

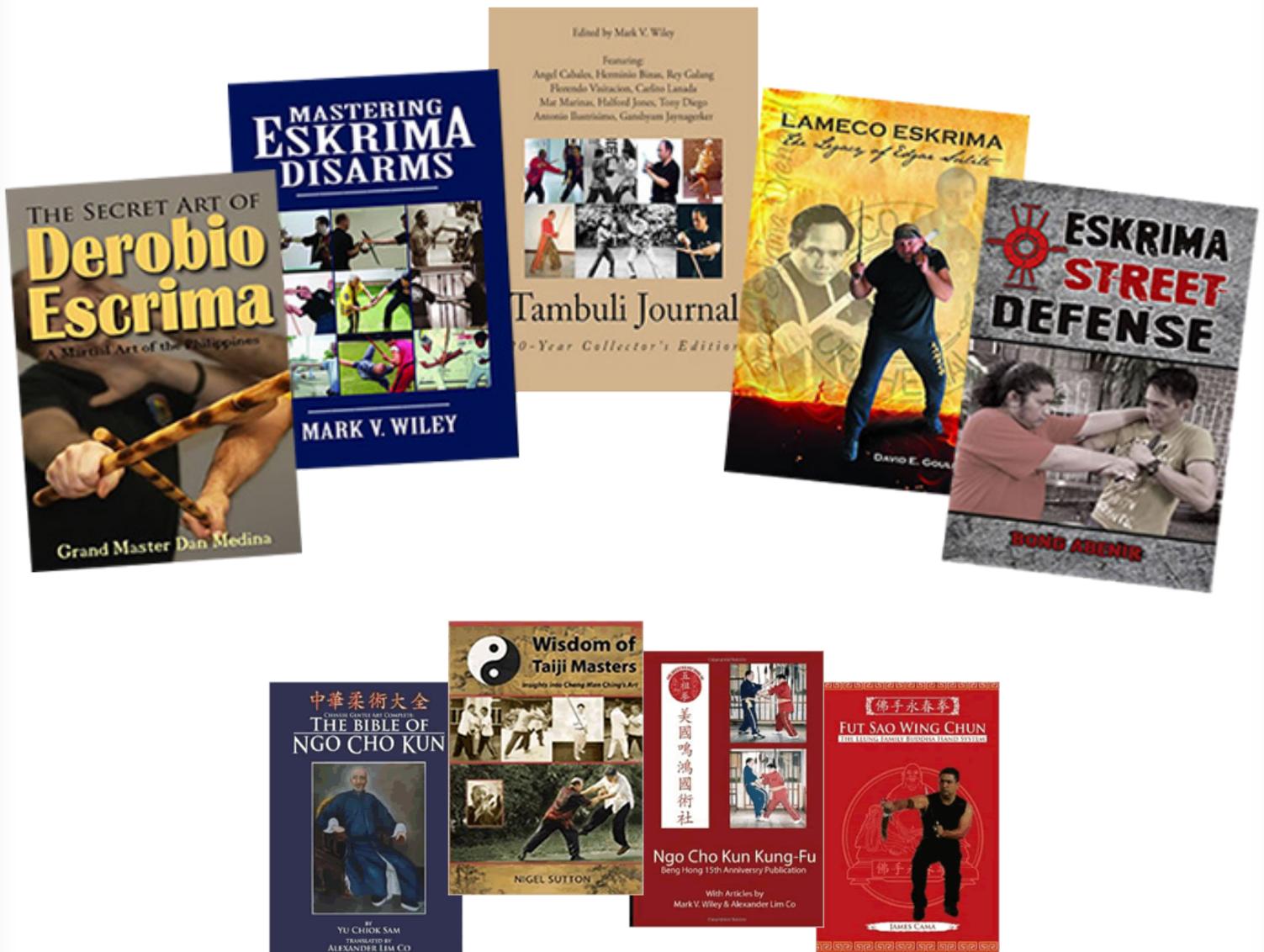
# FMA Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

Informative Issue No. 161  
2015

## Tambuli Media

Publisher of quality books on mind-body health and martial arts  
presented in their cultural context.



**What is Tambuli Media**

**The Man Behind Tambuli Media**

**Filipino Martial Arts Books Published By Tambuli Media**

Mastering Eskrima Disarms

Eskrima for the Street

Lameco Eskrima “*The Legacy of Edgar Sulite*”

The Secret Art of Derobio Eskrima

**Future Publications of FMA Books**

**Other Books By Tambuli Media**

**Books outside Tambuli Media by Mark V. Wiley**

The FMA Informative wants to thank Tambuli Media for its authorization in sharing and letting the FMA Informative give an inside look at its Filipino martial arts publications.

The Tambuli Media provided some of the material that is in its book publications. If you have not gotten any of the Tambuli Media Filipino martial arts publications in this issue for your personal library, the question is why not?

Definitely a plus for any practitioners’ personal library which will add to knowledge and insight.

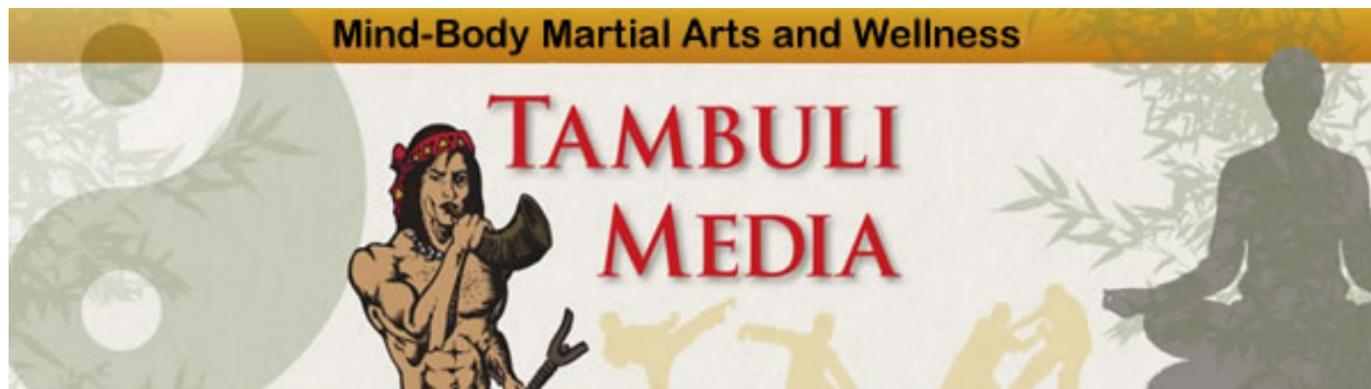
Also in this issue are some of the other publications of Tambuli Media, which the material is excellent in the subjects that are provided.

The man behind Tambuli Media is Mark V. Wiley. Mr. Wiley is a Doctor of Oriental and Alternative Medicine, a martial arts Master, author and researcher.

**Tambuli Media**

Tambuli is the name of a native instrument in the Philippines fashioned from the horn of a carabao. The tambuli was blown and its sound signaled to villagers that a meeting with village elders was to be in session, or to announce the news of the day. It is hoped that Tambuli Media publications will “bring people together and disseminate the knowledge” to many.

The Tambuli Media Mission is to partner with the highest caliber subject-matter experts to bring you the highest quality books on important topics of health and martial arts that are in-depth, well-written, clearly illustrated and comprehensive in nature.



tambulimedia.com

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

The authors, publisher and owner of this online magazine are not responsible for any injury, which may result from the instructions contained in this online magazine. Before embarking on any of the physical activities described in the magazine, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

The ideas and opinions expressed in the FMA Informative online magazine are those of the authors or instructors being interviewed and are not necessarily the views of the publisher, editor or owner of the FMA Informative. The articles are the property of the author’s that wrote them and cannot be used without the permission of the author.

The FMA Informative is for the promulgation and promotion of the Filipino martial arts and the Culture of the Philippines. NO issue can be printed and Sold for Monies, without the express permission of the Owner and Publisher of the FMA Informative.

www.TambuliMedia.com

## What is Tambuli Media

Tambuli Media, publisher of quality books on mind-body health and martial arts presented in their cultural context.

Tambuli is the name of a native instrument in the Philippines fashioned from the horn of a carabao. The tambuli was blown and its sound signaled to villagers that a meeting with village elders was to be in session, or to announce the news of the day. It is hoped that Tambuli Media publications will “bring people together and disseminate the knowledge” to many.

The Tambuli Media Vision is to see quality books once again playing an integral role in the lives of people who pursue a journey of personal development, through the documentation and transmission of traditional knowledge of mind-body cultures.

The Tambuli Media Mission is to partner with the highest caliber subject-matter experts to bring you the highest quality books on important topics of health and martial arts that are in-depth, well-written, clearly illustrated and comprehensive in nature.

---

## The Man Behind Tambuli Media

*The man behind Tambuli Media is Mark V. Wiley. The FMA Inforamtive has most likely found the best way to describe Mark Wiley through the writings of Professor Dan Anderson.*

---

### The Two Mark Wiley's

By Professor Dan Anderson



I like to tell people there are two Mark V. Wiley's running around. There is the Mark Wiley the martial arts public knows. This Mark V. Wiley has written no less than seven books on Filipino martial arts (12 books in total), hundreds of articles, as well as having served as book editor for Tuttle Publish-

ing, Unique Publications and Multi-Media Books, and in various editorial positions for Martial Arts Illustrated, Martial Arts Legends magazines and the Journal of Asian Martial Arts.

From these books and magazines it is widely known that he is one of the 16 people issued a masters certificate from the late Grandmaster Angel Cabales. He has taught seminars in the USA, Europe and Asia as well as having traveled and trained in the Philippines on no less than 15 separate occasions, not to

mention his multiple trips to Malaysia, Singapore, Taiwan and Hong Kong and having lived in Japan. This is the public Mark Wiley.

The less well-known Mark Wiley has teaching credentials in Biñas Dynamic Arnis (under Grandmaster Herminio Biñas), Kalis Ilustrisimo (Grandmaster Antonio Ilustrisimo), Estalilla Kabaroan Eskrima (Grandmaster Ramiro Estalilla), Lightning Scientific Arnis (Grandmaster Benjamin Luna Lema), Cinco Tero Arnis (Grandmaster Carlos Escorpizo), Modern Arnis (Grandmaster Remy Presas) as well as in Ngo Cho Kun (Grandmaster Alex Co) and Wing Chun Kuen (Grandmaster Robert Chu). And these are just the senior teaching credentials he has earned in his 34 years in the arts.

What many martial artists do not know about Mark V. Wiley is that he is a doctor of both Oriental and alternative medicines, with decades of experience and qualifications in acupuncture, TuiNa, clinical QiGong, herbal medicine, Thai Yoga massage and muscle energy technique. He also holds a master's degree in health care management. As an undergraduate he earned a bachelor's degree in applied sociology with a minor in medical anthropology, during which time he conducted research into home-based health care systems in Scandinavia, and wrote papers on

ethnomedicine in Africa, Melanesia and China, and on various forms of magic, ritual and rites of passage in Southeast Asia and New Guinea. He also helped classify Philippine martial artifacts at University of Pennsylvania's Museum of Archaeology and Anthropology. He also holds an Associate's Degree in Small Business Management.

In working with Mark I have found him to be

a progressive thinker in the realm of Filipino martial arts. Being a former karate champion, to me this is where the rubber meets the road. In talking and working with Mark I find that although we have different backgrounds we have one major thing in common—we work with the underlying principles of our arts rather than just collecting techniques from whatever sources we can find.

