

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Birang Silat: The Handkerchief Dance

By Dave Sustak, EdM

There has never been a martial arts of handkerchief fighting. Combat today is not primarily conducted face-to-face. Missiles, planes, helicopters, tanks, hand-held rockets, grenade launchers, automatic rifles, and even handguns have made face-to-face combat almost non-existent. However, there are stealth situations where that type of fighting is required. It is in this venue that the martial arts handkerchief finds a place among the modern martial arts weaponry.

A while back, a few of my friends were over, and the discussion turned to the martial arts (as it does on occasion). Talk was that there was almost nothing that could not be used as a weapon. Someone said "... except a handkerchief!" - And they all laughed at that thought. But I began to work on that premise - thinking, why not? The sarong is bigger, but the use of it as a flexible weapon is well documented. That gave rise to my research, and current publication.

All martial arts (in Filipino, the name "Silat" translates to "Dance", referencing the footwork of the martial artist) require one to have a working knowledge of punches, kicks and take-down techniques. Those who find their place within the art have a tendency to allow the system to enhance their entire lives. The system's health benefits are both aerobic and anaerobic. The aerobic benefits are easily realized after three to five minutes of practice, a fifteen minute workout with the martial arts handkerchief has a cardiovascular value of twice or three times more when compared to standard aerobics. It is also fun and fast way to burn off extra calories.

Next, there is a personal protection benefit. After the basic techniques are mastered, you will have developed your skills sufficiently to use the handkerchief in an actual encounter effectively.

Additionally, there are also psychological benefits. Perhaps the greatest being that you will have a higher level self-confidence, by knowing that you possess the knowledge and physical skills to defend yourself in a confrontational situation.

Finally, practicing with the mar-

tial arts handkerchief is an excellent way to tone muscles and joints, develop good coordination (hands and feet), and develop quicker, sharper reflexes.

The handkerchief, or bandana, is a form of a kerchief, typically a hemmed square of thin fabric that can be carried in the pocket or purse, and which is intended for personal hygiene purposes such as wiping one's hands or face, or blowing one's nose. A handkerchief is also sometimes used as a purely decorative accessory in a suit pocket.

The material of a handkerchief can be symbolic of the social-economic class of the user, not only because some materials are more expensive, but because some materials are more absorbent and practical for those who use a handkerchief for more than style. Handkerchiefs can be made of cotton, cotton-synthetic blend, synthetic fabric, silk, or linen.

Handkerchiefs were also used, as an impromptu way to carry around small items when a bag or basket was unavailable. They could also serve as a substitute for a bandage over a small injury.

King Richard II of England, who reigned from 1377 to 1399, is widely believed to have invented the cloth handkerchief, as surviving documents written by his courtiers describe his use of square pieces of cloth to wipe his nose.

You will not be stopped when boarding an airplane or ship carrying a bandana handkerchief. It will not be thought of as a weapon.

The standard size bandana handkerchief is 22 inches square (22" by 22"). The bandana used for martial arts purposes will be slightly larger, 28 inches square (28" by 28"), while the "Survival" bandana will be 43 inches square (43" x 43"). You can also use a necktie, belt of leather or fabric, or a T-shirt for the same martial arts techniques described in this work, as a flexible weapon. If you use the "Survival" bandana as a martial arts weapon, tie an over-hand knot in the center of the roll, to keep it from unraveling, as the rolled length (hypotenuse formed by folding the bandana into a triangle) will be about 60.8 inches (154 cm) in length (the standard bandana is 32" (81 cm), and the Martial Arts bandana is 39.5" (100 cm))

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There are two similar, but essentially different methods for holding the martial arts bandana. The first is called a "Lock grip". This is used to always keep the bandana under your control. It is nearly impossible to pull the bandana out of your hand when you properly employ this technique. The second is called a "Slip Grip". This grip is used to keep the bandana in place when you need to use it, but allows you to release it immediately when you slacken your grip.

This is useful for strikes, or if your bandana becomes compromised by your opponent.

The "Lock Grip" - Open the bandana full, hold two opposite corners, so it hangs down into a triangle. Spin the bandana, so that the point of the triangle rolls over itself, forming a cloth "tail".

Hold the "standing" end (end that you are not working with) in your weak hand (left, if you are right-handed).

The free end will be locked in your strong hand. Open your strong hand (right hand, if you're right-handed) palm facing up, fingers pointing forward. Raise your index and middle fingers.

Pass the free end of the rolled bandana from the "pinky finger" side, over the pinky, under the middle and ring fingers, and over the index finger, leaving a two and a half to three inch overhang.



Lower your index and middle fingers so all four fingers are aligned. Manipulate the overhang with your thumb, into the palm of your hand.



Roll your hand in toward your body, and make a fist, the tips of your fingers press in on the tail of the cloth in the palm of your hand.



As your hand becomes perpendicular to the floor, move your fingers together to begin the locking grip.

Note: how the cloth is around only the center fingers.

Secure the grip by making a fist with the strong hand. The power and friction of the outer fingers plus the thumb are what make the lock. With your weak hand, try to pull the bandana out of your strong hand. It should not budge.

The "Slip Grip" For you weak hand ... Release the standing end of the bandana. The new standing end is now on your strong hand, locked in the grip. Open your weak hand, palm facing up. Pass the free end over your pinky finger, under the ring, middle, and index fingers, leaving a two and a half to three inch under-hang on your thumb side.



Use your thumb to press the tail of the bandana into your palm. Lower your raised fingers, flattening your hand. Push the loose end into your palm with your thumb.



Roll your hand inward, so the palm is facing the ground. Use your thumb to keep the free end against the underside of your fingers.

Note: that the thumb is not locking the free end.



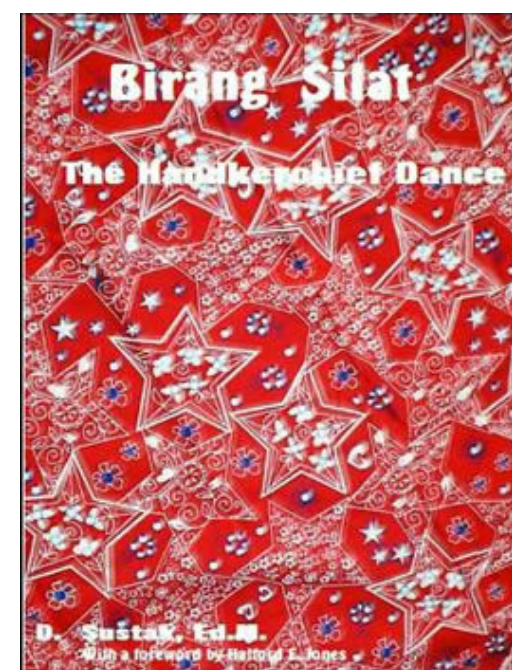
Make a fist, placing the thumb under the running end. This will lock the other end of the bandana, but opening your weak hand will allow the bandana to immediately be free.



While held in place with both hands - about 6 to 8 inches of length in either side is used in the grip, reducing the 31 inches of length by 12 to 16 inches (depending upon the size of your hands). The working distance of the Martial arts bandana will then be between 15 to 19 inches. The bandana can act like a bo stick, for blocks. Moving your hands close together (about 10 to 12 in. apart) - thrust the rat-tail at a thrown punch, or kick, then snap your hands apart to reverse the force from the opponent - or place your hands towards your opponent's ears, and snap your hands apart (bandana under their chin or on their forehead) to knock their head backward.

Can be used to grab an arm or leg for control, wrap and snap over a hand to release a knife, sword, or gun.

Then, there is always the "HS Boy's gym locker-room towel snap" method - snap at the eyes, temple, groin ... very effective, especially if a "popper" knot is tied into the weak hand end. (A "popper knot" emulates the popper on a bull-whip. Just tie a simple overhand knot into the weak hand side of the rat-tail. This provides additional mass to the free standing end, once released, and will leave a serious welt on the skin of the opponent if delivered properly. It can also be used to secure objects into the popper end.



Birang Silat: The Handkerchief Dance

By David Sustak, Ed.M.

Description: There has never been a Martial Art of handkerchief fighting. However, there are situations where that is required, it is in this venue that the handkerchief finds a place among martial arts weapons.

Synopsis: A handkerchief used for martial arts is a weapon, not a toy. You must treat it with the same level of respect given to any other piece of Martial Art weaponry. Exercise great caution when using it, as you or others can be seriously injured if misused, or handled carelessly. Injury or serious property damage can occur.

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Too Young to Learn Filipino Martial Arts?

By Brian Johns

The FMA Informative thought this was a vvery interesting set of artices by Mr. Brain Jones. The article that the FMA Informative is putting first is actually Mr. Jones 3rd article and this was due to comments on his first two articles. So you the reader can red his thughts the FMA Informative has put it first and then the other two articles Part 1 and 2 follow.

Mr. Brain Jones of Bamboo Spirit Martial Arts wrote two articles the first was How Children Can Benefit From Modern Arnis (Part 1) and then How Children Can Benefit from Modern Arnis (Part 2) on a martial arts discussion board. Concerns were raised about the young age of my students and also with liability issues. One writer indicated his belief that children should be 8 to 10 years old and use padded sticks. I have seen a number of Filipino martial arts websites advertising that they will not take anyone under an age range of 12 to 16 years of age. The reasons are not usually stated. My guess is that they believe that children do not have the requisite physical control to handle sticks and/or that they are not emotionally and mentally mature enough practice Filipino martial arts like Modern Arnis.

While Mr. Jones agrees that there are risks and liability issues associated with teaching martial arts classes, he does not agree with the sentiment that young children should not learn Filipino martial arts. Mr. Jones currently has 16 students between the ages of 5 to 8 years old. Based on his experiences with children in this age range, they ARE capable of practicing with sticks, provided that there is strict supervision by the instructor and assistants.

Below is a mish mash collection of thoughts about teaching 5 to 8 year old children and making it safe and fun for them:

(1) "Your child will be handling sticks from the get go." When a parent brings a prospective student to try a class, I have an upfront conversation about Modern Arnis and that their child will be handling sticks in class. "Would you have an issue with this?" I ask the parents. To date, I've had only one parent who said that they were not comfortable with their child handling sticks in class. That said, communicating with the parents right from the beginning is important. To my delight, most parents do not have an issue with this at all. Many want their children to learn about Filipino culture through Filipino martial arts.

