. That's roughly 80+ years of martial arts training. The action really picks up at the 2:30 mark. As one can see, his movement is superb.

Look at this and tell me that this eskrimador, in terms of knowledge, skill and application, does not have the equivalent of a

Ph.D. Like those with Ph.Ds, they have spent many years learning, honing, testing, and teaching their arts. Many often meet and train with fellow Masters and Grandmasters to learn and expand their knowledge base. For example, the late Professor



Video; Click Here

Remy A. Presas trained with, among others, his father, grandfather, Rodolfo Mongcal, Timoteo Maranga, Anciong Bacon, Guillermo Lengsen, Johnny Chuiten, He also trained in Shotokan karate and in judo. After moving to the U.S.A. he trained with GM Wally Jay, GM George Dillman, and many others to expand his knowledge. Many Modern Arnis players have often remarked on Professor's amazing knowledge base and his ability to make the connections.

I know a few who are taking advantage of today's technology to further their knowledge.

Are there wackos out there? Yes, there are. But that's for another day.

Bottom line: many of these Masters and Grandmasters should be acknowledged and appreciated for the tremendous knowledge that they have accumulated, refined, and honed over a lifetime of study. They deserve the same respect as those holding actual Ph.D. degrees.

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The Next Best Thing(s)

By Mustafa Gatdula

Again, I am on this blog talking about seminars and short courses...

One of the questions I am asked, and perhaps more than "How much are your classes?" is the real question they want to know: "How can I study without really studying?"

Or how about "How can I study without committing fully?"

Or "How can I study without training with the intensity and life change you recommend?"

The real question you should be asking is, "Why do I expect to learn without being as serious as I can be, and why do I think I can arrive to the highest level of skill without putting in the work?" See, when I hear anything besides how much my lessons are, and when classes are held—all I hear is a student who wants to learn the art but is unwilling to sacrifice for it.

If you know anything about the true Masters of the arts, especially Filipino old-school Masters, nothing turns them off faster. I want to share a basic truth of the mastery of the Filipino arts. The Masters who have the good stuff, missed meals, walked miles, slept on floors, swallowed pride, took beatings, labored against logic, and suffered at the hands of everyone from spouses to creditors to parents even children for this art. Do you really think a Master who spent his life energy journeying to the land of martial arts mastery is going to let a student half-ass his way into what he fought to learn?

I'd like to point out, that the word learn rhymes with earn. There's a hidden meaning in there someplace.

I have met some pretty great Masters in my time, and lost the opportunity to learn from them because I said the wrong thing or had the wrong attitude. As the saying goes, When the student is ready, the Master will appear... applies even when the Master and student are standing right in front of each other. Those

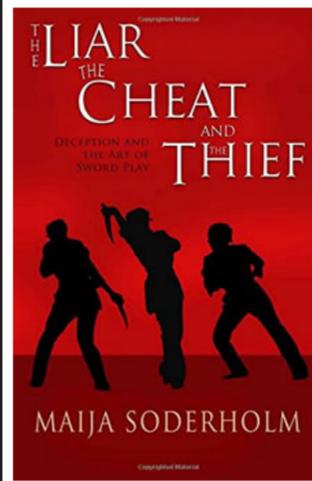
of you who have access to a Master should recognize how rare that opportunity is, and not try to bargain with him or ask for a shortcut method to learning and earning the right to get his art. Don't treat the true Master like you would some Mickey Mouse Dojang owner. Many of you—too many, in fact—do.

You also have to face the brutal reality that perhaps you aren't cut out for real martial arts. I have a gentleman I met when he was in his early 20s, in good shape, who was attending a school when we encountered each other at a tournament. He was impressed with my fight, which was at the end of the day, and told me that no one in his dojo fought like me. Despite that I had lost to another fighter for first place, he wanted to learn from me. He competed earlier, did well, but realized that there would be a limit to his progress if he stayed in that school. I allowed him to attend my Sunday sparring sessions, even giving him tips. But a few months later when I was teaching in my own school I let him know I could no longer teach for free, but if he'd like he was welcome to join my school and do it every day instead of once a week. He did leave his school, but never really joined mine. Sure he paid a few times, came over and trained, but never gave it a serious effort. Rather, he wanted to just get tactics and strategy, and hated doing the numbers that I practiced. Over the years, each time I saw him, he got fatter and fatter, and his fighting skill grew worse and worse. But get this: He now holds at least four Black belt/teaching certificates from various systems, and my advanced beginners can all whip him.