---

## The Technical Side of Mark Wiley

Mark V. Wiley Doctor of Oriental and Alternative medicine, martial arts Master, author and researcher, Mark V. Wiley is in a class of his own. He began martial arts training in 1979 and the study of mind-body health practices in 1987. Since 1994, Dr. Mark has been conducting extensive training and research in the Philippines, Malaysia, Singapore, Taiwan, and Japan. During that time he lived in Tokyo and made an impressive 16

visits to the Philippines. In 2000, Mark was the first person to conduct martial art research among the MatigSalog tribe of Mindanao, Philippines.

Dr. Mark holds a Masters in Health Care Management, Doctorate in Oriental Medicine and PhD in Alternative Medicine. He has authored 14 books on health and martial arts and has served editor of the magazines Martial Arts Illustrated (1997–2000),

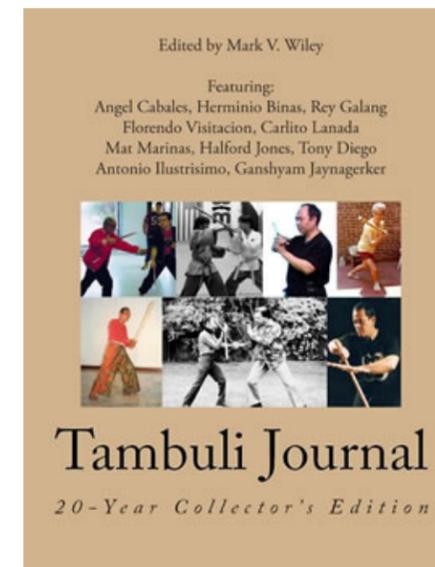
Martial Arts Legends (1997–2000), Tambuli (1994-95), Martial Arts Masters Magazine (2010), Journal of Asian Martial Arts (1994–1997), FightingArts.com (2000-present), Tuttle Publishing (1994–97) and Unique Publications (1997–2000).

For Tambuli Media, he is the author of Arthritis Reversed, Mastering Eskrima Disarms, Beng Hong Ngo Cho and Tambuli Journal.

---

## Tambuli Journal

20th Anniversary Edition



Mark Wiley and Mike Young.

Tambuli Journal includes stories featuring Angel Cabales, Florendo Visitacion, Herminio Binas, Antonio Diego, Antonio Ilustrisimo, Carlito Landa and Sri Ganshyam Jaynagerker, and the arts of Cabales Serrada Escrima, Binas Dynamic Arnis, Vee Arnis-Jitsu, Kuntaw-Lima-Lima, Kalis Ilustrisimo, Hagibis, Pananandata Balisong, and more. So much information, so many styles and so much support packed into three mere issues. This collection is finally available after 20 years!

20 Years ago saw the publication of Tambuli: Journal of the Filipino Warrior Art's Association. Although the publication only had three issues, it was a milestone in the exposure of Filipino martial arts in the West. It also marked the original research material that Mark V. Wiley collected and later published in his groundbreaking book, Filipino Martial Culture.

This 57-page, 20th Anniversary Edition, includes all three original issues, with a number of the photographs re-scanned and placed for clarity, in addition to additional photographs of the diverse collections of masters who made up the journal's Advisory and Mentor Boards. These include such luminaries as Leo Giron, Ramiro Estalilla, Gilbert Tenio, Toby Tobosa, Dionisio Canete, Herminio Binas and Onofre Escorpizo.

Also included are the letters of support mailed to Mark Wiley, and published from such masters as the late Ben Largusa, Florendo Visitacion, Toby Tobosa, Chris Sayoc, George Brewster and many others. Not to mention original articles submitted by JC Cabiero, Rey Galang, Halford Jones, Carlito Lanada, Mat Marinas, Karl Marx, Clement Riedner, Chris Sayoc,

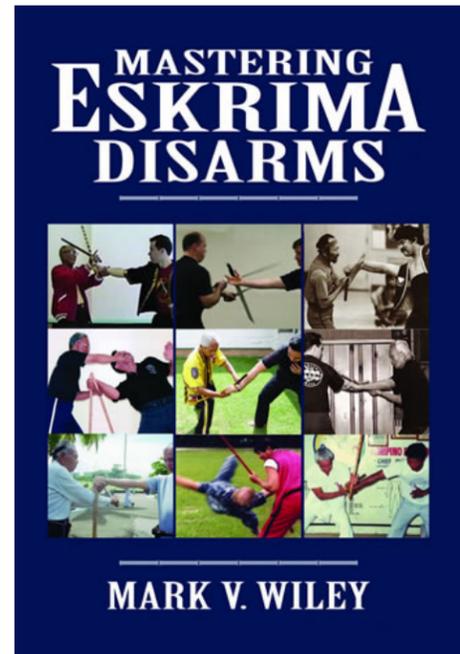
## Filipino Martial Arts Books Published By Tambuli Media

The FMA Informative with the permission of Tambuli Media brings you just a little look at the publications of their books concerning Filipino martial arts

---

### Mastering Eskrima Disarms

By Mark V. Wiley



#### Chapter 1

##### Principles of Effective Disarming (pages 9 - 13)

Every inherently effective self-defense technique is guided by principles, whether or not its practitioners know them. Eskrima styles in general, and their disarming skills in particular, depend on principles to guide correct application of movement and technique. Have you ever wondered why sometimes a certain technique works well for you, and at other times it fails? The answer, most likely, is that you did not apply the correct principle to its use. In other words, you applied it at the wrong time, or in the wrong range, or within the wrong technique. As a result, the technique (function) did not follow the principle (form), and thus was unsuccessful in its purpose (application). Therefore, it can be said that when your technique worked, it was by accident. When it comes to facing an armed opponent, doing things on purpose is the only way to do them. Knowing the principles and concepts that support the technique is the way to purposefully apply techniques. If you're not doing this, then you are merely "swinging wood."

In eskrima, principles are not generally categorized or written down as they are, for example, in many Chinese martial arts. Instead, they are expressed in the movements and applications of the art's practitioners. While many eskrimadores can effortlessly execute their art, the techniques are not well articulated in their verbal teachings. They know what to do, and can tell you what they are doing, but they often are unsure of how to explain the reasons why. More often than not, this is because the older masters cared more about applying their art than thinking, talking or writing about it—and this is how the art has been passed down.

In the Philippines, eskrima lessons are often carried out in the method known as *muestracion*, where the teacher demonstrates and students follow. Often times, the teacher shows countless variations of a single technique concept, yet not much detail is given and so it must be gleaned through critical observation, probing questions and experience over time. Unfortunately, many practitioners are followers and not critical thinkers who examine the inner workings of what it is they are doing. Being able to repeat someone else's technique is not an indicator of mastery of the technique itself.

Contrary to popular belief, techniques are not "the secret" of martial arts. Techniques are merely examples, or physical demonstrations, of martial principles. If the principle upon which a technique is based is solid, and the technique is applied following its principles, then the technique will be effective. On the contrary, if a technique is applied incorrectly because the principle of the technique is not known or understood, its chances of success against a skilled opponent are greatly diminished. Again, a disarm might work by accident or by fortunate happenstance, but then it may fail, too. In short: techniques are less important than the principles upon which they are based. This is true for all martial art techniques.

While disarms are not necessarily "essential" to surviving an encounter, they are a useful skill set that may save your life. The trouble is, disarms are difficult to do well against an unwilling opponent—i.e., one who is firmly holding his weapon and intent upon injuring you with it. Because teachers and students of eskrima spend so much time training together in cooperative settings, an accurate sense of actually applying disarms often is neither gained nor fully appreciated. Parenthetically, I would say the same applies to joint locking tech-

niques.

Below is a discussion of nine of the key principles upon which safe and effective disarming techniques can be built. These are the principles on which disarms illustrated in Parts 2 and 3 of this book are based. Some are strategies while others are concepts that come together to inform the application of eskrima disarms.

#### Key Disarming Principles

##### 1. Know Your Weapon Characteristics...

Although students of eskrima practice disarms against various types of edged and impact weapons, they're often done rote. That is, since they know what weapon their partner is using, and they know which disarm to do, they can do it with their eyes closed. Many practitioners do not take the time to become familiar with the various weapon characteristics which are necessary to master the art of applying the correct disarm to a given weapon. This is vital to react appropriately in the unprepared moment they may be attacked. While a knife disarm may look like a stick disarm, they are not identical. Because the weapons have different characteristics (e.g., one is sharp, the other is blunt; one is round, the other flat), the weapon position and body dynamic must change accordingly. This is vital.

##### 2. Neutralize the Attack...

The basic goal of disarming is to force your opponent to release his weapon. The idea of snatching the attacking limb out of the air in the middle of a real attack, and then disarming the weapon, seems unlikely. It is difficult to do in real-time and against an uncooperative opponent. However, with mastery of timing, position, range, your own root balance and the ability to break the opponent's balance, the technique can be effective. Because all of these supporting structures need to come into play effectively, disarms take time to master and one can only do so under a progressive training method. As a matter of safety and to ensure effectiveness, it is advisable that disarms not be attempted if the attack itself has not first been neutralized. Neutralizing an attack can be done by stepping off the line of attack or by putting an obstruction (block or parry) in its way to stop, slow or redirect it.

Once the weapon is neutralized the practitioner must release the opponent's grip. This can be accomplished either by striking his hand or wrist with your weapon, or taking the wrist to its maximum rotation—thus stressing the ligaments and tendons, weakening the grip and creating pain. Once the wrist and elbow joints are locked and you're in a safe position, the grip is released and the weapon can be removed in any number of ways. (The five fundamental grip-release concepts are discussed in Chapter 3).

##### 3. Control the Opponent...

To effectively disarm an opponent you must gain control of their weapon so that it may safely be neutralized, contained and removed. This can be achieved by blocking or redirecting it, grabbing it or seizing the attacking limb. In disarms other than the so-called "defanging the snake" (Mode 1) method, the attacking limb must first be controlled (immobilized) for the weapon to be removed safely.

To decrease the chance of disarm failure you must seize the attacking limb quickly. You must then lock the joints in sequence to secure the limb, turn the opponent's body away from you, break his balance, and make it extremely difficult for him to counter or even move while you remove his weapon.

Without sufficient control of the opponent and his attacking limb, he may easily neutralize or counter your disarming technique. As long as the opponent can move his joints, he can maneuver out of any disarm or joint lock and strike you in the open spaces created by you when you occupy both of your limbs against one of his.

##### 4. Maintain Your Own Structure...

The term structure refers to body posture, alignment and position in relation to the opponent, and the juxtaposition of your and your opponent's arms and weapons. For disarms to be done safely and effectively, you must assume and maintain proper structure. When you lose your structure or your opponent is able to "break" your structure (e.g., compromise your balance and position) you may lose your disarm and/or be countered while attempting to execute it.

Being in control of your own body and weapon positions at the time of disarm execution is crucial. Even more crucial is the ability to hold your ground, even while facing the opponent's strongest position.

### 5. Know Where You Are at All Times...

Disarms must be executed in the proper range designated for that specific method of disarming. Executing medium range disarms in close or long range, for example, leaves too many opportunities (gaps or openings) for your opponent to counter attack, or for you simply to miss the disarm altogether.

Without proper visual assessment of your fighting range in any given moment in time, and without the knowledge of which disarms can best be executed in which range, the effectiveness of your disarms will be compromised. Like skrima's fundamental counter techniques, disarming techniques are tied to range and weapon type. Know which disarms work best in which range, then train to remain in that range while executing them—even while changing position.