(2) Empty hand single sinawali: Once the child joins the class, the first thing that they learn, right off the bat, is empty hand single sinawali, which is similar to patty cake games popular with children. Depending on the child, it usually takes

anywhere from 10 minutes or a couple of classes to learn single sinawali. Once they are comfortable with empty hand single sinawali, I then put kiddie rattan sticks in their hands and I will slowly practice single sinawali with them. The key is that they must practice the single sinawali with me with control before they can pair off with a classmate. This usually does not take long.

(3) When a child pairs off with a partner for the first time, I or an assistant instructor will watch like a hawk to make sure that there are no issues. The most common issue is uncertain/hesitant performance of single sinawali with a buddy. In time, they will perform single

sinawali with their best friends with confidence! (4) It is crucial to have one or two assistants in the class so that any safety issues can be addressed immediately. For instance, we need to constantly remind them to be aware of their surroundings when practicing single sinawali. Very often you'll find one pair of kids close to another pair of kids. "Spread out!" is often heard in class. (5) Respect for the stick is stressed throughout class. The kids know that if they drop a stick during class, they will be doing 5 pushups. The stick is not a plaything! I tell them constantly "treat the stick with

respect!" The delightful thing is that the kids are now voluntarily doing pushups after dropping a stick. Sometimes I would be so engrossed in helping a kid with something that I would turn around to see another one doing pushups. "What are you doing pushups for?" "Well, I dropped my stick and thought that I better do my pushups." Or are they dropping sticks on purpose to get in a few extra pushups? :-)

(6) Using accidents as a teaching tool: While some instructors fear accidents, I use them as teaching moments. You'd be surprised at how well 5 to 8 year old children can diagnose what went wrong. For instance, Cara and Sonia were practicing single sinawali when Sonia hit Cara's hand, which understandably hurt. While Cara was out in the hallway getting her boo boo kissed by her Mom, I asked Sonia what happened. She answered, with a sad look, "I hit her." I then asked her "do you know why that happened?" 5 year old Sonia replied "I was standing too close to her." I was honestly impressed that she figured out the issue on her own and without any leading questions by me. Kids learn very quickly, especially after an accident. (7) The focus is on physical literacy and the basics of Filipino Martial Arts. Forget about turning these kids into mini Jason Bournes! We have enough work just teaching them stick material such as the sinawalis, 12 angles of attack, basic block, check, and counter, basic punches and kicks. We are also working on proper form in pushups and jumping jacks. We do social skills scenarios as well in class. In other words, it's all basics. (8) It's not all sticks, all the time. This needs to be stressed. Due to their young age, we need to be mindful of the potential stresses of stick work on their wrists and elbows and think long term. I also stay away from certain stick techniques that I do not think is physically

appropriate for children. An example would be the abanico movement (see below gif). I think that this technique is likely too stressful for a 5 year old's wrist and elbow. Taking the long term interests of the kids into consideration, I think that it is appropriate to devote only half the class to the stick and the other half on empty hand material. (9) Speech with new child student and parent: Many times, after a child has received their first pair of sticks, I will talk with the child in front of his/her parent and tell the child not to bring sticks out at home without their parents' permission. This drives home the importance of respecting the stick. (10) All work and no play makes Jack a dull boy. A great way to drive home new lessons or techniques is through games. I don't do games just for the sake of games. The games involve martial movement. Always. "Simon Says" is huge with the kids. Lately, we've been focusing on multiple angles of attack. "Simon says show me angles 1, 2, 8 and 4." I tell you, the kids really get into this and have yet to tire of this game.

There are a variety of reasons for children to train in martial arts such as Aikido, Karate, Kung Fu, Aikido and Brazilian Jiu Jitsu. Among those reasons are gaining physical literacy skills, an increase in confidence and socialization skills, fitness, focus, self control, respect, and self discipline. Any of those martial arts do well in promoting these intangibles in children. Many of these martial arts have a ranking system, usually in the form of coloured belts and testing/grading are often held at regular intervals. This is an excellent way for children to learn how to set and achieve goals. Give them to shoot for and they will often work hard at this. While kids may gain a variety of skills from the aforementioned martial arts,

there are excellent reasons for a child to try a Filipino martial art like Modern Arnis. So let's go down the list of awesome benefits of training in Modern Arnis:

(1) The Sounds: Children LOVE the clackety clack of sticks especially while doing sinawali drills. (2) May The Force Be With You: Kids know about Star Wars. :-)

(3) Eye-hand Coordination: Working with rattan sticks often improves a child's eye-hand coordination. Coordinating sticks with a partner often requires focus and concentration. This translates to other physical activities like sports. (4) Spatial Awareness: When children learn a new skill it can be difficult for them to keep track of their arms and legs. On top of this, try adding in big awkward arm-extenders. When they're first learning sticks it becomes painfully clear that they have no idea what the proper range and distance is (as in the sinawali drill video above). As they continue to practice, this skill improves, and eventually they become space-judging masters! (Sensei Rachael Heffernan)

(5) Self Control, Self Confidence, and Respect: Children learn the consequences of hitting. Even if it's just a smart tap on the thumb, it doesn't take long to realize that hitting hurts. This is vitally important – it can give children enormous self-confidence in their own strength while at the same time teaching the importance of self control and respect (Sensei Rachael Heffernan).

(6) Creative, Problem Solving: As a child progresses through Filipino Martial Arts, problem solving and critical thinking skills become more important. This is a real value that transfers to daily life. (7) Going With the Flow: one of the tenets of Filipino Mar-

tial Arts is "go with the flow." Through this, your child will learn to "go with the flow" instead of becoming frustrated with a life obstacle or banging their heads against a wall!

For Filipino martial art/Modern Arnis instructors, feel free to use this list! Please give credit to Brian Johns of Bamboo Spirit Martial Arts. Thanks!

How Children Can Benefit From Modern Arnis (Part 2)

How Children Can Benefit From Modern Arnis (Part 1)



Likely not an appropriate physical technique for a young child.

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How Children Can Benefit From Modern Arnis (Part 2)

How Children Can Benefit From Modern Arnis (Part 1)



Continuing. we cover more benefits that children can gain from training in Modern Arnis. Many thanks to those who responded to my call for additional benefits of training in Modern Arnis. The contributors are mentioned where appropriate. (8) Confidence Booster: Playing with sticks can be a great confidence booster, especially for kids who are not as big or as physically coordinated as others (compared to some other martial arts). The sticks are a great equalizer. (Jackie Bradbury)

(9) Socialization skills: Working with different partners is valuable for a child's socialization skills. Children often converse while performing drills and sometimes help each other during a drill. (10) Both Sides of the Brain: When training in Modern Arnis children are training both sides of the brain (right and left), where most styles train predominantly one side to prepare for right handed attacks. By training in this manner they are developing both sides of the brain, the creative side and the analytical. This in turn gen-



Practicing single sinawali with a 5 year old!



Practicing empty hand single sinawali with their best friends!

erates a greater potential for development of neurons in the brain. (John Yockey). (11) Timing and Rhythm: these skills will help with music! (Andrew Evans of Hokkien Martial Arts) (12) Learning How to Count: There are a fair number of drills that require counting (“Okay, this is going to be done in four counts.”)

siblings to learn how to co-operate together. They have to work in harmony for the techniques to work. This will overflow into all aspects of their relationship (Sensei Lynn Davidson). (15) Fun: Let’s not forget the most important benefit of Modern Arnis training for children; it’s FUN! Kids love holding sticks and practicing with their partners (Renshi Janet Heffernan).

To all FMA/Modern Arnis instructors, feel free to use any or all of this. The only request that I have is that you give credit where it’s due. Thanks!

Bamboo Spirit Martial Arts
bamboospiritmartialarts.com

Warriors of Righteousness

By Mustafa Gatdula

I’m going to let you know right now, this article, which will read like a manifesto, is going to lose me some fans.

I don’t care. This is my truth, my blog, and like it or not—it will be a truth for you if you are an FMA man as well as your systems’ founders, whether or not they will admit it to you.

Something about dojo brothers you came up with—but the rest of ‘em? Fuck social media I realize that I dislike greatly... It isn’t polite conversation. It is a place for slavery and if any thugs where novices argue with Grandmasters, guys who couldn’t hold your jock strap will challenge a world-class fighter, and people who are cordial with you will talk shit behind your back—except it’s right there for the world to see. When you confront them about it, they will usually lie and deny, smile and shake your hand, and try to act like “it’s just social media”. I have martial artists I tolerate, and some I actually liked and respected, until they went into some racist diatribe about Black kids or Mexicans (newsflash!!! they aren’t all illegal!) or how they’d like to kick President Obama’s Muslim ass. Guys who wear Islamic gear while dancing around campfires and claim their beloved art was created by Muslim Filipinos will fantasize about how we should nuke the region where Islam was born—killing women, children, CHRISTIANS—anything dirty and Arab and undeserving of life. Guys will watch a fight on youtube with three Black kids of a sudden, he is pissed off at all Black people... except, you know, your Black coworkers, Jim Kelly, and the few Black

couldn’t fight are now bragging about kicking butt when they were young. I know a guy who claimed to win a tournament 25 years ago that I won myself. I saw another man tell a story about a fight, and the old friend who actually had that fight commented that “you weren’t there, why are you telling MY story?” Embarrassing.

And now, I am starting to wish this Martial Arts business was not a business at all.

I once advertised my school in the Yellow Pages and local papers and radio ads. I handed out business cards and flyers, wore my school shirt and jacket every day. Today, when a guy asks to study with me, I look him up and down and wonder if he hates Muslims. I almost want to look at their Facebook pages first to see what’s on it before accepting them as a student. On several occasions, I have taught men who were students of another school for a few months, then back to those schools, carrying my basics with them and then become a rival. A story I tell frequently, a student left me, joined a teacher I disliked and taught one of my prized skills to his class mates and is now allowing his skills to rot on a 300+ lb body. He knows private information about me, and has tried to hurt his former younger classmates in a full contact competition years after leaving us. He is now some kind of inheritor of another teacher I know but isn’t doing shit with his skills—and get

this: On his website he makes no mention of me. Another guy took a seminar with me in the 90s, called me regularly for years after, and today is selling rank and information on the internet, naming his art “Kuntao”. This mother fucker had ONE seminar with me, and when we had a round-robin sparring, didn’t participate. Anyone who has ever studied with me knows this: I don’t have an option not to spar in my school. Never had, never will. I fight all Black belt visitors before they touch hands with my guys on fight night, but there are teachers who never fight at all. But they will get on social media and talk about kicking my ass.