Back in 2010, he arrived in my school with his money in hand (not enough; by then my tuition was double what it was when he first came to me), but with bad knees, a large gut, no flexibility... telling me he was ready to train. Here and there, he had answered

The Liar The Cheat and The Thief: Deception and the Art of Sword Play

By Maija Soderholm



You don't fight bodies you fight minds.

In this slender volume, Maija Soderholm of Sonny Umpad's Visayan Style Corto Kadena and Larga Mano system presents the details of one of the most important and least understood aspects of personal combat. How to control the opponent's mind.

The Liar, The Cheat, and The Thief explores the drills and the mindset of one of the last modern duelists. As Sun Tzu said "All warfare is deception".

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my ads not knowing the phone numbers he dialed were mine. He approached students of mine asking to "trade" information. Everything but the real journey. Well in 2010, I told him that he was a nice guy, but he was no warrior. Not only that, but we have the right to refuse service, and he was no longer welcome to train with us. Waste of my time, waste of his time and money, and waste of potential—all because he was lazy, inconsiderate, noncommittal, impatient, and totally NOT martial arts material. I wish I could tell you I never saw him again, but I still run into him on occasion at tournaments. See, this man who is barely 35 years old, is now a Master. And I doubt he would survive my beginner class.

I said all that to say this. Not everyone is cut out for real martial arts. I am one of those stubborn teachers who is only interested in training full-time students. If a guy is unsure if he will stay with the training for at least a year, I'm not interested in teaching him. If he lives out of town, I will allow him to come through no fewer than 6 times per year, and he must train at least a total of 18 or so days per year—FULL days. So, I turn down plenty of students. I've had folks buy my books, read my blog, visit my website, or drive by my school and inquire—just to be discouraged because they were looking for a different kind of teacher, a different kind of school.

Sadly, there are many teachers who would accommodate those students. No, let's rephrase that. Go ahead and make your money. Accommodate. That's find. It's the next best thing to full time training. So some guys will train with you 4 or 5 days a week and put in 10 or more hours of training. They will do thousands of repetitions of whatever your basics happen to be, fight anyone you put in front of them, endure

whatever punishment you inflict on them to toughen them up. At the same time, you have guys who won't come around that often, won't train as hard, will only make a fraction of the progress your hard core guys will make. Hey, they are still your students, right?

Right. They paid their fees. They did put some time in. They made the commitment you asked of them, albeit reduced, but it's still a commitment. But after putting in just a tiny portion of what your really serious guys put in, is it fair that they should receive the same amount of recognition? The same rank? The same amount of information? Where one day, they may compete against the students who truly carried the torch for you? Or worse—betray them and you? How much sense does that make?

My point, which I'd like bring home, is this. I only have three ways to join my school. You can be a full-time student. You can be a weekly student. Or you can be a private student. But please don't fool yourself into believing that you can pay for a few private lessons and achieve what my full-time guys will achieve, or that I will give you the same due that those guys have earned. You Guros should do the same. Take your act on the road, teach guys in 20+ cities a few times a year, we all have to make our living. Whatever you do, please do not insult the guys who really had your back, really gave you a piece of their lives, by allowing some guy who dabbled in your art through seminars to have anything close to the same rank as you real bread-and-butter students. Don't even share with them the same information. Because in the martial arts, lessons are earned, or they are bought. There is nothing in between. I will not elaborate. You figure out what I'm trying to say.