Whenever possible, it is preferable to maneuver to the outside gate of the opponent's attacking arm. This provides a safe position wherein the attacker's second arm/weapon is far enough out of range that there is less chance of being countered, struck, grabbed or stabbed while attempting to disarm the lead weapon. If a disarm begins in the inside gate of the opponent's arm, you could maneuver to the outside gate during the disarm or right after the weapon is released. This is the safest position for you to launch your counter strikes. Just because you successfully disarmed an opponent of his weapon doesn't mean you ended the disarm in a safe position, or even conclude the encounter. Safety is a must!

### 6. Don't Hesitate or Struggle...

One of the easiest ways to fail at a disarm and be struck in the process of applying one, is to force the disarm to happen. That is, to try and turn the opponent's wrist, to struggle to lock his limb, to pry until his weapon releases. Safe disarms happen naturally and with normal amounts of effort. You must take a disarm when the opportunity presents itself. When you hesitate or when you try to apply a disarm in an inappropriate moment, you are forcing it. A disarm that is forced is never as safe, or as fast, or as effective as a disarm that is taken.

Disarms should be executed with conviction or not at all. When you recognize you are in the right position, in the right range, and are within the right time then you must seize the moment and apply your disarm as if it cannot fail. If you do not commit to the technique, you may not be successful. Defeat can come if you hesitate or struggle with a disarm because it didn't turn out the way you had expected. You must learn to allow the possible outcomes and continue on with your counter techniques regardless of outcomes.

Self-doubt causes hesitation and hesitation wastes precious time and can make you lose an otherwise "survivable" encounter. Proper training will instill the correct muscle memory and reflex response to allow disarms to fall into place organically. Over time you will gain confidence in the techniques themselves and in your ability to execute them properly, safely and effectively.

### 7. Know When to Let Go...

If you attempt a disarm, but miss... If you seize the attacking limb, but the opponent is in a stronger position... If while executing the disarm, you are countered... you must let go of the disarm, both physically and mentally. Do not struggle with it. Do not force it. If everything is in place the disarm will be effective. If things are not in place, or if the opponent is skilled and executes a deft counter move, then you must not fight for the disarm. Doing so not only wastes energy, but also can put you in a precarious position.

When disarming, if you remain focused on the intention to disarm, and you are detached from its result, you will know when to take a disarm and when to let it go. The key in both instances is to go with the flow. Take them as they come, release them as they go, flow and move between counter techniques and disarming methods. There are so many disarming techniques, and counter techniques, that to "stick" on one that is not immediately effective is a race toward failure. In short, when a disarm is not immediate, you must let it go and move on with your counter attack. Another disarm may present itself later. Or it may not. Either way, surviving the encounter is what is important. Disarms are not the end itself but one means to any possible number of ends.

### 8. Less Is More...

This adage holds so much value in the martial arts. In the case of disarming techniques, less "movement" and less "quantity of moves" within a technique, the safer and more effective the technique will be. Disarms should be brief, containing four or fewer motions (one or two is best) to release the opponent's weapon. There simply is no time in an actual altercation for more movements as these steal what little time one has to force his opponent to lose his weapon.

One of the main trouble areas one can get into while disarming is the amount of space they allow an opponent to utilize during their counter. Disarming motions must be tight. The smaller the circle of movements, the faster the disarm, the tighter the angle, the less chance of a reversal or counter, and the more likely the disarm will be effective. Keep disarms short, tight and controlled.

### 9. Don't Strike Yourself...

As basic as it sounds, it is essential that you not strike yourself with your own weapon or with your opponent's weapons while disarming! It is so easy to be caught up in the arm motion of the disarming method that you lose track of the trajectory of your weapon and the opponent's weapon. This is especially important when executing ejection disarms where the opponent's weapon is sent flying from his grip. Practice and attention to weapon characteristics and control of structure are very important.

---

*The following are just a few samples of the disarming techniques which are in the book.*

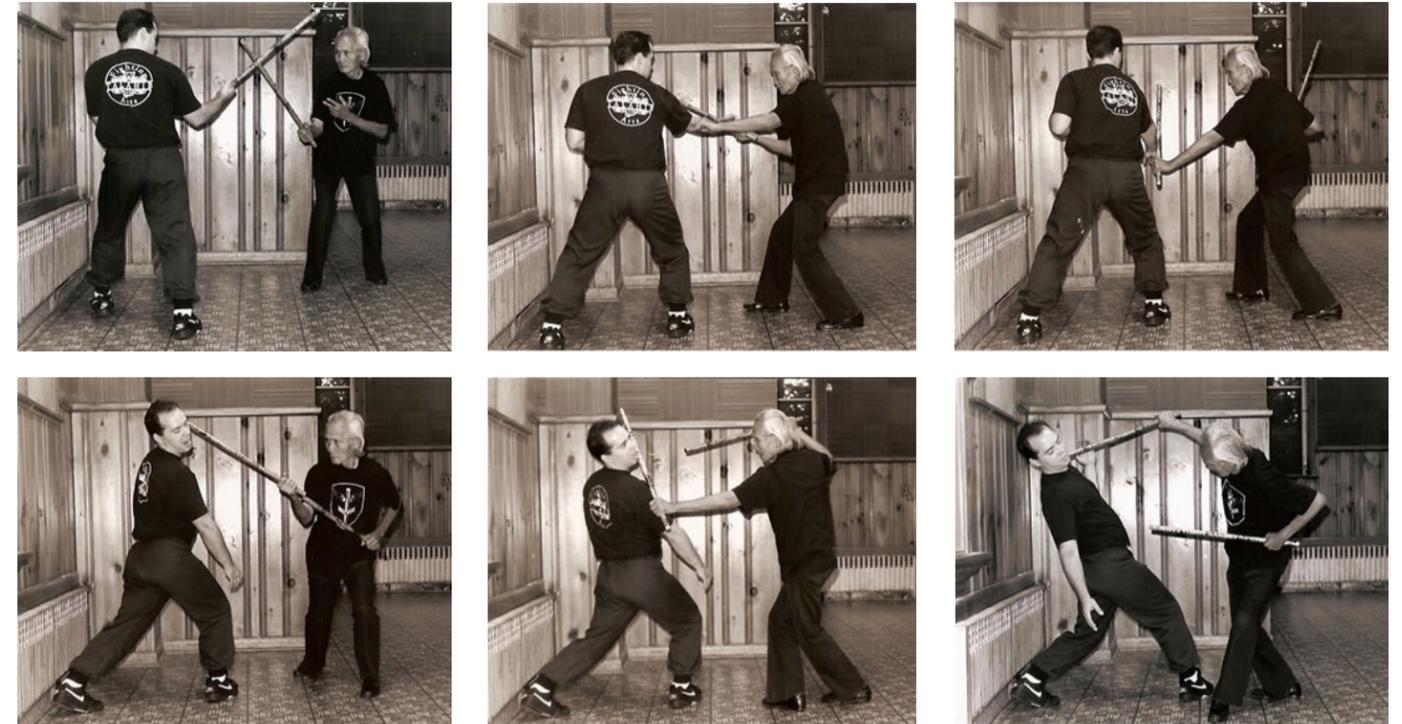
### Grandmaster Alejandro Abrian of Moro-Moro Orabes Heneral (pages 215 – 216)



**Master Ramon Rubia of San Miguel Eskrima (pages 220 – 223)**



**Professor Florendo Visitacion of Vee Arnis Jitsu (pages 237 – 238)**



In this comprehensive book you will learn the disarming techniques of over 30 different styles of Eskrima, Kali, Arnis and Kabaroan, including 22 Supporting Structures and 9 Essential Principles of Effective Disarms, the 3 Ranges and 4 Modes of Engagement, 2 Positional Gates, 3 Joint Control Concepts, 5 Footwork Methods, and 5 Grip Release Concepts most essential to mastering Eskrima disarms.

This masterful text contains 935 photographs illustrating 135 techniques from 33 styles of Filipino martial arts as demonstrated by dozens of its greatest legends.

***Some of the Styles Featured Include...***

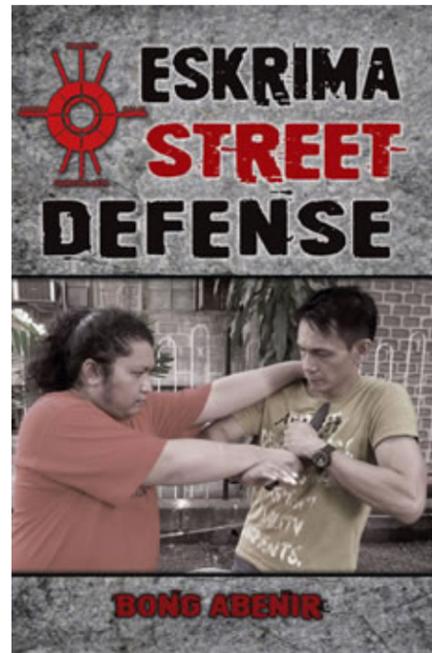
Arnis Lanada | Arnis Tendencia | Babao Arnis | Balintawak Escrima | Biñas Dynamic Arnis | Black Eagle Arnis Eskrima | D’Katipunan Arnis | DeCuerdas-Diestro Eskrima | Dekiti Tirsia Siradas Arnis | Del Mar Kali-Eskrima | Derobio Escrima | Doce Pares Multi Style Eskrima | Eskabo Daan | Estalilla Kabaroan Eskrima | Garimot Arnis | Inayan Eskrima | Inosanto Kali | Integrated Eskrima | Kalis Ilustrisimo | Lameco Eskrima | Lapu-Lapu Arnis | Latosa Escrima | Lightning Scientific Arnis | Modern Arnis | Moro-Moro Orabes Heneral | Pambuan Arnis | Rapid Arnis | San Miguel Eskrima | Sayas-Lastra Arnis | Serrada Escrima | Siete Palo Arnis | Vee Arnis Jitsu | ***And More...***

***Some of the Featured Masters Include...***

Alejandro Abrian | Rogelio Alberto | Dan Anderson | Issing Atillo | Narrie Babao | Abondio Baet | Ron Balicki | Herminio Binas | Robert Castro | Anthony Davis | Mike Del Mar | Tony Diego | Ramiro Estalilla | Bram Frank | Art Gonzalez | Antonio Ilustrisimo | Jason Inay | Diana Lee Inosanto | Porferio Lanada | Eddie Lastra | Rene Latosa | Dan Medina | Carlos Navarro | Pat O’Malley | Isidrio Pambuan | Ely Pasco | Remy Presas | Ramon Rubia | Ron Saturno | Edgar Sulite | Sam Tendencia | Darren Tibon | Jerson Tortal | Jose Vinas | Florendo Visitacion | ***And Many More...***

## Eskrima for the Street

By Fernando “Bong” Abenir



### About The Author

Maestro Fernando “Bong” Abenir is a Filipino martial arts instructor based in Manila, Philippines. He started training in the martial arts at the age of 9 under the tutelage of his father in the art of kuntao. He then learned the concepts of knife fighting

and surviving a street fight by a man called Mang Inyong from Masbate. This started Abenir’s in- depth study in the field of martial arts at the hands of different Masters and instructors. He studied Yaw-Yan under Orlando Lapuz and became an instructor under his leadership. In late 1994 he informally trained under Grand Maestro Antonio Ilustrisimo upon the introduction of Pedro Reyes but it was short-lived due to Tatang’s unexpected death in 1997. Abenir continued training under Pedro Reyes and eventually was introduced to Master Tony Diego in 1998 and was granted a certificate of authorization to teach the art of Kalis Ilustrisimo. Bong Abenir was also trained in and was certified to teach Nusanatara Pencak Silat by Pendekar Mohamad Hadilmulyo, the master of Nusantara Keluarga Pencak Silat, and also from his disciple O’ong Maryono, who was a three time world Pencak Silat champion and

a well-known author and researcher of the art of Silat.