But this article is not about social media; it is about the ugliness I have come to know about Filipino martial arts guys.

Too many of our Guros treat this art as nothing more than drills and fancy demos and side-arts to whatever you offer in your schools. When they speak of philosophy, it is a free-for-all because even the Filipino Masters you first got your Filipino martial arts from didn’t teach you any. This is why I included a “Philosophy” section in this blog, and wrote a book on FMA philosophy—because I know most of you didn’t get any. If you learned the art without the philosophy, I am here to tell you... you are missing a lot of the art. A WHOLE lot. I recall

years ago, seeing a roomful of Filipino martial arts teachers say that the only thing they were interested in was the fighting skills of the Filipino martial arts. They did not need to visit the Philippines, understand the culture, learn the history, none of that. At the same time, I was told by a Filipino martial arts Guro that foreign students don’t want none of that stuff—that they don’t even want to spar or get trained. He suggested that I simply teach the fighting skills, don’t train or test them, take my money and go to the next city. I’m sorry, I wasn’t brought up that way. My art is a family heirloom, not a hustle.

So I blame the Filipino teacher. His ego and his greed created all this crap. He didn’t care if the students drank alcohol, slept with minors and bar girls in Manila, bad mouthed former teachers, sidestepped training and fighting. He just wanted to make his money, and move on to the next city. Too many Grandmasters have trained and certified and endorsed men they had to later disassociate themselves with later, because the guy made a pass at his granddaughter. (Yes, I’m telling the truth) I had a lightweight argument with a Grandmaster in my school about comments I made on the internet about his business practices and he called me jealous. He told me he had produced almost 200 Guros how many did I have (I only have 6). I told him to name 50 of his. Point made.

The Pinoy Filipino martial arts Grandmaster made acquiring the art easy. He didn’t give a shit if you could fight, just be certified and keep coming back (excuse me—bringing the Grandmaster back for more seminars) for more “updated” training to keep the certification. Damn, most of you guys pimped Arnis as a crack whore who still has her beauty. Oh, excuse me—your Kali, or whatever you’re calling it these days... As a

result, students are expecting the art quickly, and they really don’t respect the art or why it was created. They barely even pay homage to their teachers and lineages these days, and are quicker to call themselves a Master than you were!

Let’s interject a point right now. Why did the Filipino martial arts evolve in the first place? What made these arts come around about 150 years ago? Was it to give Karate schools more income? Was it to go and invade another neighboring country? Was it to defend the shores of the Philippines? Spread religion? To rape and pillage? Eskrima and the Freedom movement in the Philippines went hand-in-hand. When the Filipino tired of seeing his women raped, his children wish to become less Filipino and more Spaniard—when he tired of being a second class citizen in the country of his birth—he wanted Spain and America OUT of the Philippines. The movement was led on one side by Christianized Filipinos with a Eurocentric education and money, and uneducated, poor Filipinos on the other. The two factions didn’t always see eye-to-eye with each other, sometimes they even despised one another, but they had the same basic goal, which was to see the Filipino a soveriegn nation without the weight of colonial oppression on his neck. He wanted respect. He wanted equality. He wanted to give his family all the same things the western colonizer gave his family. And he wanted to do it with self-determination, without permission, and without limits to his potential. The Spaniard, then the American, then the Japanese, then the American again—sought to prevent that. The Filipino had two things he used as weapons—his mind, which told him what to do—and his courage, which gave him the boldness to fight for what was right, even if he was outnumbered, outgunned, and undertrained.

This, my friends, is true but I tell you—looking at my courage, and Eskrima was Facebook timeline, many of often the vehicle used to my “friends” cannot.

I saw an article on Facebook that a friend posted, about a shooting range in Arkansas turning away a South Asian man and his son because his range was a “Muslim-free” range. The man was not Muslim, and he was actually an American... born and raised. Well, a Guro (I defriended so that I wouldn’t say the wrong thing to him) stated that America is a free country and they are a private business and can serve who they want. If you do Filipino arts, then your teacher didn’t teach you jack shit. First of all, if I am correct, America made it illegal to discriminate. Whites-only lunch counters and No-Mexican neighborhoods is supposed to be a thing of the past, correct? Then why is some guy who thinks he is upstanding and righteous supporting this? Is discrimination okay for one group of people but not another? Well don’t let me give you my opinion, I noticed that the new trend is to call people of color “racist”, especially when they point out a discriminatory behavior you are exhibiting... so he deserved his death.

This art was not created so that the large group could keep the small group in check. It was made to do it the other way around. But too many Filipino martial arts guys are designed to defend against.

A true warrior of righteousness is capable of sitting in the comfort of their majority status, anxiously awaiting the opportunity to exact revenge on some young punk—possibly as pay back for another young punk’s crime years ago—and blaming the whole thing on “fear of his life” or “self-defense”, when righteousness can see a Black boy in the projects and not getting your wallet taken or your life snuffed out. It’s because deep down inside, you really hate a whole demographic of people—that diseased your forefathers carried that is no longer fashionable or acceptable to suffer from, was bequeathed to you like eye color and flat feet, and the FMA people of color can do that, is arming you with the ability

to put a hurting on someone less trained, less educated, and of a lower social status.

And no, I am not a psychologist. But I know this art and what it was made for, and while you're regurgitating your thoughts all over social media—you're showing your hand. And I can tell, it's a very bad hand.

Let me add this. I don't expect you to go out and wear a "Black lives matter" tee shirts or do a die in at the Israeli embassy. You don't have to wear flip flops and pink shirts and join the Pride Parade. But know that as a trained warrior, you should have empathy for those whose struggles you may not fully understand.

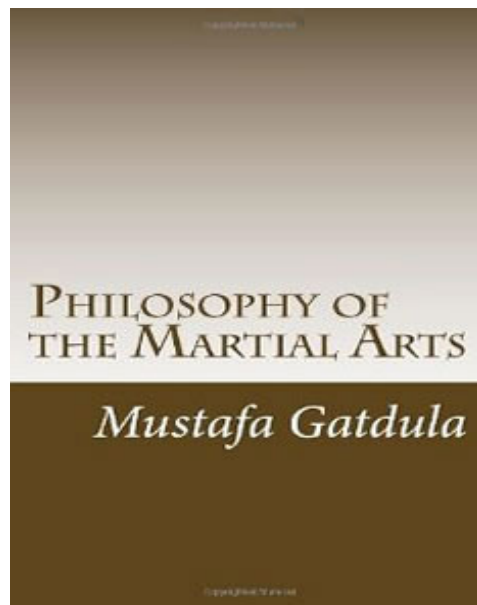
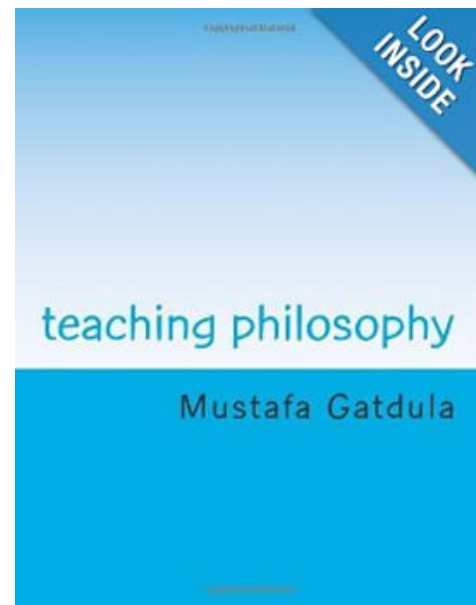
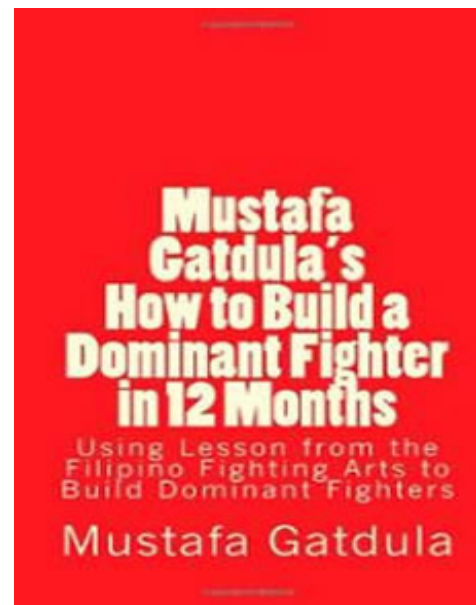
You may not understand that some Mexican immigrant may have come here for better opportunity he can't get at home. If your ancestors came here from Italy, Ireland, Germany, or India—someone in your family had suffered the same path he did. It's just that no one in 1910 was turning penniless immigrants away like they are today. Not everyone has the money to buy a plane ticket, get a visa and come over the way you think they should. There are still people who obey the law, pay taxes, study and finish school and still get turned down for jobs because of the color of their skin. And there are people who drive down

the street having committed no crime and will be victimized by a police officer because he reminds that cop of a criminal element. If you can accept injustice anywhere, the world is unjust everywhere. As a martial artist, you don't necessarily have to go out and fight that. But you should at least be aware of those facts and hate it in your heart. Your Guros may even be suffering those same things. As a warrior, your conscience may be called upon to defend one of these people. My fear is that many of you are waiting to be the one to punish one of those people yourself. As

a martial arts teacher, you might be training a gay man who fears being beat up for his lifestyle. You don't have to believe in his lifestyle, but that man is still someone's son, someone's brother, maybe even someone's father. You can't be an effective teacher if you hate him deep down. If your religion considers him a sinner—let God sort him out. But as a warrior, you are a protector of the weak, the oppressed, the underdog. Perhaps your Guro only taught you to kill, but hopefully, today I've taught you this very basic tenet.