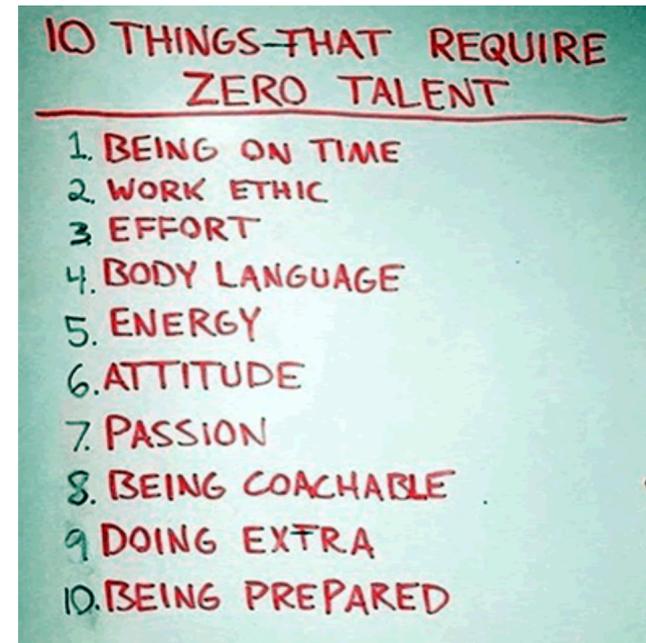
"Secrets" of the Filipino Fighting Arts

Words from a Modern-Day Warrior
filipinofightingsecretslive.com

No Talent

By: Brian Johns

I came across this wonderful Instagram photograph the other day and shared it to the Bamboo Spirit page on Facebook. I thought that it merited a short post. It focuses on attributes that require no talent.



This photograph encapsulates much of my outlook and philosophy. Perhaps this outlook is informed by my life-long deafness and the feeling that I had to be extra prepared for any situation. I still feel that way in a lot of respects. The two things on this list that I believe in most are the first and last items on the list.

First, be on time. I cannot stand to be somewhere late. As a matter of fact, I like to arrive a few minutes early. This helps with the last item on the list. If I arrive early, I have a few extra moments of preparation. Preparation goes a long way, whether it be reviewing for hearings or reviewing a lesson plan for a class. It gets me into the right frame of mind to either render the appropriate decisions or to execute a plan.

The second, third and fourth items in the photograph are biggies with me. To me, they are related to one another.

I can accept a student who is struggling if it is evident that they are putting forth effort and working diligently on whatever technique I am teaching. What drives me crazy is the lack of effort. Often it is evident by the body language exhibited by the student.

For example, one of the kids in the children's class arrived slightly late for class. I asked her to complete her 20 pushups before joining the class. It was apparent that this young student just didn't feel like doing it. Zero effort and with body language that screamed "I don't want to do it and I don't feel like it."

How did I know? She had done 20 pushups in previous classes without difficulty.

The first five pushups were not anything close to what she had done in the past. I told her to start over and show me EFFORT and more importantly, good form. I looked at her parents. They nodded at me. We were on the same page.

Again, she started out lazily.

"Stop and start over. You've got 30 seconds to do 20 correct pushups."

Counter Blade Tactics Ohio Seminar DVD

By: Guro Jerome Teague



This DVD is the covers the introductory seminar presentation of the Counter Blade Tactics curriculum instructed by Guro Jerome Teague. This presentation includes a basic overview of blade to blade and empty hand against blade applications.

Thank you to the owners, staff, and students of Endeavor Krav Maga and Crossfit for hosting this event.

This DVD covers:

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"30, 29, 28, 27, 26....." I was considering dismissing her summarily from class.

She managed to crank out 20 decent pushups in time.

Don't get me wrong. We are going to have fun in the kids' class. But they have to show effort regardless of their experience or talent level. That's a biggie with me.

It takes zero talent to put forth effort.

Being coachable (item #8) also takes no talent. Students who are willing to listen and accept constructive criticism or feedback are worth gold to an instructor. Those are the ones who want to improve.

I've had a couple of students who had difficulty accepting instruction and had meltdowns.

Honestly.

For example, in my very first Modern Arnis class in Oshawa (February of 2008), an older gentleman came to try my class out. He had never seen or experienced Filipino Martial Arts. There were four other students in this introductory class.

I was taking the class through the basics of Modern Arnis, starting with the twelve angles of attack and basic block, check, counter.



After our first class in February 2008 minus the rude gentleman. LOL!

The gentleman interrupted my teaching to ask a "what if" question.

I replied, "First, let's get through this drill and I'll answer your question."

As we were going through the drill, he interrupted again and asked another "what if" question. Something along the lines of "what if somebody punches at you like this?"

I smiled at him and said, "lets finish this drill."

At that moment, he erupted and violently flung his stick to the ground and stomped out of the room.

My lovely wife said to him as he was leaving "It was so nice to meet you!"

Pretty obvious that he was likely not coachable and we were better off without him around.

It takes zero talent to be coachable.

It takes zero talent to have any of these attributes. And possessing these attributes may go a long way toward success in any endeavour.