In 2001 Abenir started to develop his own system until finally coming up with its name, now known as Abenir Kalis Filipino Fighting Art. Maestro Bong Abenir has also written for Rapid Journal and is currently a regular contributor for the Manila Times Newspaper in the subject of practical self- defense techniques. He has appeared in numerous TV sports and morning shows in the Philippines demonstrating his Filipino martial arts system. He has also been invited to do seminars for the Special Action Force of the Philippine National Police and has conducted seminars in the Philippines and in Queensland, Australia. Abenir is currently a physical education teacher by profession and a Filipino martial arts instructor by passion. You may contact him at [abenirbong@yahoo.com](mailto:abenirbong@yahoo.com) or search for Bong Abenir on Facebook.



Well I never believed him and continued to be an advocate of what I refer to as “aliveness,” which means that you go duke it out with your sparring partner and see what works and what fails during a quasi-combat encounter. That means that you get hit and he gets hit and both suddenly realize that you sometimes go home with a bruise here and there and it feels good. Although I believe that sparring is not the only tool you could use for practicing your skills, I really do believe it to be an essential part of martial arts training. Sparring teaches you a lot about timing, being able to read your opponent’s mind and countering his attack, when and how to attack effectively, knowing and exploiting your opponent’s strength and weaknesses and knowing yours as well. It also helps you

to understand and feel pain when you get hit and what it means to fight under pressure.

I was once in U.P. Diliman with one of the instructors of AK Mr. Rommel Ramirez and we were there to demonstrate what our system was all about. Of course there were other groups too who were invited to demonstrate. I got so tired of seeing techniques being done over and over in a pre-arranged setting while everybody was intently watching these people. I really had nothing against them and I do respect their arts but when it comes to demonstrating what my system is all about then I would have to really show it. So after a few words of introduction I then instructed my friend to go live! Well we did stick sparring, knife sparring and hand to hand without any armor or protective gear and I got hit, my student got hit we were both getting black and blue lumps all over..... everybody was silent. We ended up laughing. That’s ALIVENESS folks!

### Chapter 3 (Pages 17 - 20)

#### Preliminaries

##### Directly Simple and Simply Direct

If the objective is to learn the true art of Filipino Eskrima then everything should be done in a simple and direct manner in order to be truly combative and become very efficient in doing it. But the thing is, most people would rather study a system that has a lot of flowery and complicated movements. It’s embedded in the human psyche to be drawn and be attracted to things that are seemingly magical rather than what is supposed to be real and natural. I sometimes also tend to do that but before I get lost in this state I would somehow awaken myself in order to get back to our system’s true principle and philosophy. That is to approach combat the way we should. DIRECTLY SIMPLE and SIMPLY DIRECT.

##### Aliveness and Sparring

An old martial arts teacher told me that sparring is of no real value in actual combat because it has nothing much to do with what a thug or criminal would do in a real situation, and on and on he went trying to convince me of his views.

##### Stick and Knife Fighting are Different Things

I have heard a lot of old-timers in Filipino martial art circle says that learning how to use the stick will automatically give you the ability to translate it’s techniques into knife work or whatever impact or edged weapon you are using. I do believe that there are similarities with the movements being used for each weapon but then again they also have their differences. And knowing this simple fact will give you an understanding of up to what point a certain weapon is effective and where its limitations lie. (Such knowledge could even save your life.)

Knowing how to wield a stick does not mean that you know how to wield a knife effectively. First of all a stick is an impact weapon, and the way you generate force in order to use it effectively as a weapon is very much different from a knife, which is designed to cut, thrust or hack. No amount of stick fighting would prepare a student for knife work. So the assumption that learning how to use a stick could be easily translated into knife work or vice versa is not true. Although the angles are the same and movement are similar, the law of physics

when it comes to the use of different kinds of weapons says they are different. Try wielding a stick and a bolo or machete and you'll see what I mean.

### A Place for Locks and Holds

There are many reasons for learning joint manipulation techniques and strangle holds. They can be used as an effective self-defense method in some situations. They can be applied as restraints or arrest techniques when necessary. They can be useful in controlling or injuring a person to a certain degree and most of all they can serve as a bargaining position through which you could talk some sense to the other guy to stop whatever foolish thing he is attempting to do.

In my opinion, these techniques are actually incidental in nature which means they can only be applied when the opportunity presents itself. Never engage on a street fight looking for a lock or a strangle hold. What I mean is that they should not be used as your primary tool for self-defense. Hitting with a barrage of elbows, knees, eye jabs and kicks will serve you better when it comes to a street fight, especially when dealing with multiple attackers. It would even be better to grab a hold onto something which could be used as a weapon or as an effective equalizer should the assailants be armed with knives or other things. Most real fights last less than 10 seconds. There is seldom an exchange of technique



between combatants or what we refer to as fakes, feinting, trappings and other maneuvers that are only used as drills or those that are executed in study, sparring and tournaments.

As in almost all fights, the guy who lands the first telling blow is usually the one who wins. Against someone who is potentially dangerous and who constantly engages himself in trouble or does criminal acts as his way of living, it would be very risky to depend on locks and holds as your first line of defense. This is especially true if you are just a beginner in the martial arts because even for those who have achieved a high skill in the application of these techniques in the dojo it very difficult to apply these skills against a very aggressive opponent who happens to be punching, kicking, elbowing or even biting, simultaneously. It becomes even

more difficult if you were up against two or more attackers. It would be like trying to catch three soccer balls in order to protect your goal. Forget what you see in the movies or even in the Ultimate Fighting Championship for that matter because we are talking about the real thing where everything is unrehearsed, goes without rules, no referees, no audience, no tap outs and no time limits. This is the world where guns, knives, broken bottles, tires and even trash cans can be used.

The best equation would be to hit-hit-hit then lock, if necessary, and not lock-lock-lock, then hit. Always remember that in most instances in street attacks, the prudent behavior is to escape as quickly as possible. If strikes such as head butts, knees and elbows are to be used, there is often no need to apply restraining techniques or strangle holds.

## Lameco Eskrima "The Legacy of Edgar Sulite"

By David E. Gould



### About The Author

David E. Gould has been training in the Martial Arts since 1977 but he is best known for his association with Punong Guro Edgar G. Sulite and the Lameco Eskrima System. He was the last Instructor certified by Punong Guro Edgar G. Sulite in the Lameco Eskrima System on July 28, 1996 as well as being one of the recognized Standard Bearers of the System who was appointed directly to that position by Punong Guro Edgar G. Sulite in 1996. As well as being a long time private student of Punong Guro Edgar G. Sulite, David E. Gould was also one of 25 exclusive hand-picked members of Punong Guro Sulite's private "backyard" invitation only group which later became known as the "Sulite Orehenal Group". David E. Gould has conducted hundreds of Lameco Eskrima Seminars in numerous countries around the world and also teaches Elite Military and Law Enforcement.

### Chapter 7 (pages 75 - 77)

#### The Late Period of Lameco Eskrima and Edgar Sulite's Last Days

##### Edgar G. Sulite: Focus on Training (1993)

Punong Guro Edgar G. Sulite spoke a lot about keeping one's focus on trying to reach out for the more important aspects of training in developing for the combative equation, as opposed to just going through the motions with a lack of focus or end goals to be met when you trained. In 1993, Punong Guro Sulite wrote the following about one's immediate training goals:

"A novice, a beginner in martial arts, is considered to be in darkness, for his mind is not yet aware of the possibilities he has to protect and defend himself and his loved ones. Once he commences his study, then he begins to understand his true potential and lethal capabilities. Knowledge is power – but a little knowledge can be extremely dangerous. We should always strive to be thorough in our learning, for the advantage any technique or skill gives also has hidden disadvantages that must also be learned."

Punong Guro Sulite used to warn us quite often about learning just enough to get ourselves hurt. About the pitfall of developing just enough understanding about something that what we miss may get us severely injured or, worse yet, killed in an actual fight. This is why he would always tell us to verify everything in an effort to understand what will work for us and what will not.

Punong Guro Sulite went on to write: "Techniques represent knowledge; and each technique learned is like a ray of light that adds clarity and vision to what used to be unknown, strange, and formidable. Every technique that one learns and understands reduces the darkness within us. Eskrimador, how bright is your light? Can you see



*Punong Guro Edgar G. Sulite  
circa 1994 at Alta Dena, California*

clearly and far? Or are you happy with just focusing a small beam on the path where your foot is about to be set on? Be honest and evaluate yourself. Consider the numerous and probably countless techniques you have learned. Which and how many of them do you consider most important and essential to you? So vital that you have the confidence that these techniques and skills are yours, a part of your repertoire and armor, ready to face any challenge or attack.”

Punong Guro Sulite wanted us to take each technique, each combative concept, and each combative principle and verify these things in sparring or fighting, as only in an environment where you could face harm and are held fully accountable for your actions or inactions can you truly learn from all that you do. Consequences are attached to every decision that we make and to every action that we choose to perpetuate in motion or fail to perpetuate in motion regarding a real fight. Punong Guro Sulite wanted to make sure that we were held accountable for all that we do and for all that we refuse to do in a fight, in like manner. “Mistakes have consequences,” Punong Guro Sulite often said, and he wanted to make sure that we, his students, understood this clearly, as it is better to be shown these consequences in training, where there will be a chance to correct them, as opposed to recognizing them in the street while fighting for life and limb and not being offered the chance to redeem yourself, as the consequences for mistakes made in the streets may be paid with your life.

Punong Guro Sulite would tell us that the worse place you can be when you realize that something may not work for you is when you are using it to defend your life in an actual fight because, in defeat, you end up on your back, looking up at your attacker as he decides if you will live or die. You have no more say in the matter because you gave your best effort, and your best effort was obviously not good enough. He would say that none of us could ever afford to find ourselves in this position at any time, so we were to train diligently and for full effect because, if we cannot keep our attacker from killing us, no one else will.

Punong Guro Sulite went on to write: “Do you feel that you are enveloped in a protective, bright aura of confidence in your techniques and skills? Or is it a narrow beam of light that can track only one thing at a time and unsteadily, at that? If you have the slightest doubt – then you have neither understood nor mastered the techniques you rely on. You have lost the brightness of the flame that was passed on to you, for you have not devoted time and effort to feed the demanding flame of dedication and discipline necessary to turn your knowledge into formidable weapons. We have likened training to the forging of a blade, for that is what it takes to create a perfect technique, a lethal and sharp weapon, a combat ready warrior.”

One thing in specific that Punong Guro Sulite always did was demand, as our teacher, that we train daily and that we train with full intention. He got up very early every morning and trained for a couple of hours by himself, and he trained again at night for a couple of hours before going to bed. He felt it was the daily training which gave us our edge over our opponents. He, as the head of the Lameco Eskrima System, found the time to train daily, and, thusly, he expected no less from us, his students. He led by example, and he expected us to follow that example step for step.

I once asked Punong Guro Sulite how a warrior was created. This is how he responded: “We teach, encourage, guide, and train a man of great potential and of the right character. After he has realized his fullest potential, we then introduce him to the harsh realities of combat and allow the combative equation itself to become his teacher. As each fight that he wages chisels away everything not of a warrior, anything weak or uncharacteristic of a warrior will be burned away by the scorching hot flame that is combative truth. What survives and is left standing tall and strong after this process is a warrior in every meaning of the word.”