"Secrets" of the Filipino Fighting Arts
Words from a Modern-Day Warrior
 filipinofightingsecretslive.com

Mustafa "Maurice" Gatdula is Filipino Martial Arts instructor based in Northern California, with branches in the Washington, DC area. He teaches Jow Ga Kung Fu, Kuntaw, and Eskrima full-time in his school in Sacramento, with satellite classes around Northern California. His school is called the Typhoon Philippine School of Martial Arts. His specialty is fighting—stick and empty hand.



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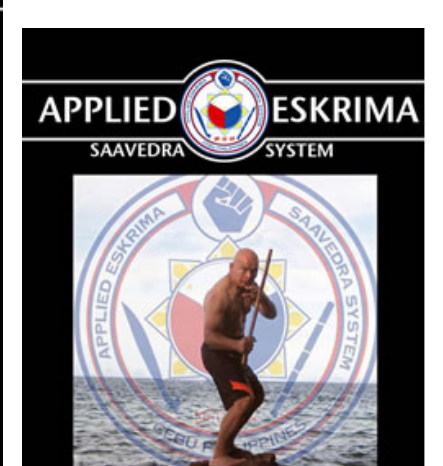
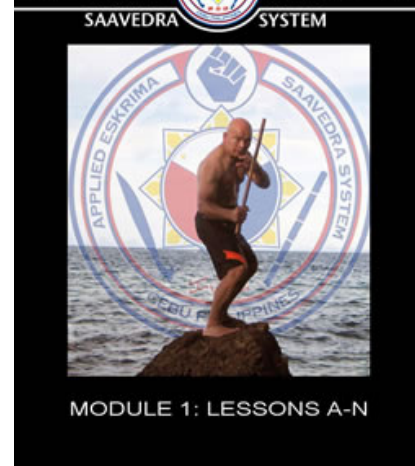
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About ...

30 Things You Didn't Know About University of the Philippines

It's impossible to fully understand Philippine history without first exploring the origins of our national university. After all, an impressive number of Filipino leaders, national artists, scientists, and other trailblazers who shaped our history came from U.P.—an unparalleled reputation that is more than 100 years in the making.

Established on June 18, 1908 through Act No. 1870 of the Philippine Assembly, the University of the Philippines was designed to provide "advanced instruction in literature, philosophy, the sciences and arts, and to give professional and technical training" to qualified students regardless of "age, sex, nationality, religious belief and political affiliation."

Fast forward to the present time, U.P. continues to be the bastion of intelligent ideas and gifted minds.

Surviving the competitive entrance exam that is UPCAT provides students with two advantages: lower tuition fees and other financial assistance, thanks to taxpayers' subsidies; and the "Tatak UP," a term referring to the university's way of teaching its students how to think independently and therefore easily adapt to all kinds of environment.

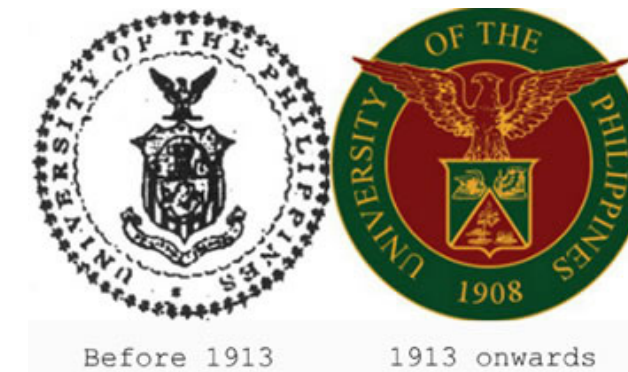
As a tribute to its commitment in shaping the minds of future Filipino leaders and innovators, here are 30 interesting facts you might not know about U.P.

Featured image courtesy of Shubert Ciencia via Flickr.

1. The first U.P. Logo

Before 1913, U.P. used a logo adapted from the coat-of-arms of the Philippines, which shows an American bald eagle perched on the crest of a shield with its wings outstretched. The same type of bird can be seen on the present seal which was approved by the Board of Regents on February 25, 1913.

However, unlike the shield on the



older version which symbolized Manila and the 13 American colonies that fought for independence against Great Britain, the one on the present seal represents the university's three fields of specialization, namely, engineering, agriculture, and medicine.

2. Why American Bald Eagle?



Great Seal of the United States. Via Wikimedia Commons.

The answer is quite simple: Americans established U.P.

The same type of bird can be found on the Great Seal of the United States, also known as their national coat of arms. Eagle, in general, is commonly referred to as the king of birds and is said to represent power and courage—the reason why it appeared on the national emblems of ancient Rome, France, and the United States.

3. The current U.P. Seal Was Nearly Discontinued

Speaking of the American bald eagle, it was exactly the reason why a U.P. president once considered getting rid of the present logo and replacing it with something more nationalistic.



Through a memorandum circular dated November 13, 1971, then U.P. President Salvador P. Lopez opened a competition for the design of a new seal, saying that the "eagle appears to be particularly inappropriate as the dominant element in the seal of a university." Ocampo's design that was never approved. Source: University of the Philippines System Website

The competition, which officially closed on December 10, 1971, was won by then National Museum Director Galo B. Ocampo. His winning design featured an inverted red triangle in the middle of a green circle. The position of the triangle suggests the importance of "the masses of our people in the structure of Philippine society."

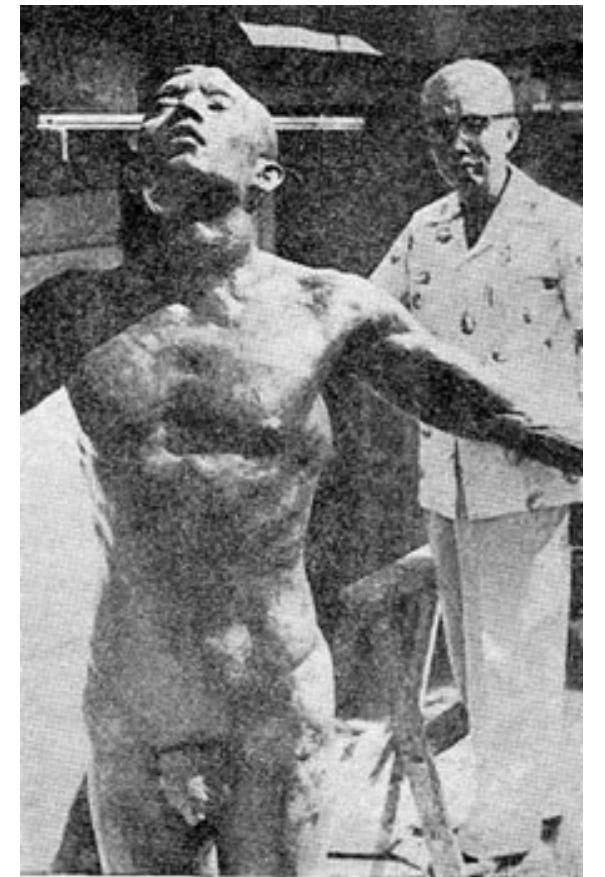
Within the triangle, on the other hand, are three stars representing Luzon, Visayas, and Mindanao; a sun symbolizing "freedom for the individual, liberty for the nation, and independence for all"; and the Oblation, the "symbol of youth—hope of the Fatherland."

Unfortunately, use of Ocampo's design was deferred by the Board of Regents in 1972. It only resurfaced in 1998 during the celebration of U.P.'s 90th anniversary. Today, Ocampo's logo can be found on the marker of the Centennial Archival Collection on the third floor of the UPD Main Library.

4. The True Meaning of the Oblation

Undoubtedly the most famous icon of U.P., the Oblation (Pahinungod, Paghahandog or Oblasyon in Filipino) was first conceived during the presidency of Rafael Palma. President Palma commissioned National Artist Guillermo Tolentino (then a professor at the U.P. School of Fine Arts) to translate the second stanza of Jose Rizal's Mi Ultimo Adios into a U.P. monument.

Aside from the iconic nude man with outstretched arms, however, the statue also features smaller details, the meanings of which are as important as the centerpiece



Tolentino and the Oblation. Photo Credit: UP Department of History/Prof. Xiao Chua.

itself. Tolentino has this to say:

"The completely nude figure of a young man with outstretched arms and open hands, with lifted head, closed eyes and parted lips murmuring a prayer, with breast forward in the act of offering himself, is my interpretation of that sublime stanza. It symbolizes all the unknown heroes who fell during the night.

The statue stands on a rustic base, a stylized rugged shape of the Philippines Archipelago, lined with big and small hard rocks each and everyone of each represents an island.

The kataka-taka (wonder plant) whose roots are tightly implanted on Philippine soil, is the link that binds the symbolical figure to an allegorical Philippine Group. Kataka-taka is really a wonder plant. It is called siempre vivo (always alive) in Spanish. A leaf or a piece of it thrown anywhere will sprout into a young plant. Hence it symbolized the deep-rooted patriotism in the heart of our heroes. Such patriotism forever grows anywhere in the Philippines.

The 3.5-meter high statue stands for the 350 years of Spanish rule in the Philippines."

5. Who Was the Real Oblation Model?

No, it's not Fernando Poe Sr. as most people likely believe. Although it's not clear exactly how and why such myth started, university literature always points to not only one but two candidates as the real Oblation models.

According to the book written by the late UP Diliman College of Fine Arts (UPD CFA) Prof. Rodolfo Paras-Perez, the Oblation was created by Tolentino based on the physique of his student assistant, Anastacio Caedo, and the proportion of his brother-in-law, Virgilio Raymundo.

A former student of Caedo, UP Open University (UPOU) Chancellor Grace Javier Alfonso, attested the truth of this story by claiming Caedo himself once declared that he was indeed the Oblation model.



National Artist Guillermo Tolentino (center) with Esteban Caedo (left) and Prof. Anastacio Caedo (right). **Source:** University of the Philippines System Website

6. In the Original Design, the Oblation Was Completely Naked

Of course, the idea didn't sit well with the conservative. Soon, U.P. President Jorge Bocobo (Palma's successor) came up with a suggestion: the addition of a fig leaf to cover the genitals.