Bamboo Spirit Martial Arts
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Punta Y Daga of Kalis Ilustrisimo - Learning Punta Y Daga

By Peachie Baron Saguin



A word from Peachie Baron Saguin:

The first book "Punta Y Daga Kalis Ilustrisimo - My Understanding of the System" is now out of stock. It was distributed by Canada same with the second book which will be released early next year. The second book will contain excerpts from the first book so it will be two volumes in one smile emoticon The first book is mostly my understanding of the system highlighting on the first form of Punta y Daga, while the second book contains the three forms of Punta Y Daga, 1 to 3. I shared also the drills I use for training which will supplement the three forms. It will be like a module for learning/teaching each form. smile emoticon .

Because sometimes we use a lot of drills and we get confused on which drill to focus on. These will simplify learning.

Contents**Body Mechanics and foot works:**

1. De elastico body mechanics
2. Retirada footwork
 - a. Purong Retirada
 - b. Retirada Atrakada
3. Angolo footwork
4. X footwork
5. Lutang footwork

II. Retreat (purong retirada) and attack footwork with Angolo strikes/Cruzada counter.

This should be done with partners.

"A" will first do the attack and "B" will counter.

From the fighting stance, "A" will strike with Angolo abierta with the edge of the sword while moving forward starting with his left foot, and "B" counters in Cruzada cerrada, (flat of the blade) while retreating, then cruzada abierta. And then reverse, "B" will attack and "A" will counter. Suggested repetitions, 5 each.

Combate General

Moving out from being cornered using Combate General.

Combate General is executed with one big step and 3 triangle strikes (angolo, planchada, and alda vez), first from the abierta position, then cerrada. For big groups, forming a big circle while executing the form of Combate General is space saving, plus it helps in coordination and accelerates the movement of each participants.

III. Defensa offensiva/ Retirada Atrakada foot work

Variation 1

"A" will attack with planchada below the knee

"B" will counter with Arko strike, lutang footwork to counter the planchada, then counter attack with Angolo strike.

"A" will retreat, and execute a vertical block then counters with angolo

"B" will counter with a vertical block then attacks with angolo abierta then cerrada

"A" will counter with cruzada cerrada then abierta

Variation 2

"A" will attack with planchada below the knee

"B" will counter with Arko strike, lutang footwork to counter the planchada then attacks with Angolo

"A" will retreat and execute a vertical block then counters with angolo cerrada

"B" will counter with fraile then attack with angolo abierta then cerrada

"A" will counter with cruzada cerrada cerrada then Abierta

Variation 3

"A" will attack with planchada below the knee

"B" will counter with Arko strike, lutang footwork to counter the planchada then attacks with Angolo

"A" will retreat and blocks with vertical block then counters with Real

"B" will counters with fraile targeting the eye then attacks with angolo abierta and cerrada

"A" will counter with sungkit then Fraile

IV. Mastering the 12 strikes

The 12 feeding strikes is divided into 3 segments.

1. The first segment 1 to 4 are all slices.
2. The second segment 5 to 8 are all stabs.
3. The third segment 9 to 12 is a combination of slice and thrusts.

Feeding strikes

1. Angolo abierta left temple
2. Planchada cerrada right hip
3. Planchada abierta left hip
4. Angolo cerrada right temple
5. Thrust to the belly
6. Cerrada thrust to the heart
7. Abierta thrust to the lungs
8. Cerrada thrust to the liver
9. Alda vez targeting the femur
10. Cerrada thrust to the right eye
11. Abierta thrust to the left eye
12. Angolo cerrada to the left temple

Counters for Punta y Daga 1

1. Angolo abierta
2. Cruzada block
3. Alda vez targeting the arm
4. Cruzada high
5. Angolo abierta bagsak
6. Vertical block and cut
7. Pluma to vertical cut

To Find Out More or when it will be out for Purchase Click Here

8. Cruzzete
9. Alda vez
10. Vertical block and cut
11. Pluma to vertical cut
12. Fraile

V. Free Flow

When you have internalize the feeding and counters, you are ready for the free flow. In free flow drills, you have to break the rhythm and the pattern.