I will end this segment of the book in Punong Guro Edgar G. Sulite’s own words:

“Lameco Eskrimador, how bright is the light of confidence around you? If it is but a small beam, don’t you think it’s time to feed that flickering flame?”

— *Punong Guro Edgar G. Sulite circa 1993*

(pages 84 - 87)

### **Punong Guro Edgar G. Sulite’s Medical Condition and Demise**

In the summer of 1996, Punong Guro Edgar G. Sulite was diagnosed with an enlarged heart due to a lifetime of high blood pressure which had never been medically monitored or treated. He and his family did not have a lot of money when he was a child growing up in the Philippines and were not able to accommodate the condition. So, over his lifetime, damage was being done to his heart year after year until it had become so enlarged it began to palpitate against his chest cavity when it would beat and became beyond painful for him, and this was combined with frequent dizzy spells which eventually forced him to schedule a doctor’s appointment and have it checked out.

The diagnoses he received from the doctor was that the left side of his heart was twice the size of the right, which increasingly became too large for the confines of the chest cavity, forcing it to beat against the chest cavity at a faster and faster rate than normal, for lack of space. When he was given the test results and told of his diagnosis, he was deeply shocked and dismayed, as would be expected. After he had returned from the doctor’s office, he reluctantly told quite a few of us in his inner circle, and the news was devastating for all of us. It was a very difficult time for us but for none more so than his wife Felisa who was deeply concerned and justifiably so.



*Guro Ted Lucay-lucay with the Author taken in January 1996, less than three months before he passed away. The Author was assisting him with a Lucay-lucay Kali seminar he was conducting at Tom Belts School in Alta Dena, California.*

Interestingly enough, a good friend of Punong Guro Sulite’s, as well as a very close friend of mine, Guro Ted Lucay-lucay, had passed away almost a year before Edgar suffered his stroke, and both of them experienced almost the same symptoms and condition. I remember talking to Edgar about Guro Teddy just a day or so after Guro Teddy had passed away. Edgar told me he had heard, about three months previously, that Teddy had passed out in the bathroom while conducting a seminar, and that the host had found him blacked-out and lying on the bath room floor. Teddy soon came-to but did not realize he had blacked out. Teddy had suffered the same problem, frequently complaining of chest pains and a tingling of his left arm, but he chose to ignore the symptoms, and he just shook the whole thing off by claiming it was stress and never had it checked out until it was too late. He suddenly passed away late one night at his home while he was sleeping, although he was awakened by a terrible pain and was later found by his sister Beverly, dead on the floor with his hand reaching for the door.

Edgar told me then that he would not want to go in the same manner, but, no more than a few months later, Edgar was diagnosed with almost the exact same condition as Guro Ted Lucay-lucay. His doctor told Edgar that his chances were not good. They could perform a surgery and cut some of the enlarged heart away, but it was extremely dangerous, and his chances



*The last photo taken of PG Edgar G. Sulite and the Author on March 7, 1997 at the home of Sifu Larry Hart-sell in Los Angeles, California just three days before Edgar would leave on his flight to the Philippines where he would suffer his stroke and soon pass away.*

of waking up and surviving the operation were slim. Meanwhile, the doctor placed him on an immediate low sodium diet and prohibited him from eating anything which would continue to raise his blood pressure. It was by no means a cure, just damage control.

Edgar loved to eat, and he loved Filipino food the most, and there were several local restaurants he liked to frequent more than others after our training. Filipino food is very high in sodium as well as acids, and it was Edgar's favorite, so the doctor had to forbid numerous items from that specific diet. I remember Felisa often asking Bong Hebia and I to keep an eye on what he ate and to make sure he stayed on a good low-sodium diet when he was out with us, not allowing him to have high-fat, high-cholesterol, and high-sodium foods, which we mostly did for her.

Since Edgar had decided against the surgery, he thought he could manage his condition by practicing Tai Chi and Hsing-I, which he had trained in for quite a while in the Philippines while he was younger. So, he would get up early every morning and, in addition to his typical Eskrima workout, he would finish up with a Tai Chi or Hsing-I session and also meditate to lower his blood pressure. He was hopeful this would not only control his condition and prevent it from getting worse, but maybe somehow it could also reverse the condition itself. But, with an enlarged heart, the physical damage has already been done once the actual organ has grown in size, and even though meditation could lower the blood pressure, at that point it became like treating the symptom instead of the damage which had already been long established.



Lameco "SOG" Member, Rodney Wilson, Vince Bollozos, Lameco "SOG" Member, Steve Tarani and PG Edgar G. Sulite taken the day before he suffered his stroke and soon passed away while training in Manila, Philippines during the Kali-Arnis-Eskrima Masters Tour which was scheduled from March 11, 1997 - March 30, 1997.

As everyone knows, Punong Guro Edgar G. Sulite was felled by his stroke not long after he arrived in the Philippines as host of this grand event. This would be his last opportunity to teach the Lameco Eskrima System. Our Lameco Eskrima brother, Steve Tarani, who was standing right next to him when he was felled by his stroke, later told me that Edgar had been telling a joke and was very happy, smiling and laughing with everyone in attendance as if nothing were wrong, and then he said Edgar began to mumble that he was not feeling well, that he was dizzy. As he tried to lean up against a table for support, he went limp and fell to the floor and never



The Kali-Arnis-Eskrima Masters Tour Training Camp Flyer which was conducted in Manila, Philippines and was scheduled from March 11, 1997 - March 30, 1997. This event was hosted by PG Edgar G. Sulite and it was during this event that Edgar G. Sulite was felled by his stroke and weeks later passed away.

So on March 10, 1997 Punong Guro Sulite boarded his flight to the Philippines, taking with him two of our Lameco Eskrima "backyard" brothers, Steve Tarani and Rodney Wilson, to train with some of his Masters in the Philippines during the "Kali, Arnis & Eskrima Masters Tour" in Metro Manila scheduled from March 11, 1997 to March 30, 1997.

This tour offered training under some of the most significant names in the Filipino Warrior Arts, including Grandmaster Benjamin Luna Lema (Lightning Scientific Arnis), Grand Master Antonio "Tatang" Ilustrisimo (Kalis Ilustrisimo), Master Tony Diego (Kalis Ilustrisimo), Master Christopher Ricketts (Kalis Ilustrisimo / Bakbakan International), GM Jesus Abella and GM Pabilicito "Pabling" Cabahug (Modernos Largos), GM Ireneo "Eric" Olavides (De Campo 1-2-3 Orehenal), Guro Jun Pueblos (Lameco Eskrima System & Kali Pekiti-Tirsia), and GM Helacrio L. Sulite Sr. (Sulite-Rapelon), among others.

regained consciousness.

Edgar had suffered a severe stroke as a result of his chronic medical condition. Edgar, in a deep coma, was rushed to the hospital and admitted. There he was treated and remained unconscious for some weeks after being placed on life support by his wife Felisa, who had flown from Los Angeles to Manila as soon as she received the news, remaining faithfully by his side the whole time. While lying in a coma, Edgar suffered two more strokes which severely damaged his brain. On April 10, 1997, Punong Guro Edgar G. Sulite was pronounced dead, and the news soon shook the world, deeply affecting all of us who were closest to him. Punong Guro Edgar G. Sulite was laid to rest in a cemetery in the Paranaque area of Metro Manila just five months before his 40th birthday. He was way too young to die.

I remember first getting a phone call from my Lameco Eskrima brother Hans Tan telling me the sad news. Only minutes after that I received a call from Felix Valencia and then a call from Sifu Larry Hartsell telling me the same thing. He himself had only minutes earlier found out from Eric Paulson. Even though we knew of the stroke which he had suffered weeks before and that he was in a coma on life-support for weeks, there was still a small hope in the back of our minds that he would wake up and fully recover, but such was not the case. To say I was sad to hear this tragic news would be an understatement. I had lost someone of extreme importance in my life, and things would never be the same again.

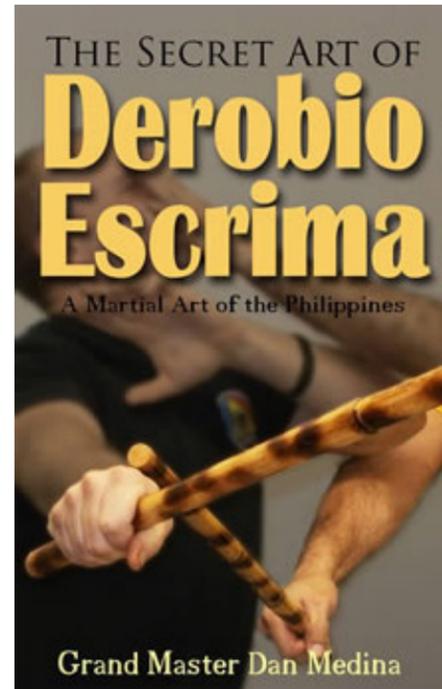
I lost my mentor, my teacher, and one of my closest friends, all in one day. I can honestly say that there has not been a day that has passed since Edgar G. Sulite was taken from us that I have not thought of him or reflected on his memory, which is profoundly imprinted on the deepest recesses of my heart and mind. Edgar can no longer speak for himself because he now belongs to the ages, so it is up to us, those who were closest to him in life, to now speak for him in death and to continue to spread his original vision of the Lameco Eskrima System to all those who would seek it out, the world over, in addition to protecting the integrity of his rich legacy for countless future generations to come. As long as I and my Lameco Eskrima brothers live, people will know who Punong Guro Edgar G. Sulite was and what a profound positive effect that he had on all of us who knew him best.



The Gravestone of Edgar G. Sulite located at a Cemetery in the Paranaque area of Metro Manila, Philippines

## The Secret Art of Derobio Escrima

By Dan Medina



### About The Author

Dan Medina was first introduced to martial arts with a combination of Judo and the Navy Seal Quick-Kill method. He joined the Black Masters Sphinx Karate Clan of the Philippines, and discovered the art of Arnis 63 Generals. In 1978, he joined Philippine Martial Arts Studio and studied with Shihan Raynaldo Gingco a Kyokushin and Kuntaw Instructor.

In 1980, he became a student of Grandmaster Narrie Babao learning the arts of Arnis Batangas and Kuntao. 1984 to 86, Medina, mastered the Ocho system and Modern Arnis Ernesto Presas Style under the tutelage of Philip Pabalinas. In 1986, Dan Medina moved to Hawaii and became a disciple of Great Grandmaster Braulio T. Pedoy and his son, Batikan Eduardo J. Pedoy.

Currently, Dan is the founder and Grandmaster of Majapai Derobio and Rajah (6th Degree Red & White belt), Florida V.P. for Sphinx Karate & Arnis 63 Generals. With a 3rd Dan in Kobudo and has received a Doctorate for his contributions to the Martial Arts, he also holds an honorary Black Belt for his contributions to the art of Kajukembo by Grand Master Sam Allred.

From 2001 to present Grandmaster Medina has been inducted into the International Karate and Kickboxing Hall of Fame, Eastern USA International Blackbelt Hall of Fame, Action Martial Arts Magazine Hall of Honors and World Head of Family Sokeship Council hall of Fame. In 2014 Grandmaster Dan Medina has been nominated as a Legendary Figure in the Martial Arts by W.H.F.S.C as well as a Nomination to the Masters Hall of Fame.