The Oblation was funded by the U.P. students of 1935-1936, under the leadership of student council presidents Potenciano Illusorio and Jose B. Laurel, Jr. who served during the first and second semester respectively.



U.P. President Jorge Bocobo. **Source:** Kahimyang Project.

7. Controversy Regarding U.P. Oblation's Date of Inauguration

The problem with the Oblation is that historical sources can't seem to agree on what date the original statue was unveiled. If the marker on the Oblation is to be believed, then it was inaugurated in March, 1936.

However, things get a bit confusing when you read books at the UPD Main Library Archives.

According to the 1984 book entitled *The University of the Philippines: A University for Filipinos*, the iconic monument was "first erected on the old Padre Faura campus at dedication ceremonies held on National Heroes' Day in 1935." At that time, National Heroes Day was celebrated every 30th of November.

The book Tolentino by the late Prof. Rodolfo Paras-Perez provides the same information, and also named Gregoria de Jesus, widow of Andres Bonifacio and then married to Julio Nakpil, as the special guest of

the event.



University of the Philippines, Manila, circa 1945. **Source:** Memories of Old Manila Facebook Page

On the other hand, the book *Sites and Symbols: UP Diliman Landmarks*, published in 2000 by the UPD Office of the Chancellor, has another version of the story: "Dedicated to the country's heroes, the Oblation was unveiled in 1939 at Padre Faura by Gregoria de Jesus de Nakpil, widow of Andres Bonifacio."

8. The Exodus

As early as 1925, transfer of UP to a larger campus was already being planned. By 1939, the plan of moving the university became part of a bigger project: the transfer of the capital to a whole new city. To complete the said project, President Quezon commissioned a team consisting of Filipino architect Juan Arellano,

American planner Harry Frost, landscape architect Louis Croft, and engineer AD Williams.



Transfer of the Oblation from UP Manila to UP Diliman in 1949. **Source:** UP Department of History/Prof. Xiao Chua

Although the final master plan as well as the first two buildings were already completed, the university had to wait until the war was over before relocating to the new campus. Between December, 1948 and January, 1949, under the leadership of UP President Bienvenido Gonzales, the university gradually transferred from Manila to the larger campus in Diliman. The Oblation, on the other hand, was subsequently moved on February 11, 1949.

Just in time for UP's quadragesimal anniversary, the transfer of the Oblation was accompanied by a motorcade of students, faculty, and alumni. This event was almost halted when the budget for the transfer was "held hostage" in Congress due to political interests.

The Oblation's creator, Guillermo Tolentino, personally led the detachment of the statue from the old base.

And in a manner similarly done to sacred statues, the Oblation was wrapped in a tight canvas before it was put on a flatbed truck that would bring it to its new home.

9. The Present Location of U.P. Manila Was Formerly the Site of the 1895 Manila Regional Fair

Known as the first regional exposition in the country, the *Exposición Regional de Filipinas* officially opened on January 23, 1895 under the supervision of D. Angel Aviles, director general of the civil administration.



The 1895 Regional Exposition of the Philippines. **Photo Credit:** Filipinas Heritage Library.

The exposition was participated by various Filipino artists, most of whom came from the provinces. Some of those who stood out were gold medallist Isabelo Tampinco, the great sculptor whose works included the Manila Cathedral's facade; and the young artist named Carmen Zaragosa who won the Cooper medal for her painting.

10. There Were Only 10 Graduates During UP's First Commencement in 1911



Left to right: Clodoaldo Tempongco, Jose Zamora, and Manuel L. Roxas. These three men made history as the first graduating class of the College of Agriculture in 1911. **Source:** Philippine Agriculturist.

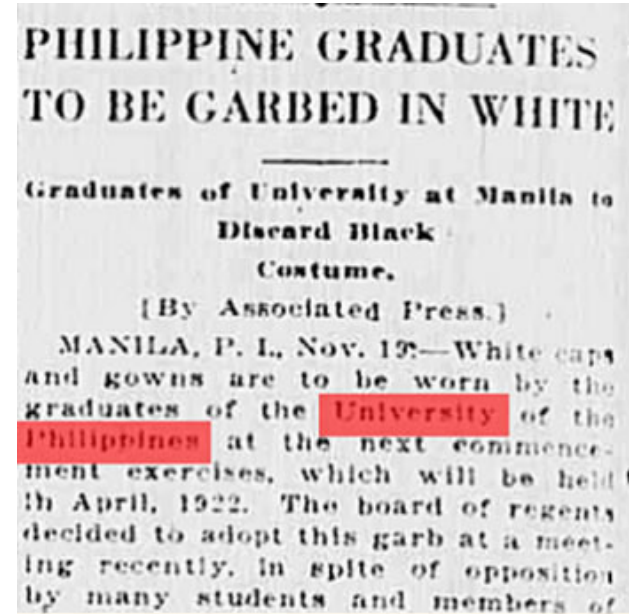
The first commencement day in the history of U.P. was held in Manila on March 31, 1911, preceding the appointment of the first U.P. President by three months.

Ten students made it to their graduation day. From this group, three were awarded a bachelor's degree: Manuel L. Roxas (not to be confused with the late Philippine President Manuel A. Roxas), the editor-in-chief of the *Philippine Agriculturist* and Forester who received the degree of Bachelor of Science in Agriculture (BSA); and Clodoaldo Tempongco and Jose Zamora, both of whom received the degree of Bachelor of Agriculture (BAgric).

Aside from the three people mentioned, there were also graduates from other colleges—three from the College of Medicine, and four from the College of Liberal Arts.

The number of graduates gradually increased over the years, with the second commencement in 1912 producing 30 graduates. During its first few years, U.P. was already recognized as one of the leading institutions of higher learning in the Far East, joining the ranks of Japan's best universities.

11. White Togas Were Once Used in U.P



Nowadays, we only see white togas being worn by high school students during graduation. In U.P. history, however, white caps and gowns were once considered the attire of choice instead of the black toga and even the now-iconic UP Sablay.

In the 1921 inauguration of UP's third president (i.e. Dr. Guy Potter Benton), the professors were required to wear white togas. The November 20, 1921 issue of the *Richmond Times-Dispatch* (see news clipping above) also reported that the Board of Regents approved the use of white togas for the university's commencement exercises the following year.

According to Dr. Alajandre Albert, a member of the BOR, the said attire is "more suited to a tropical country like the Philippines than the conventional black." The decision didn't sit well with some of the students and teachers at that time. Among those who opposed it were Filipino political science teacher Quirino Austria and Ms. Carmen Wilson, the American physical directress of women who thought that students wearing white togas would only "look like a ghost in white."

12. The Woman of Many Firsts.

Dr. Maria Paz Mendoza-Guanzon, one of the 30 students who graduated in 1912, also holds the distinction of being the first Filipina to receive a high school diploma as well as the first woman to graduate from the UP College of Medicine, considered as one of the country's first medical schools.



Dr. Maria Paz Mendoza-Guazon, circa 1936. **Photo credit:** Filipinas Heritage Library.

However, Dr. Mendoza-Guazon was not the first woman physician in Philippine history; this distinction belongs to Dr. Honoria Acosta-Sison, a pensionado who earned her

medical degree from the Women's Medical College of Pennsylvania and eventually became the first Filipino woman obstetrician. Nonetheless, Dr. Mendoza-Guazon succeeded in reaching new milestones later in her career: She became the first Filipino physician to write about choriocarcinomas, first to publish autopsy findings of bangungut, and also the first Filipina to earn full professorship rank in U.P.

13. Before Oblation, There Was the Floral Sundial of the 1920s.

Years before the Oblation was conceived, a sundial (a time-measuring device) and also the symbol of the College of Engineering) served as UP's foremost icon.

In the 1930s, the first sundial at the Padre Faura campus had to be replaced by a newer floral sundial designed by Edward R. Hyde, then College of Engineering dean, in collaboration with Professors E.P. Angeles and Alejandro Melchor, to whom Melchor Hall was named after. At the time, UP's floral sundial—its gnomon measuring 60 ft. in length—was recognized as the world's largest university sundial.



The University of the Philippines floral sundial, circa 1930s. **Via** www.skyscrapercity.com

Eventually, the floral sundial in the original UP campus in Manila had to be dismantled to give way to an ROTC drill area. When the College of Engineering transferred to Diliman, a building (i.e. Melchor Hall) as well as a slide rule sundial were constructed in 1951 and 1958 respectively. The latter was destroyed when Typhoon Yoling hit Manila in 1968, and was subsequently replaced by the present-day sundial located along G. Apacible Street.

14. The Sunken Garden and Why it is Sunken

Alternatively known as the Gen. Antonio Luna Parade Grounds, UP's Sunken Garden is a 5-hectare basin-shaped natural depression located at the end of the Academic Oval Circle. It was originally the property of the UP-ROTC when the Diliman campus was established, but has since been used as the venue of parades, concerts, and other annual festivities.



UP's Sunken Garden in the 1950s. **Photo Credit:** University of the Philippines System Website/UPD Office of the Campus Architect

As for the reason why it is sunken, various theories have sprouted over the years, with some bordering on gossip.

According to university lore, the Sunken Garden is directly above a fault line, which probably explains its shape. Rumor also has it that the garden continuously sinks every year, at rates varying from one to ten centimeters. However, in an interview with the UP Newsletter, Prof. Alfredo Mahar Francisco A. Lagmay clarified that there is no fault line under the Sunken Garden, and that the West Marikina Valley Fault is approximately three kilometers away from the university.

Lagmay, an expert from the UPD National Institute of Geological Sciences, also believe that the campus waterway system has something to do with the shape of the Sunken Garden. A creek from Philcoa goes into the campus, passes through the lagoon, then split into two along the area near the Main Library, and finally along the sides of the Sunken Garden. The creek that used to cut across the Sunken Garden, Lagmay pointed out, was "filled with soil and forced the water to divert from its original flow."

And although there is no official study yet to prove that the Sunken Garden is indeed sinking, Lagmay confirmed that some parts of Metro Manila are really experiencing the phenomenon. The rate of sinking, according to him, is at 6.1 centimeters per year.