VI. De Fondo Blocking Drill

This drill consist of 10 counts

Feeding strikes

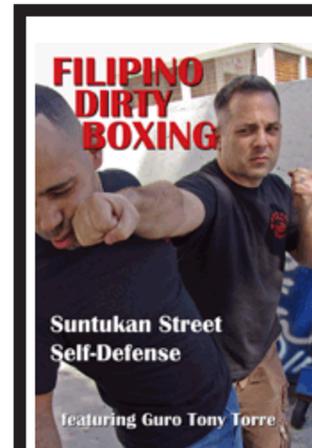
1. Planchada abierta left neck
2. Angolo abierta right temple
3. Real abierta center head
4. Planchada cerrada left hip
5. Planchada abierta right hip
6. Planchada cerrada right neck
7. Angolo cerrada left temple
8. Real cerrada center head
9. Planchada abierta
10. Planchada cerrada.

Counter Strikes

1. Estrella cerrada
2. Vertical abierta
3. Cruzada cerrada high
4. Cruzada abierta low
5. Alda vez or pluma
6. Estrella abierta
7. Vertical Cerrada
8. Cruzada abierta high
9. Alda vez abierta or pluma
10. Cruzada abierta low

VII. Free flow incorporating De Fondo and Punta y Daga 1**VIII. Punta y Daga 2**

1. From abierta panipis
2. Cruzette sword
3. Cruzette dagger
4. Media fraile from cerrada then thrust
5. Paupo parry with knife then thrust with sword in one count followed by cutting the opponents arm with the sword.
6. Inside Estrella (cerrada) then cut below the armpit/ rib cage followed by parrying upwards with both espada and daga.
7. Outside Estrella (abierta) followed by cutting opponent below the armpit/ribcage followed by parrying upwards with espada and daga.
8. Bagsak angolo then Cruzette
9. Klasiko
10. Pauyon corto
11. Kabayan(cerrada) then abanico
12. Boka de lobo (cerrada) followed by a cut to the neck.

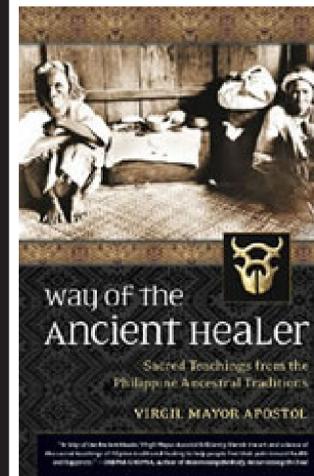
**Filipino Dirty Boxing**

Suntukan Street Self-Defense with Tony Torre
In Filipino Dirty Boxing, Guro Tony Torre blends the traditional with the modern to form a comprehensive fighting system designed to enhance any fighter's training regimen. Steeped in the Filipino martial arts of arnis and suntukan, Torre draws on his extensive knowledge to give you a whole new sense of street fighting and self-defense under extreme circumstances. After

acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.

170 minutes \$29.95

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**Way of the Ancient Healer: Sacred Teachings from the Philippine Ancestral Traditions** By Virgil Mayor Apostol

After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. Taking Sherlock's advise, the author interweaved his captivating healing and spiritual experiences, years of historical research and collection of photographs, along with information on the roots of healing from their cultural, shamanic, and spiritual origins. What manifested was his unique magnum opus, Way of the Ancient Healer, a book that intermeshes esoteric and metaphysical beliefs with scientific explanations of healing practices, based on an indigenous science and culture.

Way of the Ancient Healer provides an overview of the rich tradition of Filipino healing practices, discussing their world influences and role in daily life. Enhanced with over 300 photographs and illustrations, the book gives readers a rare look at modern-day Filipino healing rituals, including personal examples from author Virgil Apostol's own experiences with shamanic healing and dream interpretation. The book begins with an explanation of Apostol's Filipino lineage and legacy as a healer. After a brief history of the Philippine archipelago he describes the roots of traditional Filipino healing and spirituality, and discusses the Indian, Islamic, Chinese, Japanese, Spanish, and American influences that have impacted the Filipino culture. He presents a thorough description of Filipino shamanic and spiritual practices that have developed from the concept that everything in nature contains a spirit (animism) and that living in the presence of spirits demands certain protocols and rituals for interacting with them. The book's final chapter thoughtfully explores the spiritual tools used in Filipino healing - talismans, amulets, stones, textiles, and other natural symbols of power.

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Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pesas as seen by 1st Generation student... Bram Frank. Modern Arnis is seen through the perspective of the family art of the Bolo and knife,(edged tools) rather than a stick. Some history of Modern Arnis in the USA is told.