### Chapter 8 (page 133)

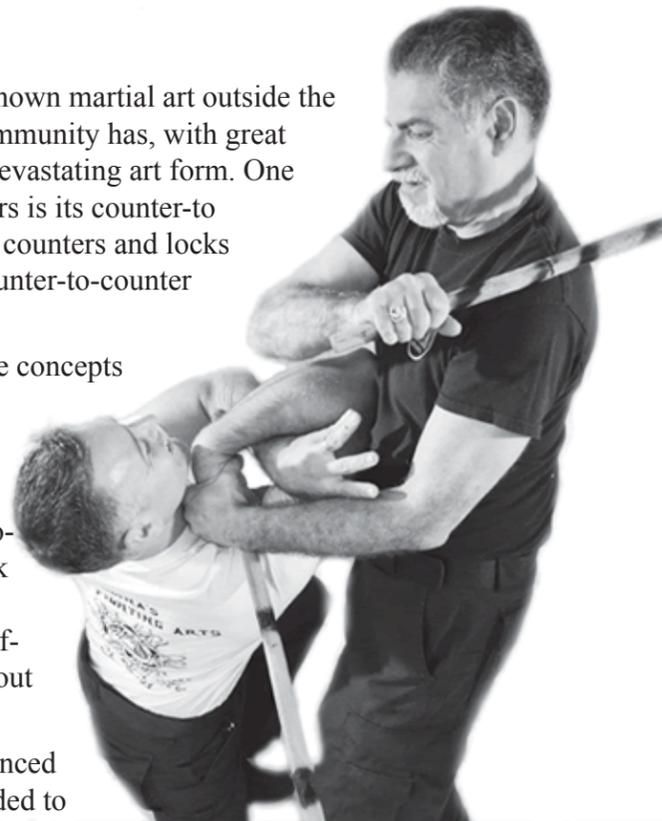
#### Introduction to Derobio Counter Locks

Until recently, Derobio Escrima has been a relatively unknown martial art outside the Philippines and the Hawaiian Islands. The martial arts community has, with great respect, welcomed this newly discovered and extremely devastating art form. One of the many things that set this martial art apart from others is its counter-to-counter concept. Many martial arts, to some extent, have counters and locks that appear impossible to counter, but this is where the counter-to-counter locks of Derobio begin.

Derobio has taken this ability to new heights. Teaching the concepts of body structure, movement, and the chess-like prediction of the opponent's next move.

The art of Derobio has 144 counter locks which are unique to the system. The locks and counter locks in Derobio Escrima are very complex in their simplicity and work at medium to very close range. These locks are applied to the joints, tendons, muscles, nerves and pressure points, effectively shutting down the opponent's ability to think about anything but the pain.

This knowledge was generally reserved for the most advanced students due to the amount of experience and control needed to



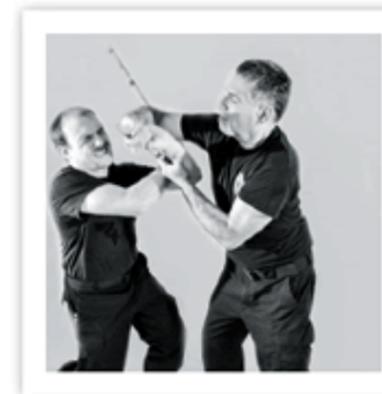
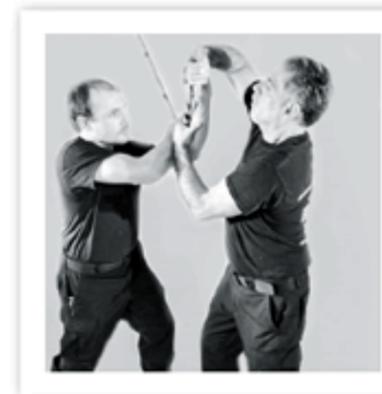
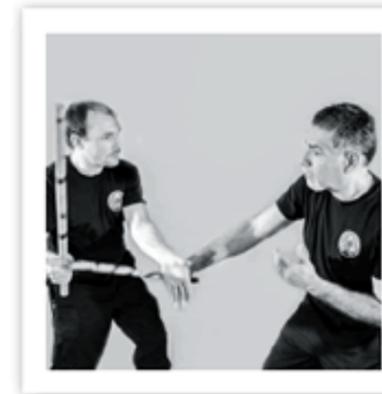
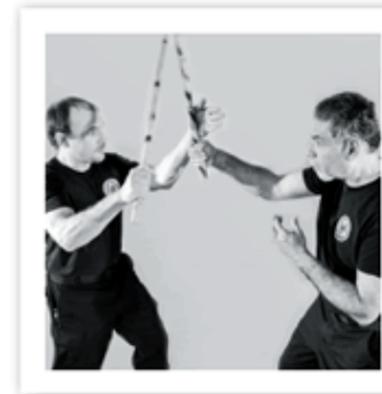
practice these methods. Until recently very few outside of our schools have seen these locks, much less known of their existence.

In the next few pages, I would like to show you just a few of the 144 counters unique to Derobio. Each one teaches a lesson beyond the obvious. You can learn step 1, 2, 3 and so on, but the real lesson is in why it works and how the body responds to it.

#### A Few Samples (page 135 - 137)

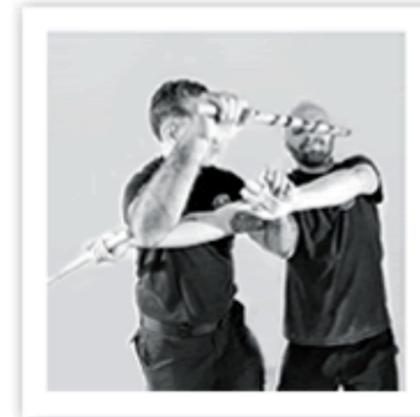
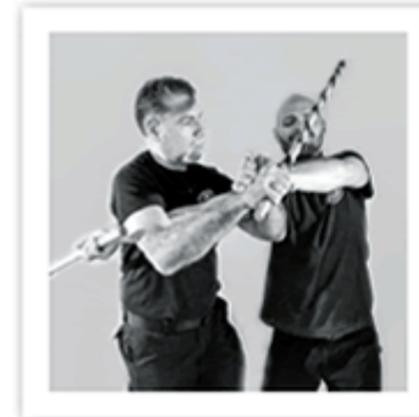
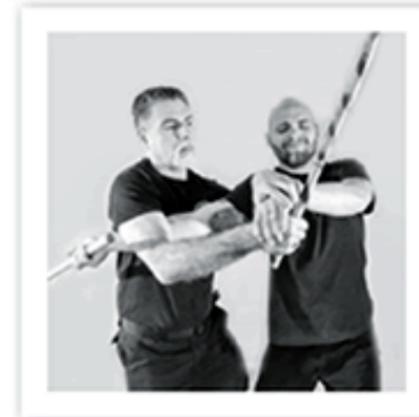
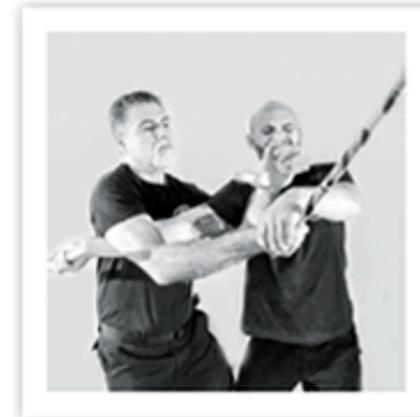
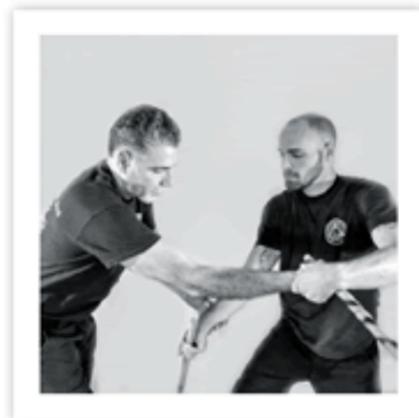
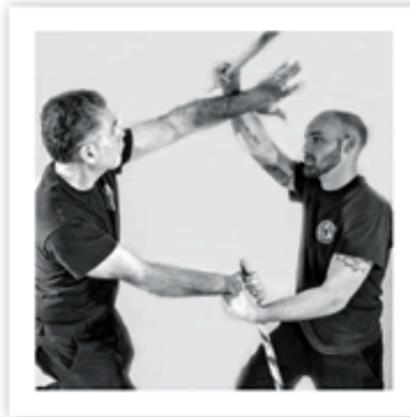
##### Counter to Counter Angle 1

Angle 1 is countered with a passing motion. Defender applies a snake that bites to the attacker's weapon hand, re-counters with his own Angle #1. This is then redirected into the crook of the opponent's elbow, while at the same time your elbow is brought up and forward over your opponent's forearm. Now apply downward pressure. This technique can be used as pain compliance or as a totally destructive technique that can cause tendon and ligament tears and joint dislocations.



## Counter to Counter Angle 2

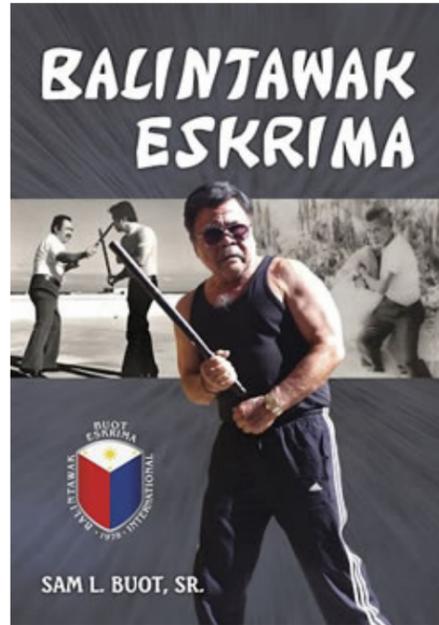
Angle 2 is countered with a passing motion from right to left, locking the opponent's weapon hand with your empty hand with a palm up lock. Defender counters with their own Angle 2 strike. This is where you shoot your left hand, palm down, like a snake at the approaching weapon. Now circle your opponent's weapon over your head and down in front of you. Release the weapon as you pin it under your right armpit, as you simultaneously shoot your left arm forward under your opponent's elbow causing a hyperextension or break, this happens as you reach for your opponent's hand and peel it off your hand. This is where a Z-lock is applied. Now insert your weapon under the opponent's arm and then apply downward pressure.



## Future Publication

### Balintawak Eskrima

By Sam L. Buot Sr.



Watch for Sam's book on Balintawak Eskrima, an indigenous martial art of the Philippines, scheduled for release on December. This is a 300-page book on history, techniques of Balintawak Eskrima with lots of historical and action pictures. Sam has been trained by the founder of Balintawak Eskrima Grandmaster Venancio Bacon, Jose Villasin, Teofilo Velez and his cousin Teddy Buot, head instructor of Anciong Bacon until his departure for the US in 1974. He is a stable-mate of Grandmasters Bobby Taboada, Nick Elizar, Bobby Tabimina, Ver Villasin, Chito, Eddie and Monie Velez and Ben Marapao.

He has been in the art since the 60s until he departed the country in 1978 and has been teaching Eskrima since then. He was honored by the Council of Filipino Organizations of Arizona a Certificate of Recognition "for pioneering working the propagation, enhancement and Teaching of Eskrima, an authentic Filipino Martial Arts in the State of Arizona" during it Filipino American Heritage Month in Phoenix, Arizona. He also received an award by the FMA Digest the Nobility and Knowledge Award. Sam was also conferred by the World Head of Family Sokeship Council, an elite World Martial Arts Grandmasters Organization and International Hall of

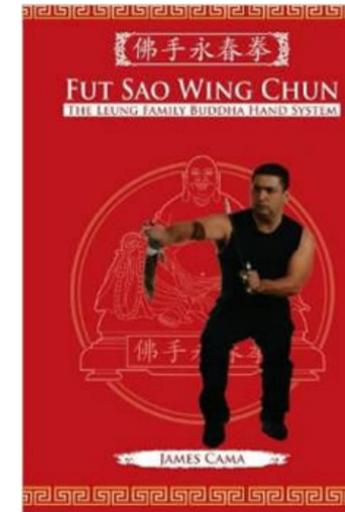
Fame, the Lifetime Achievement Award.