15. UP Diliman's Church of the Holy Sacrifice is the Country's First Circular Chapel and Thin-Shell Dome. It Also Features the Works of Several National Artists.



Church of the Holy Sacrifice in UP Diliman, also known as the UP Chapel. **Via** Wikimedia Commons.

The church—which was elevated to a university parish in 1977—is both a National Cultural Treasure and a National Historical Landmark.

The distinction was brought by the fact that this church is the only structure in the Philippines where you can find the works of several National Artists: The River of Life floor terrazzo by the National Artist for Visual Arts Arturo Luz; the fifteen murals of the Stations of the Cross by renowned painter Vicente Manansala with the help of Ang Kiukok; and the marble altar and the Crucifixion sculpture by Napoleon Abueva.

Moreover, the unique design of the church was the idea of another National Artist, Leandro Locsin, who basically took charge of the whole project and made the circular chapel in the International Modern Style. Locsin was assisted by Alfredo Junio (future dean of the College of Engineering), who served as the structural engineer; and David Consunji, who helped find the best concrete-aggregate mix to be used in the project.

In 1968, the church once again welcomed another National Artist, this time serving as the venue for the premier of Jose Monserrat Maceda's concert titled *Pagsamba*.

16. The 1971 Diliman Commune was Inspired by the 1871 Paris Commune.

A year before the declaration of martial law, U.P. Diliman served as the venue of a nine-day student protest in which the campus was briefly transformed into the "Diliman Commune," a stronghold symbolizing the community's defiance against the Marcos government.

From February 1 to February 9, 1971, people stood witness as students, professors, and staff of U.P. Diliman barricaded the roads in support of transport workers protesting the oil price hike. Things went from bad to worse when Inocentes Campos, a U.P. Math professor and a known pro-Marcos, shot and killed 17-year-old BS Zoology major Pastor Mesina after a heated encounter with the protesters. Soon, the Metropolitan Command (Metrocom) soldiers started their hostile invasion of the campus, leaving another student, 19-year-old Veterinary Medicine major Reynaldo Bello, badly injured. However, the Communards refused to surrender; in fact, the struggle allowed them to showcase their creativity.

From the use of self-igniting molotovs (created by Physics professors) as defensive weapon to the "anti-aircraft kwitis" launched at the Engineering and AS rooftops to drive away air force helicopters, the communards fought hard to achieve academic freedom. DZUP not only gave updates on the situation in U.P., but also played the infamous sex tape involving President Marcos and his alleged paramour, Dovie Beams. Bandilang Pula, on the other hand, served as the official paper of the Diliman Commune and was published through the UP Press.



Top: A barricade in the Paris Commune, March 18, 1871 (Source: Wikimedia Commons). Bottom: The 1971 Diliman Commune (Source: University of the Philippines System Website)

According to literary critic Dr. Epifanio San Juan, the Diliman Commune was inspired by two prominent events in history: the Paris Commune, which ruled Paris from March 18 to May 28, 1871 and was formed out of frustration of the working and lower-middle classes of that time; and the 1872 Cavite Mutiny, an uprising that ultimately led to the execution of the three martyr priests known as GOMBURZA.

The Diliman Commune ended in February 10 through the "Provisional Directorate ng Demokratikong Komunidad ng Diliman" which issued several demands, among them the prohibition of military presence in the campus. In 1996, to commemorate Diliman Commune's 25th anniversary, a marker was installed along the University Avenue, a few meters away from where the barricade was set.

17. The First UP President was a WWI Hero



Rev. Murray Bartlett. Source: Hobart and William Smith Colleges

During its first three years, U.P. had no president because the Board of Regents was too busy setting up the colleges. In 1911, when the BOR finally had the time to appoint one of its members as the university's first president, they chose an American Protestant pastor named Murray Bartlett.

Born on March 29, 1871 in Poughkeepsie, New York, Murray Simpson Bartlett earned his bachelor of arts and master of arts from Harvard University. He also obtained a degree in theology and a doctor of divinity degree from the General Theological Seminary in New York City and the University of Rochester respectively.

After moving to the Philippines, Bartlett first served as the dean of the American Cathedral of St. Mary and St. John in Manila. He later became a member of the UP Board of Regents (1909-1911) which then elected him as the university's first president.

During his term (1911-1915), he envisioned UP to become the "University for the Filipino" supported by the people's money. His leadership also saw the university's acquisition of the Philippine General Hospital as well as the establishment of the Graduate School of Tropical Medicine and Public Health.

Two years after he resigned from UP presidency, Bartlett was appointed representative of the Protestant Episcopal Church War Commission at Camp Kearney, CA. In 1918, he was sent to Europe where he served as the Acting Chaplain of the 18th Infantry, 1st Division.

In the midst of war, Bartlett cared for the wounded soldiers, buried the dead, and literally risked his life just to fulfill his mission. He himself was seriously wounded near Soissons, France during the Marne-Aisne Offensive on July 22, 1918. For this feat, he was awarded the Distinguished Service Cross and was made a Chevalier of the French Legion of Honor.

After the war, Bartlett was appointed president of Hobart and William Smith Colleges. Married but with no child, Bartlett died on November 13, 1949. The Bartlett Hall in UP was named after him.

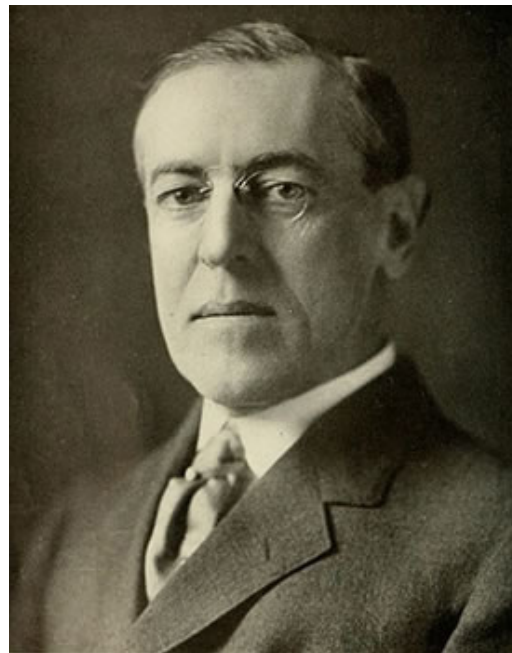


The Murray Bartlett Watch. Source: University of the Philippines Alumni Association in America, Inc.

Bartlett's gold pocket watch, on the other hand, is now displayed at the University of the Philippines Manila – Museum of History

of Ideas (formerly the College of Dentistry Building). The said watch, embossed with a UP logo, was first given to Bartlett by the U.P. faculty upon his retirement in 1915.

18. A U.S. President was Offered to Become UP's Third President



Woodrow Wilson, the 28th President of the United States of America. Via Wikimedia Commons.

When Ignacio Villamor (father of WWII hero Jesus Villamor) stepped down as UP's first ever Filipino president, the board of regents wasted no time in finding a successor. As fate would have it, the position went to another American, Dr. Guy Potter Benton, who accepted the position after being offered a salary almost equal to that of the Governor-General.

However, there were other bigger personalities considered for the position—and an outgoing US president was one of them.

As early as 1920, there were already news circulating about President Woodrow Wilson getting an offer to become UP's next president. Wilson's term of office was about to expire the following year, and some of the members of UP board of regents thought he was a perfect candidate to lead the Philippines' premier university. In fact, an annual salary amounting to 100,000 up to 200,000 pesos (equivalent to \$100,000 at that time) was part of the offer to convince Wilson to take the position.

The said offer was sponsored by Conrado Benitez, dean of the university, and then Senator Pedro Guevarra, member of the board of regents. Even though the role as UP president was relatively more humble than Wilson's current position at that time, Benitez argued that "if it is explained to him that the Philippines are the meeting place of the cultures of East and West and that the University of the Philippines is growing to be, and surely with his able direction, is going to be instrumental in the realization of this, surely this appeal will be a powerful inducement to make him accept the position."

Obviously, the offer didn't push through. After leaving US presidency in 1921, Wilson served as the president of the American Historical Association. He died at his home a few years later due to stroke and heart-related problems.

19. Dean Ursula and UP's Forgotten Festival

Cadena de Amor was a turnover ceremony symbolizing the transfer of responsibilities from senior coeds to juniors. As the name suggests, the rite, which was



Top: Senior and junior coeds participating in the annual Cadena de Amor festival (Source: UP Diliman Website). Bottom: A Cadena de Amor ceremony held at the Sunken Garden (Source: UP Diliman Website)

based on the Daisy Chain of Vassar College, involved passing of long garlands of cadena de amor blossoms between seniors dressed in white and juniors in their pink gowns while singing "Auld Lang Syne."

Usually held in mid-May, the Cadena de Amor ceremonies had four phases in the 1960s: verdant leaves (processional), petals (acceptance by the juniors of the responsibilities), loops and links (passing of the cadena de amor by graduates to the new seniors) and vines (speeches by juniors and senior students and by the outgoing president of the UP Women's Club). A Pink and White Ball was usually held in the evening.

The annual festival also crowned three muses to be the stars of the event: two senior coeds as Alma Mater and Filipinas; and one junior to represent Lakambini (formerly Maria Clara). The three ladies were chosen by the board of judges based on their beauty, personality, leadership, and academic performance (their average should be at least 2.5).

First held along Padre Faura, Manila, the festival also required all its attendees to recite a poem written by Trinidad T. Subido and sing the Awit ni Maria Clara song. Also dubbed as the "festivals of girls and flowers,"

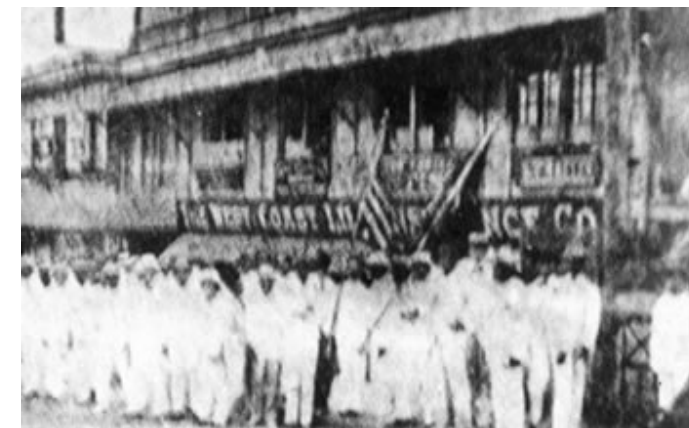
Cadena de Amor was last held in 1968, amidst the rise of student activism in the university.