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The Desangut Fixed Blade Magnum

By TnT Blades

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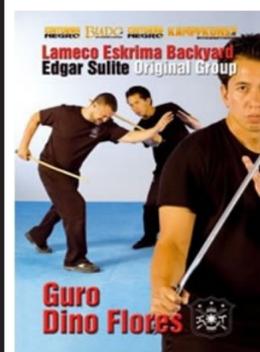
This first run is a semi-custom / numbered production. Only 100 pieces were made. There are only a few left.

Trainers are now available

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Lameco Eskrima Backyard

Guro Dino Flores DVD Release from Budo International,

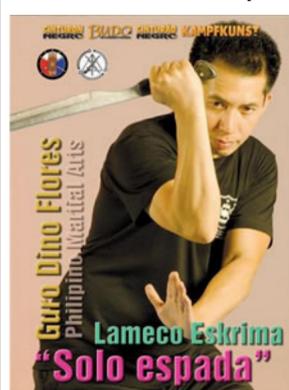


Punong Guro Edgar Sulite was one of the great revolutionaries in Philippine Martial Arts history. There were two types of students that learnt under him, those who took classes under him periodically and those whom he selected and prepared personally for becoming fighters in private training sessions in the backyard of his home, these students belonged to the Sulite Orihinal Group. Dino Flores belongs to this second elite group of specially trained fighters in Lameco and shines with his own light as one of the top selected fighters of the Lameco Eskrima backyard group. In this work he introduces and shows us a series of exercises which Punong Guro Sulite emphasized greatly upon and that develop correct distancing in a real combat situation. This dvd will help you refine the combative motions, enable you to increase the intensity within a drill, as well as show you how to use equipment correctly and help you overcome a well protected opponent. You will learn how to avoid being hit and grabbed. These exercises practiced under real contact and tension will allow you to react against the most common attacks in real time and in an effective way. The most important thing is to hit well, to have good footwork and mainly to have a great foundation.

To Order Click Here

2nd Lameco Eskrima DVD featuring Guro Dino Flores released by Budo International

Lameco Eskrima "Solo Espada"

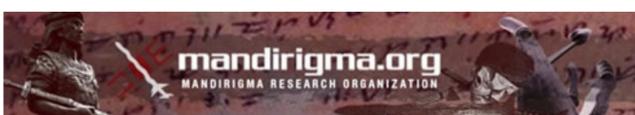


This dvd is focused in long distance with the sword, a special training that was heavily influenced by Great Grandmaster Antonio Ilustrisimo. Guro Flores will teach you the differences in strategy in long distance with either stick or sword, the footwork and five of the 12 Eskrima Drills in detail with their applications and variations.

Guro Dino Flores has focused this work on long range distance, a distance you must master before venturing into medium or short range distance with any weapon and without protective gear. The 12 Eskrima Drills are a combination of the movements Punong Guro Sulite found most common in real combat situations and referred to them as the "Soul of Lameco", because many hidden secrets are found in these apparently simple exercises. Though most of the Eskrima exercises can be done either with stick or sword, this dvd is focused in long distance with the sword, a special training that was heavily influenced by Great Grandmaster Antonio Ilustrisimo. Guro Flores will teach you the differences in strategy in long distance with either stick or sword, the footwork and five of the 12 Eskrima Drills in detail with their applications and variations. These exercises are essential in order to understand the Great Art of Fighting know as Lameco Eskrima.

Languages: English, Espanol, Italiano, and Francais

To Order Click Here



Mandirigma.org now offering Sponsor Membership

Dedicated to promoting the Warrior Arts and Culture of the Philippines, Mandirigma.org has been online with this mission since 1998. Recently there have been numerous request for membership or ways that can help contribute to the site. To answer these requests, Mandirigma.org now has a donate button and additionally offers the opportunity to be a "Sponsor Member". Every dollar helps with the monthly expenses required to maintain the website and hopefully

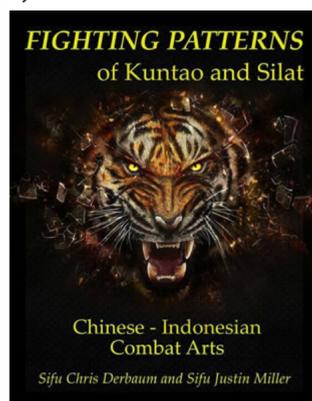
even expand capabilities.