## Other Books By Tambuli Media

### Fut Sao Wing Chun

*In Memory of Sifu James Cama, who passed away on Friday, August 15, 2014 — the day his book was published. May his legacy live on in the hearts of all who knew him, and within the pages of his book.*

#### *The Leung Family Buddha Hand*



3Wing Chun is one of the most popular martial arts in the world. It was made famous by Bruce Lee and his master, Yip Man. The most practiced form of Wing Chun is the Hong Kong version, which is streamlined and compact. However, older systems survive in China and one of them is the obscure art known as Fut Sao (Buddha Hand) Wing Chun.

Fut Sao Wing Chun was brought to America in 1961 by Grandmaster Henry Leung, (Hong Lei, Chi Man), who learned the whole system under Great Master Gao Jhi Fut Sao. The system was passed down in America to Master Leung's one disciple, Sifu James Cama. In this book Cama sets out, for the first time, the outline of the Fut Sao system of Wing Chun Kuen.

This book is special because, for the first time ever, the Fut Sao Siu Lin Tao and its two-man set are revealed. The Hei Gung set and meditation visualization practice are also detailed. The gem of the art is its internal practices which are rarely seen in Wing Chun. Chapters included:

**Forms Training:** Siu Lin Tao, Advanced Siu Lin Tao, Siu Lin Tao Two-Man, Cham Kium Cham Kiu Two-Man, Biu Gee, Biu Gee Two-Man, Siu Baat Gwa, Siu Baat Gwa Two-Man.

**Weapons Training:** Lukh Dim Bun Kwan, Batt Jam Do, and Esoteric Vagabond Weapons.

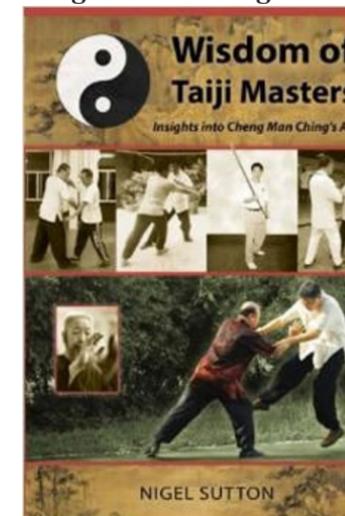
**Training Enhancement Devices:** Wooden Dummy, Iron and Translucent Balls, Chi Palm, Iron/Bamboo Monkey Ring, Finger Claw, Iron Bridge Bar, Chi Body Hitting, Sand and Water jars, iron palm, and more.

**Sensitivity Training:** Lop Sao, Don Chi Sao, Chi Sao, Iron/Bamboo Ring Chi Sao, and Chi Gerk.

**Internal Training:** Nei Gung and Hei Gung for root and power.

## Wisdom of Taiji Masters

### *Insights into Cheng Man Ching's Art*

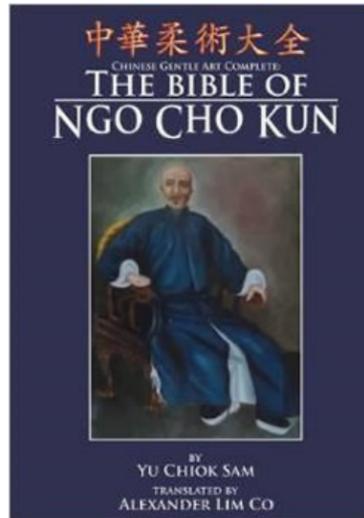


Taiji CoverIn this ground-breaking book, author Nigel Sutton presents the wisdom, skill and experience of contemporary masters of Cheng Man Ching's Taijiquan as practiced in Malaysia and Singapore. Included are full discussions on training, teaching, Taiji principles, weapons, push hands, sparring, challenge matches, mind-body-spirit development, and stories of the late Master Cheng. Two generations of revered masters discuss Cheng's art in detail, including: Lau Kim Hong, Lee Bei Lei, Zhou Mu Tu, Ho Ah San, Tan Ching Ning, Dr. Fong Fung Tong, Wu Chiang Hsing and Koh Ah Tee.

These eight teachers describe their experience which made this art, in 30 short years, the premier fighting style of Taijiquan in Southeast Asia. The masters discuss their experience with Taiji fighting, challenges and applications. This is balanced with discussions of Nei Gong or internal strength training, which is seemingly "lost" amongst Cheng's students in the West. Well known in the West for its role in the New Age movement, this is the first book to openly expose the reality of Cheng style Taijiquan as a fighting art in the words of leading masters from the lineage.

Nigel Sutton is a martial artist with more than forty years of experience who has spent the last two decades living, training and teaching in Southeast Asia. He is also the author of several other books on Taiji, Bagua and Silat.

## Chinese Gentle Art Complete



“I congratulate Sifu Alex Co for translating this rare and important book whose historical significance cannot be overstated. All practitioners of Ngo Cho should have this at their side!” —Grandmaster Benito Tan, Philippine-Chinese Beng Kiam Athletic Association

In Chinese Gentle Art Complete, Alexander Lim Co pours scholarship and more than 50 years’ experience in Ngo Cho into the first-ever illustrated publication, and English-language translation, of this historical book on Fukien Five Ancestor Boxing.

Long held as the “Bible of Ngo Cho Kun,” this treatise on Five Ancestor Fist Kung-Fu has been a treasured keepsake among lineage holders of the style. Originally published in China 1917 by Yu Chiok Sam, one of the “Ngo Cho Ten Tigers,” or leading disciples of the art’s founder Chua Giok Beng, the book saw only a limited print run. It has been out of print for over 90 years!

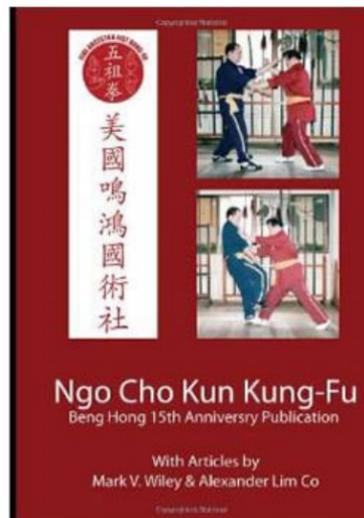
This special Tambuli Media edition presents all of the original Chinese text in 244 pages, along with a new Foreword, Prefaces, an Appendix and precise

English translation illustrated with over 725 clear photographs demonstrating techniques and training methods. Contents include:

- Single Short-Hand and Long-Hand Techniques
- Double Short-Hand and Long-Hand Techniques
- Kneeling and Evading Techniques
- Nine-Section Brocades
- Nine-Rotary Methods
- 18 Scholars Methods
- Solo and Partner Fighting Drills
- 38 Solo Empty-Hand Forms
- Six Weapon Art Categories

## Beng Hong Ngo Cho

### 15 Year Anniversary Publication



BH\_Anniversary Cover(sm)This collector’s item is the 15 Year Souvenir Publication of the American Beng Hong Athletic Association of Orthodox Ngo Cho Kun – Five Ancestor Fist Kung-Fu. Ngo Cho Kun (Wu Zu Quan) is the southern Chinese Fukien martial art of Five Ancestor Fist Kung-Fu. While very popular in China and Southeast Asia, the art is quite rare in the West, especially in North America.

The American Beng Hong Athletic Association is the brother club of the Philippine-Chinese Beng Kiam Athletic Association, the oldest Kung-Fu club in the Philippines. Beng Hong holds an unbroken transmission line in the art from its founder, Sijo Chua Giok Beng, down five generations.

It is our vision that Beng Hong is able to make this dynamic art available to a wider audience of practitioners who seek traditional Chinese martial arts that contain a robust training curriculum with depth of knowledge. The Souvenir Publication offer one more keyhole through which to view this rare art and to review how it continues to be spread around the world.

Enjoy the information in the pages that follow and please feel free to reach out and introduce yourself to us. We welcome all to come and learn. The days of secrecy and race barriers are behind us. In the pages of this 86 page souvenir publication you will read history of this art, letters from other respected kung-fu masters to the Association, our heretofor secret Dit Da Jow formula, and full teaching curriculum, and reprinted magazine articles by Sifu Mark Wiley and Sigung Alex Co.

## Future Publication

### Iron Skills Vol. 1

#### Classical and Modern Methods for Training Iron Palm, Iron Arm, and Iron Fingers



Iron Skills Coler 5Do you want hard arms for blocking and striking? This upcoming book from Dr. Dale Dugas AP DOM will cover different methods of Iron Palm training from Chinese and Chinese/Okinawan martial arts systems. Some of the topics discussed: the myths versus the reality of Iron Skills training. The different ways you can set up your training area. Stands versus tables and how stability is important. Training Bags versus open medium training as well as a complete method of safely training Iron Palm from beginning to the intermediate level will be examined. Herbal Medications internal and external will be discussed in detail and a formula for Iron Palm Training Liniment (Dit Da Jow) will be included in Chinese as well as Pin Yin for you to bring to a Chinese herbalist to fill. Supplementary internal exercises will be taught in detail as well.

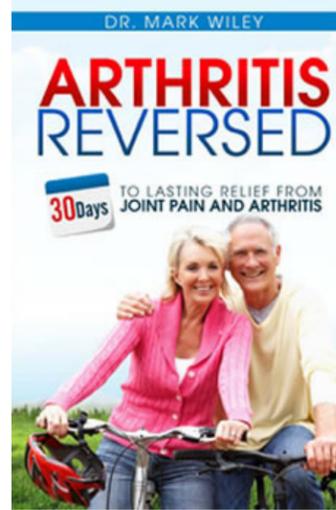
In this book, you will learn how to train the arms in order for them to become like diamond using ancient and modern methods of development. Solo training, partner training and the use of auxiliary training equipment will show you how to develop your arms to the max! Rest and recovery and how not to over train and avoid training set-backs will be discussed. Safe and sane training very much unlike the silliness you see in Kung Fu movies!

This book will teach you how to strengthen the entire arm from the shoulder down to the finger tips. Classical methods of claw training/finger strengthening will show you how you can create hands that do not tire easy. Hand Health, injuries, medicinal training aids will be presented with nothing held back. See how you can train old school methods that can help you create a stronger and healthier set of arms/hands. No secrets! No Mystical Mumbo Jumbo!

## Health Book

### Arthritis Reversed

#### Groundbreaking 30-Day Arthritis Relief Action Plan



ArthritisReversed\_Cover\_200x310“Dr. Wiley is one of the most clear thinkers and writers in complimentary medicine today. This book is revolutionary and yet it is so simple to follow each step of his plan.”

*Dr. Glenn Peter Lobo*

“Arthritis Reversed is a road map to recovery from arthritic pain and will help you get your life back.