The woman who initiated Cadena de Amor in 1934 had a different story. Fondly called "Kolynos Girl" for her smile (Kolynos was an old brand of oral care products), Professor Ursula Uichanco-Clemente was admired for her exceptional skill in remembering the names of her former students. UP coeds, however, remember Dean Ursula for her strict rules. It is said that she used to lead motorized patrols at night to ensure nocturnal lovers were not roaming around the campus.

As said by her former student, broadcaster and host Solita "Mareng Winnie" Monsod, Dean Ursula had created a set of rules in her Euthenics classes. Among the rules were the "one-foot rule," which was basically the distance between a male and female student while dancing; the proper time of visits (5:00 PM); and the proper length of such visits (30 minutes to 1 hour).

20. The First Student Protest March was Led by Then 20-Year-Old Carlos P. Romulo

Activism has long been known as a



The first UP student demonstration, led by Carlos P. Romulo. Source: UP Forum Volume 13 No. 6

tradition in UP. Its beginnings can be traced as far back as 1917 when UP instructor Victoriano Yamzon was unjustly arrested by police officers, who thought the former was part of the rowdy crowd during the University Day celebration.

The first UP student protest march, on the other hand, happened on July 17, 1918. The student demonstration, led by Carlos P. Romulo and Jose Romero, was held to express the students' displeasure towards the unwarranted attack of Manuel Xeres Burgos of the Manila Times against UP President Ignacio Villamor.

Participants of the said student demonstration marched from the university campus all the way to the Manila Times office near the Sta. Cruz Bridge.

Carlos P. Romulo went on to become one of the greatest public servants in Philippine history. He also served as the 11th UP President from 1962 to 1968.

21. The First Classes in UPLB Were Held in Tents.



Borrowed tents served as classrooms when the College of Agriculture was founded in 1909 by Dean Edwin B. Copeland. Photo Credit: Philippine Agriculturist/Centennial Panorama: Pictorial History of UPLB by Fernando A. Bernardo

Technically, it was in the house of American teacher Edgar M. Ledyard where the first class of the College of Agriculture was held on June 11, 1909 with 12 students. However, the makeshift classroom only lasted for three days.

From June 14 until the first college building was built four months later, tents borrowed from the Bureau of Education served as temporary classrooms for UPLB's first batch of students. Led by Dean Edwin Copeland, the students and faculty members set up the tents in the northwestern part of Camp Eldridge (now the BPI-Los Baños Botanical Garden).

Classes were held in tents every morning, with students bringing their own stools and using their own thighs as their desks. Afternoons were usually spent hiking to the College "farm" which was four kilometers away.

UPLB traces its origins to 1908 when Dr. David Barrows of the Bureau of Education commissioned Dr. Edwin Copeland, then Instructor of Botany in the Philippine Normal School, to develop a school of agriculture.

From a list of possible sites, Copeland picked Los Baños because "of its relative accessibility to attract more students, and its suitability for an insular agricultural experiment station."



The first building of the College of Agriculture in Los Baños, Laguna. This building stood in an area now occupied by the parking lot of the Physical Sciences building. Photo Credit: Philippine Agriculturist/Centennial Panorama: Pictorial History of UPLB by Fernando A. Bernardo

After the site was chosen, Copeland spent over a year negotiating with several "kaingeros" and other claimants to purchase a land at the foot of Mount Makiling. With the help of then Laguna Governor Juan Cailles, Copeland was able to negotiate the purchase of 72.63 hectares, which was then approved by the Board of Regents.

Copeland was later appointed Dean and Professor of Plant Physiology, his primary tasks being the establishment of the College of Agriculture and recruitment of the pioneering teaching staff. As you can remember, U.P. started with three units: the College of Agriculture (which paved the way for the establishment of UPLB years later); the Escuela de Bellas Artes which was adopted by U.P. as its School of Fine Arts; and the Philippine Medical School, renamed as the College of Medicine and Surgery.

22. U.P. Used to Have a Yearbook Called the Philippinensian.



The 1917 edition of the Philippinensian. Source: The Filipino teacher. [Vol. 2, no. 9]

First released in 1915, the Philippinensian was a yearbook of graduates which "chronicled the annual activities, events, and roster of graduating classes."

Like the Cadena de Amor, however, the Philippinensian also met an untimely end as the university evolved. According to the book Icons and Institutions: Essays on the History of the University of the Philippines, 1952-2000 by Oscar Evangelista, the last issue of the now-defunct yearbook came out in 1971 with Bienvenido Noriega as the editor.

The death of the university annual was brought by different factors, among them the lack of interest to manage the publication and the expensive printing costs.

23. The Model for the Original Oblation Was Also the Sculptor of the Oblation Replica in UP Baguio.



Left: The Oblation sculpture in U.P. Baguio (Source: Wikimedia Commons). Right: Anastacio Caedo's graduation picture in 1932 (Photo Credit: Artes de las Filipinas)

When UP Baguio was established in 1961, there was a suggestion among alumni members to have the original Oblation transferred to the Baguio campus. However, then UP President Vicente Sinco decided it was not a good idea after all, citing that the statue was too frail to even consider the transfer.

After Carlos P. Romulo took over the UP presidency, the idea of bringing the Oblation to UP Baguio came up once again, this time with the alumni members willing to sponsor the creation of a new statue. Romulo approved the idea and commissioned Anastacio Caedo to build the Oblation.

A graduate of UP School of Fine Arts, Batangueño sculptor Anastacio T. Caedo worked as Guillermo Tolentino's assistant and, as previously mentioned, a model for the original Oblation statue.

Caedo's finished product turned out a little bigger than the original, being the result of the mold made from the one in Diliman. Its base is also different: it is made of boulders which were originally used in a Safety Miner's Week held in Burnham Park in 1962, and were donated to UP by the mining community.

Aside from the UP Baguio Oblation, Anastacio Caedo also made or designed various monuments for national heroes, among them the life-sized figures at the MacArthur Landing Memorial National Park in Leyte; the Juan Luna monument in Intramuros; and the Benigno Aquino monument in Makati.

Fondly called Mang Tasyo during his later years, Anastacio Caedo was also behind the trophies given by the Film Academy of the Philippines as well as some of the prosthetics used in Philippine movies during the 1950s.

24. The UP Visayas-Iloilo City Campus Main Building Used to be a City Hall and WWII garrison.



Then & Now: The UP Visayas Main Building in Iloilo. Sources: ilongo.weebly.com; Wikimedia Commons.

A constituent university of the UP system, the University of the Philippines Visayas (UPV) is composed of three campuses: one in Iloilo City, another in Tacloban City, and the main campus in Miagao, Iloilo.

For someone who wants to explore UPV's history, the main building at the Iloilo City campus is usually the starting point. Considered the oldest among surviving heritage structures, the building was designed

by Filipino architect Juan Arellano and originally served as the city hall for Iloilo's new chartered city in 1937. The building, completed in 1936, stands on the lot donated by Ilonggo philanthropist, Doña Juliana Melliza, in 1929.

The single-story building was built by Arellano in neo-classical style, with its facade stylized by Francesco Monti's two seated bronze male sculptures symbolizing law and order. Inside the building are the Court Room and the Lozano Hall (or Session Hall), named after Congressman Cresenciano Lozano who authored the bill that granted Iloilo its status of a chartered city.

During the WWII (1943 to 1945), however, the Iloilo city hall was converted by the Japanese soldiers into a garrison. The post-war era saw the establishment of the UP Iloilo College (UPIC) and the formal donation of the city hall to the said school.

UPIC would later earn the status of a full-fledged college and was renamed UP College Iloilo (UPCI) in 1954. Finally, in 1980, through an executive order issued by President Ferdinand Marcos, the University of the Philippines in the Visayas (UPV) started to operate, with its first two colleges being the College of Fisheries (CF) and the College of Arts and Sciences (CAS), formerly UP College Iloilo.

The city hall-turned-UPV main building was declared a National Historical Landmark by the NHCP in 2009.

25. Krus na Ligas in UP Diliman Used to be the Meeting Place of Andres Bonifacio and the Katipuneros.



The old chapel in Krus na Ligas. Photo Credit: It's Xiao Time!/Professor Xiao Chua

Krus na Ligas is one of the eight barangays in U.P. Diliman. The area, known to UP students today for its several boarding houses, was among the large portion of land sold to UP by President Elpidio Quirino on April 2, 1949. However, historical records show that KNL already exists as early as 19th century, predating the establishment of UP.

Formerly known as Gulod, the Krus na Ligas got its name from the ligas tree that was shaped like a cross when found in the area. According to the 2nd edition of the UP Diksiyonaryong Filipino, ligas has a scientific name of *Semecarpus longifolius* and is defined as a "mababang punongkahoy na malaman at makatas ang bunga na kahawig ng kasoy."

It is said that one of the houses in front of the chapel in the old plaza used to be the meeting place of the Katipuneros. Back then, Gulod was a perfect hiding place because there was plenty of tall grasses in the area. In fact, on August 26, 1896, Gulod served as the meeting and resting place of Andres Bonifacio, Emilio Jacinto, Guillermo Masangkay and other Katipuneros after engaging in a battle

in Pasong Tamo, and before continuing to Pinaglabanan.

26. UP Cebu Closed Not Just Once, But Twice.



University of the Philippines Cebu. Photo Credit: Benjie Ordoñez via Flickr.

Since its inception in 1918, University of the Philippines Cebu (known by different names throughout its evolution) had been threatened with closure several times. However, the educational institution officially closed only twice in history: first, during WWII; and second, throughout the 1950s.