For more information on how to be a "Sponsor Member" or donate to the cause, please go to the following link.: **Click Here**

Please contact us for any further questions. - Thank you for your interest and support! - Maraming Salamat Po!

Fighting Patterns of Kuntao and Silat: Chinese Indonesian Combat Arts (Paperback)

By Chris Derbaum and Justin Miller



Fighting Patterns of Kuntao and Silat (Authored by Chris Derbaum, Justin Miller) Brutal and Devastating Art of Kuntao and Silat. Fighting Patterns of Kuntao and Silat is a book based on a diagram which is sometimes referred to as Chinese hands and Indonesian feet. The footwork diagrams are a guide to numerous footwork patterns to put you in the right place at the right time for devastating leg strikes and takedowns which can also be used against multiple attackers. There are over 140 pages of footwork patterns alone in the book that serve as a "how to" guide so you can follow along and practice on your own. The book also includes the most basic footwork stances to more complicated takedowns in this devastating system. When the same diagram is turned upright all the explosive handwork and brutal knifework is also followed from this diagram. There is also a short history of Kuntao-Silat from China-Indonesia and some of the first teachers that brought these arts to the United States. Authors Chris Derbaum and Justin Miller both worked in the law enforcement field for over 35 years and have applied the arts of Kuntao-Silat to numerous real life situations. - 208 pages Paperback \$33.75

Amazon.com: Click Here

Locking Techniques - Vol 1 and 2 DVDs By Dieter Knuttel

Review by Dan Anderson



I recently got a chance to view these videos and I must say I am impressed. I have always felt that Dieter Knuttel's joint locking skills were very underrated. His high speed stick actions gather the most attention but his empty hand skills bear observation as well.

What makes these two videos special? There are many videos which detail the usual finger, wrist, elbow and shoulder locking techniques and they are all pretty standard with minor variations here and there.

It is in the opening section of video one which makes this set stand out. Prior to teaching the viewer any technique, Dieter details the various principles which will make any joint lock effective. Here is where the real gold value of the videos lie. He gives you the complete package on how to execute any kind of lock.

He details at length the advantages of

- using maximum leverage
- how to "close the circle" to create a stronger position
- how to utilize two opposing forces to maximize the pain of the joint lock
- The "sweet spot" for each joint locking technique shown

For me, the gem of the section on the principles has to do with utilizing the "sweet spot" of any joint lock. Where is the sweet spot of any given joint lock? Where is that one position that doubles or triples the pain of it? I'm not telling you. You need to buy and watch the videos yourself. This one aspect is worth the cost of the videos itself.

From this point on Dieter works his way up his partner's arm demonstrating finger locks, wrist locks, elbow locks and finally shoulder locks. Aside from teaching each lock singly there is an added bonus for the advanced student – how to connect the various joint locks into an interconnecting series of joint locks.

What is my personal test of the value of any video? My personal test of any instructional video or book is "Did I get something of value out of the material?" I have been training in the martial arts for 49 years with karate and arnis/eskrima being my main points of focus. I have taught all around the world. I have seen and experienced a lot in that time.

So, did I get anything of value from this video set? Absolutely! I have already stolen several of his joint locks and that was just on first viewing. I've watched the two-DVD set several times. Now I am going to watch them again.

Locking Techniques - Vol 1 and 2

Vol 1: Funtamental- and locking principles, finger- and wrist locks

Vol 2: Ellbow- and sholder locks, lockflows and locks from a drill

Language: English

Running time: HD, 70 + 52 minutes

Producer: ABANICO

In Vol 1 you learn in 70 minutes learn the most important things about locks. Fundamental- and locking principles are being explained as well as finger-and wristlocks, which are explained in detail With drills and applications.

In Vol. 2 you learn in 50 minutes tthe most important ellbow- and shoulder locks. All are being explained, demonstrated and taught. With drills and applications

In addition you will also learn 3 differnet lockflows and how to apply locks from a drill.

A must for every serious practitioner of martial arts and selfdefense experts.

Here the detailed content of the videos:

Locking Techniques Vol 1:

- Trailer
- Introduction
- Basic principles
 - the 99% rule
 - the closed circle
 - maximum leverage
 - fulcrum and counterpressure
 - the sweetspot
 - use the mass right
 - be considerate of your partner
 - distraction

Locking principles

- overextention
- rotation
- compression
- cant
- Kombination von Prinzipien

The Locks

Fingerlocks
drills
applications

Wristlocks!