*Dr. Robert del Medico*

Dr. Mark Wiley has spent decades researching and mastering natural wellness practices around the world. He’s taken those techniques and pioneered a powerful, integrated mind/body approach to arthritis relief and prevention. Simply put, mainstream medicine fails to eradicate our everyday pains, illnesses and diseases. It fails because it is passive and reactionary and thus it is unable to prevent you from experiencing chronic health conditions. The important thing is to see and know that

the solution to your daily suffering is grounded in a five-part process called, the Arthritis Relief Action Plan:

**Part 1:** Educate yourself about the real causes and solutions of arthritis

**Part 2:** Reduce the current level of symptoms you are experiencing

**Part 3:** Halt or significantly reduce the worsening of your condition

**Part 4:** Prevent the symptoms from flaring to improve your quality of life

**Part 5:** Regenerate healthy tissue to reverse the damage done

In the pages of Arthritis Reversed, Dr. Wiley shows you how to determine the underlying—and sometimes hidden—causes of your arthritic symptoms. These are actually obvious root causes and contributors that are only “hidden” because you have not (yet) been taught to look for and identify them. Dr. Wiley shows you how to do this and then how to use that knowledge to reduce your pain and halt or slow the progression of the condition, typically within 30 to 90 days.

“Do not let Arthritis rule your life! Get this book and see what it can do for you. It has helped my patients gain more control over their lives.”

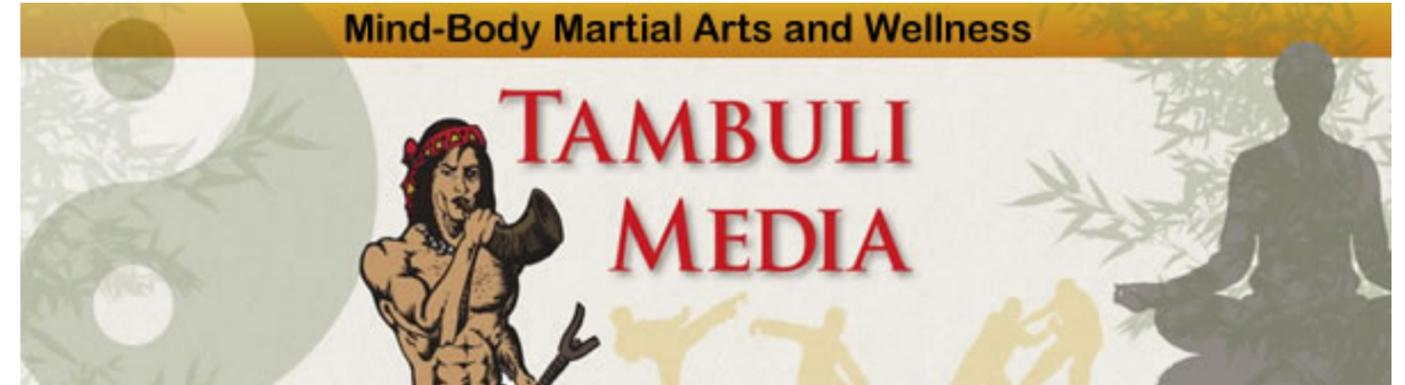
*Dr. Dale Dugas*

“Dr. Wiley explains the biggest mistakes made in treating arthritis, and the inflammatory response. I highly recommend this book to anyone suffering from any form of arthritis.”

*Dr. Robert Chu*

---

## Mind-Body Martial Arts and Wellness



tambulimedia.com

### Become a Tambuli Author

Tambuli Media is looking for quality books on health and martial arts. They must be well-written, informative, and instructional or with a self-help slant. We are interested in material that has the potential to change lives for the better, through improved health, living, mind and body, fitness, self-defense, and so on.

If you have a manuscript or idea in mind, please email Mark Wiley with the following:

- \* A Brief Synopsis of the Project
- \* Who your target market is
- \* 1-page Outline or detailed Table of Contents
- \* Estimated page length (in MS Word)
- \* Estimated photo count
- \* Author’s Bio (2-paragraph)s and Head shot photo

If your manuscript is complete, please send it in MS Word, 12 point font, 1.5 spacing, 1-Inch margins.

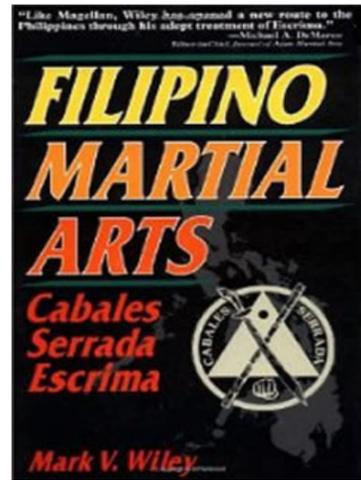
We are happy to take a look and see if there is a good fit!

**Mark V. Wiley**  
mvwiley@gmail.com

## Books outside Tambuli Media by Mark V. Wiley

Do you have these publications? Do you even know about them? Well here is a chance, you can get them.

Visit: [Amazon.com](https://www.amazon.com) - [Click Here](#)

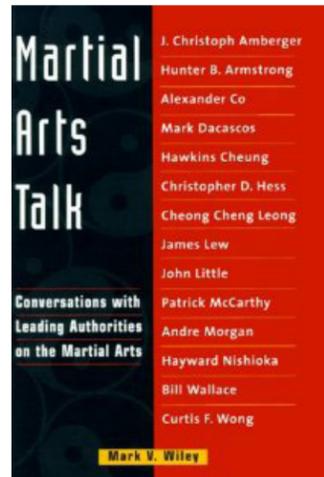


### Filipino Martial Arts: Cabales Serrada Escrima - Published March 1994

In this detailed work, Mark V. Wiley describes the basic strikes, blocks, counters, and disarms of this dynamic fighting system. A highly effective, well-rounded warrior art, Serrada Escrima uses basic stick-fighting movements that are equally applicable in both unarmed and knife fighting. Profusely illustrated, this text describes not only the techniques but also the history and philosophy of the Filipino fighting arts and their relevance in the arts today. Filipino Martial Arts: Cabales Serrada Escrima is an essential addition to any martial arts library.

Beginning with a comprehensive study of the history of civil turbulence in the Philippines and the participation of its warriors in fights for independence from colonial rulers, Filipino Martial Culture proceeds to explore the worldview, spirituality, folklore and weaponry of this ancient tradition. Mark Wiley has collected extensive interviews with Filipino martial arts masters, as well as photographs of their practice and weaponry, in his preparations for this book. He explains basic and rare techniques, elucidating the ethos of much of Filipino culture in the process. The authority and depth of his materials are unsurpassed; Filipino Martial Culture is as much a definitive anthropological textbook as it is a practical guide to the martial arts

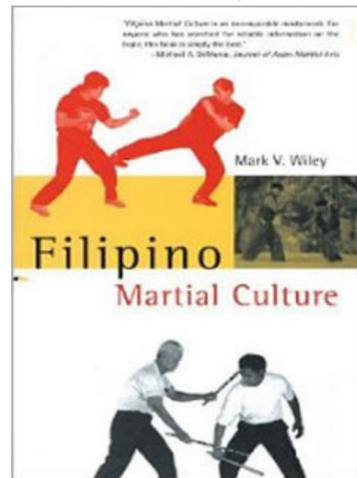
### Martial Arts Talk: Conversations with Leading Authorities on the Martial Arts - Published February 2000



Featuring interviews with a wide range of best-known names in the modern Martial Arts world, Martial Arts Talk offers a close look at the people behind the most famous and most important of the modern Martial Arts art styles. Read what Alexander Co has to say about Kung-Fu in the Philippines or hear Bill Wallace's views on American Martial Arts sports. Other interviewees include J. Christoph Amberger, Cheong Cheng Leong, Hawkins Cheung, Mark Dacascos, Christopher D. Hess, James Lew, John Little, Patrick McCarthy, Andre Morgan, Hayward Nishioka, Meik Skoss and Liam Keeley, and Curtis F. Wong. None of these interviews has appeared in magazine form, and all will offer a fresh look at today's heavy-hitters.

### The Secrets of Cabales Serrada Escrima Published October 2000

Escrima is a highly effective self-defense technique and one of the three major Filipino martial arts. It prepares the warrior for both armed and unarmed combat. Secrets of Cabales Serrada Escrima is a revised, expanded, and updated version of Filipino Martial Arts: Cabales Serrada Escrima, which has sold over 15,000 copies since originally published in 1994. Writing with the encouragement and assistance of one of the legends of the art, Grandmaster Angel Cabales, author Mark Wiley revisits the homeland of Escrima and adds a fresh perspective to the form and techniques of Escrima.



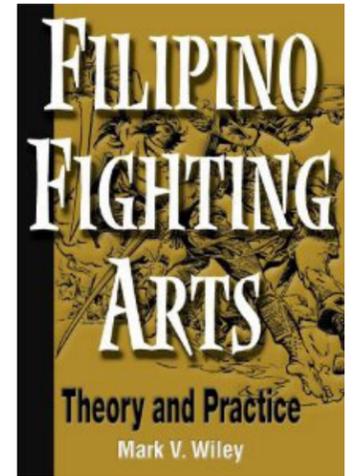
### Filipino Martial Culture - Published May 15, 1997

A classic reference for martial artists and aficionados of Filipino culture, Filipino Martial Culture is an unprecedented excursion into the history, ideology, and techniques of Filipino martial arts.

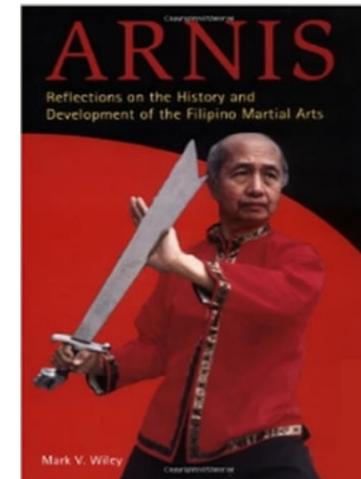
## Filipino Fighting Arts: Theory and Practice

Published January 2001

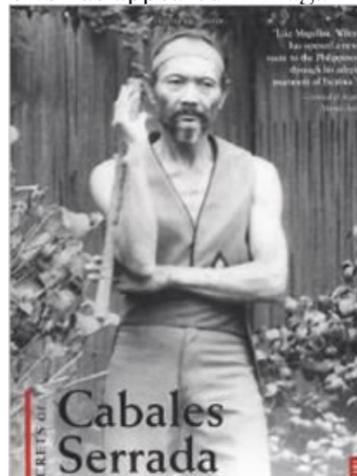
The fighting arts of the Philippines are so vast and dynamic that few are able to grasp the true scope and essence of their training methods, techniques and fighting strategies. With this in mind, Mark Wiley, a renowned expert on Filipino martial arts, set out to write a book on the Filipino systems that would offer a structured comparison of 25 Filipino systems in terms of their training methods and progressions, fighting concepts, theories and strategies. In researching this book, Mark traveled to the Philippines a dozen times to meet and train with the masters and to uncover the secrets of these deadly arts. Profusely illustrated with over 500 photographs, this book reveals the incredible diversity of the martial arts which thrive today in the Philippines. Many of the photographs and much of the information in this book have never before been presented to the world at large.



### Arnis: History and Development of the Filipino Martial Arts - Published June 2001



The Filipino martial tradition, its history, cultural perspective and technique, makes for a rich and fascinating story. This is the first book to delve deeply into that legacy, examining the different schools of arnis and contributions made by leading arnisadores through history. This book examines training regimens, fighting techniques and innovations, and provides an exhaustive bibliography of all the books ever written on the subject. With 125 remarkable photographs, Mark Wiley's groundbreaking study of arnis stands as an important source book for all serious practitioners of unarmed Filipino martial arts-as well as any serious student of martial arts as it is practiced worldwide.



### ***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.