Supinating lock
drills
applications

Compression/goosneck lock

Standing center lock
drills
variations and applications
Centerlock
drills

applications

Reverse centerlock

drills
applications
Inverted centerlock
drills
applications

Locking Techniques Vol. 2:

Trailer
Introduction

The locks

Ellbow
locks
drill
applications

Shoulder

locks
Figure 4
lock
drill
applications
Hammerlock
Übungsform
Anwendungen

Reverse hammerlock

drill
applications
Mobility
throw
drill
variations
applications

Lockflows

1st lockflow DVD
2nd lockflow DAV
Lockflow: wrist-ellbow-shoulder

Locks in a drill

Modern
Drill
Hubud

Kalahi Custom Blades is a Philippine company manufacturing good quality Philippine traditional bolos and customized blades. We also offer tough quality Filipino Martial Arts Training Weapons and Supplies from Arnis Sticks, Sparring Gear to training weapons.

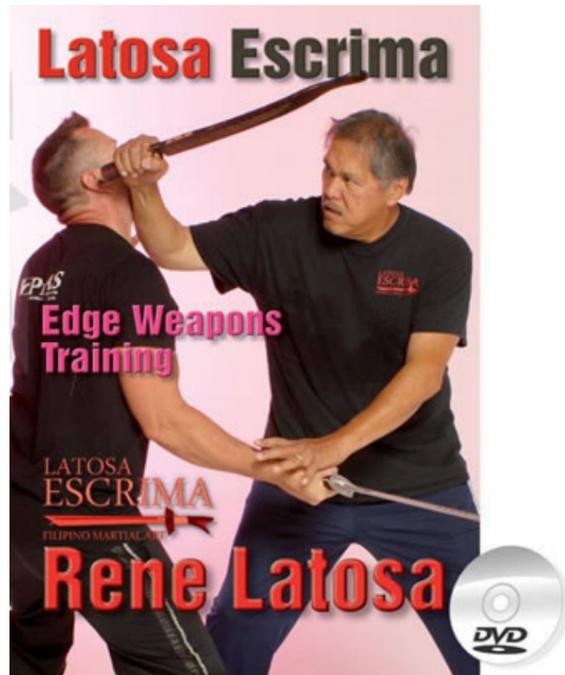


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Latosa Escrima Edge Weapons Training

By Rene Latosa



The main emphasis of training with an edged weapon is knowing and understanding all the dangers associated with this type of weapon. All the "What if's", and "Yeah but's", are all great for trial and error, and assuming predictability. The serious danger of edge weapons is real, and should be treated as such. This means where you should establish your training priority to be a survival tool, in the event this situation happens to you. Let's face it, you are the one having to survive, not your trainer, helps you train your goals, not your objective. The training priorities I use in Latosa-Escrima are as follows: reality, technique and drills. Reality: This is the understanding of exactly what could happen and the dangers when using or going against an edged weapon.

Techniques: These movements are trying to give you a generalization of possibilities, and probabilities of what may happen. Drills: Most drills are used to develop and enhance body movement skills used in the technique application. The emphasis of this Edged Weapon Training is the proper placement and prioritization of how to develop yourselves for such a situation. The technique does not give you the skills to deal with an edged weapon, only gives you scenario of how it could work. Do not mistake drills and techniques as the system, they are only tools to develop your skills. Reality is having a partner attack you, safely of course with attacks from very close to far away, different speeds and power, from the side and from the unseen areas that are not in your peripheral vision. Obviously there are other, more advance concepts and training methods, but first understand the basic thought process and where the techniques and drills are placed in your priority list.

- Languages included in DVD: English, Español, Italiano, Français

Budo International: [Click Here](#)

School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - [Click Here](#)

Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - [Click Here](#)

Advertisement Submission

Advertising in the FMA Informative Website is FREE.

An Ad in the FMA Informative can create Business. Your Advertisement for Filipino martial arts forums, blogs etc, can be included in the FMA Informative. Advertisement is for the Filipino Martial Arts and the Philippines.

To submit Forums [Click Here](#). To submit advertisement for products and/or Services [Click Here](#)

Article Submission

Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff - to submit material for either the FMA Informative Newspaper or an Issue [Click Here](#)

We welcome your article, ideas and suggestions, and look forward to working with you in the future.