On December 13, 1941, the then known Cebu Junior College closed due to the outbreak of WWII. For a time, its main building was used as an internment camp for American civilians and later converted into a prison by the Japanese troops. It was then briefly used by the United States Navy to house the General Engineering District Office after the Liberation. In the late 1945, the campus was returned to the university and the classes resumed shortly thereafter.

UPC closed once again in the 1950s, this time because of a controversy involving politicians. UP Cebu students, through editorial cartoons published in *The Junior Collegian*, criticized some of Cebu's most powerful politicians and the acts of their armed goons during the presidential election in the late 1940s. The students' fearlessness irked a Cebuano Senate President, resulting to the omission of the budget for UP Cebu by the Congress. Class 1950 was the last batch to graduate, while the rest of the students had no choice but to transfer to UP Diliman.

For 10 years, the school buildings were leased by the provincial government to the Jesuits, who then renamed the college into Berchman College. Fortunately, through the efforts of several alumni, UP Cebu reopened for the Graduate School. The high school and the undergraduate programs soon followed suit.

Once part of the UP in the Visayas (UPV), the University of the Philippines Cebu (UPC) was granted autonomy by the Board of Regents on September 24, 2010.

27. The UP Hayride and the First UP Firat Member to be Killed in a Rumble.



Source: UP Diliman Website

Another lost tradition in U.P., the Hayride was an event wherein anyone may hitch a ride from open vehicles cushioned with hay. It usually coincided with the university's celebration of Loyalty-Arbor Day. The first Hayride, according to the *Philippine Collegian*, was held on September 21, 1962.

During the joyous event, students and different organizations on a hayride would often sing or even outdo one another in making noises. The Hayride celebrations also involved a torch marathon wherein contestants would run around the campus while carrying a torch. They will then beat one another to become the first one to light the bonfire at the Union open court.

The death of a student named Rolando Perez during the Hayride celebration on September 22, 1969 saw the end of the tradition. Perez, a member of the Upsilon Sigma Phi, was killed during a clash with the Beta Sigma fraternity. Ironically, his older brother was a Beta Sigman.

28. A UP Professor was Fired in 1922 for Criticizing a UP President.



Left: Prof. Austin Churchill Craig (Photo Credit: Filipinas Heritage Library). Right: Dr. Guy Potter Benton, the 3rd UP president (Source: Wikimedia Commons)

Born in New York on February 22, 1878, Austin Craig was among the Americans who were qualified for the Philippine Civil Service in 1904. Soon, he became part of the Bureau of Education and taught in several schools in Manila such as the Philippine Normal School (now PNU), Philippine School of Arts and Trades (now TUP), and Manila High School (now Araullo).

Craig's greatest accomplishment, however, was the writing of the books about Jose Rizal: *The Story of Jose Rizal*, followed by *Lineage, Life and Labors of Jose Rizal*, *Philippine Patriot* which were released in 1909 and 1911 respectively. The books became Craig's ticket to enter University of the Philippines as a Rizal research professor in 1912. Unfortunately, his stay in the university was cut short by a controversy that ultimately led to his dismissal in 1922.

In *The University of the Philippines: the First Half Century* published in the *Diliman Review Golden Jubilee Supplement* in 1958, Prof. Cristino Jamias details how Craig was dismissed on a charge of "conduct prejudicial to the interests of the university." According to accounts, Prof. Craig had publicly criticized both UP President Guy Potter Benton, for his incompetence, and the members of the board of regents, including Dr. Rafael Palma who would succeed Benton as UP president upon the latter's resignation.

Craig's dismissal divided the UP community. In fact, four deans (namely, Jorge Bacobo, Maximo Kalaw, Francisco Benitez, and Herman Reynolds) cried foul at what could be described as the first controversy in UP involving academic freedom. In a

petition, Bacobo specified the "five anomalies" in Craig's dismissal, among them denying counsel to Craig, giving Craig only three days to prepare his defense, and the obvious fact that the board of regents acted both as the complainant and judge.

On the other hand, the official statement released by President Benton and Vice Governor Gillmore, president of the board of regents, suggests that the idea of "academic freedom" had its own limits:

"The regents, while they recognized that the principle of academic freedom is now firmly established in the world of scholarship, felt constrained to recognize that there is a plain line of demarcation always to be drawn between commendable freedom, which consists of fair comment and criticism of principles and policies, and reprehensible license, dealing in half-truths and personalities."

From UP, Prof. Craig transferred to the University of Manila where he would serve as a professor until 1927. He died in 1949 at the age of 70. A street in Sampaloc was named in his honor.

29. The highest grade achiever in UP's history was also one of the country's first Filipino actuaries.



Top 5 Highest GWA in UP History. Photo Credit: The Diliman Files.

Although many have tried, Exequiel S. Sevilla's perfect GWA of 1.0 is yet to be broken. Born on March 4, 1904 in Manila, Sevilla graduated summa cum laude with a Bachelor of Science in Commerce degree in 1927. The career he had after graduating from UP was just as stellar.

Sevilla was sent as a scholar to the University of Michigan at Ann Arbor, where he completed his Master of Science degree in Actuarial Mathematics in 1929. He then trained for one year at the United States Life Insurance Company in New York City, before returning to Manila to work as an actuary for the Office of the Insurance Commissioner.

In case you're wondering, an actuary, as defined by Purdue University, is "a business professional who analyzes the financial consequences of risk." Actuaries usually apply mathematics, financial theory, and statistics in studying uncertain future events that are of great importance to insurance/pension programs. They are often hired by insurance companies, businesses, banks, hospitals, and the government.

Going back to Sevilla, he left government service in 1933 to help establish the National Life Insurance Co. where he would later serve first as an actuary, then general manager, and finally as its president and member of the board. In 1937, Sevilla was appointed by then President Manuel L. Quezon to the first board of directors of GSIS. He also shared his knowledge by teaching math at UP, University of the East, and Far Eastern University.

Sevilla also served as the president

of the Philippine Statistical Association, the Philippine Association of Life Insurance Companies, Actuarial Society of the Philippines, and the Advanced Management Association of the Far East.

In 1979, Sevilla suffered a massive stroke that left him bedridden for several years. He died at his home in Manila on January 6, 1985. He was 80 years old.

30. The First Blind Student Who Passed the First Ever Brailled UPCAT.



Via Paul Onel Dumlao's Facebook Profile

In 2013, 15-year-old Paul Onel Dumlao became the first "totally blind" student to pass the University of the Philippines College Admission Test (UPCAT) given for the first time in Braille test booklet.

A senior student from the College of Immaculate Conception in Cabanatuan City, Nueva Ecija, Dumlao graduated with honors despite suffering from visual impairment caused by retinopathy of prematurity. He was among the 13,028 students (out of 80,000) who successfully passed the highly-competitive entrance exam.

Although his initial choice was the European Languages program in Diliman, Dumlao was qualified to take the Bachelor of Arts in Social Sciences major in Economics program in UP Baguio.

In 2008, Special UPCAT was officially established to accommodate exam-takers with special needs, including those with visual or hearing impairments as well as students with autism, Attention Deficit Hyperactivity Disorder (ADHD), and Tourette's syndrome. Prior to 2013, UP Admissions had administered UPCAT to visually-impaired students either through dictation or by the use of handmade Braille exam that proved to be unsuccessful.

When Dumlao took the Special UPCAT, the test booklet was printed for the first time using a Braille embosser. For him, the Brailled UPCAT helped a lot in reading comprehension, but figures or numbers written in Braille were harder to visualize.

And since disabled students are given special consideration, Dumlao finished the Brailled UPCAT within 8 hours (twice the time limit given to regular test-takers). Mark Parcon, the other blind student who took the Special UPCAT with Dumlao, was unfortunately not included on the list of UPCAT passers.

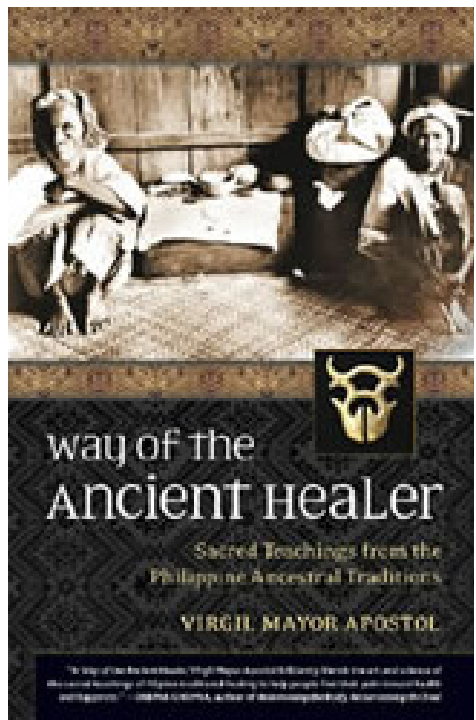
About the Author: *Luisito E. Batongbakal Jr. is the founder and editor-in-chief of Filipiknow. For comments on this article, please contact him on Facebook.*

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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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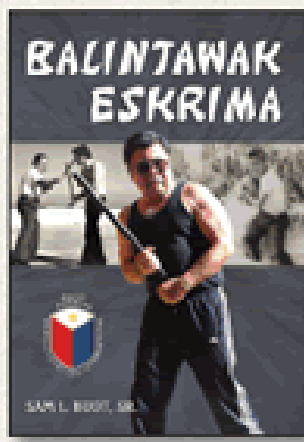
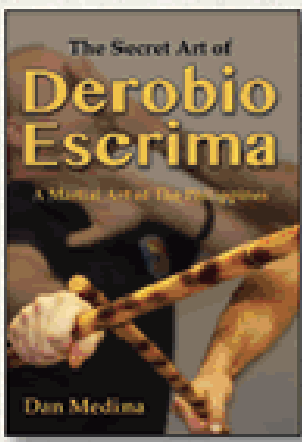



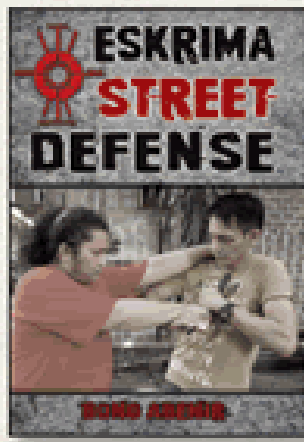
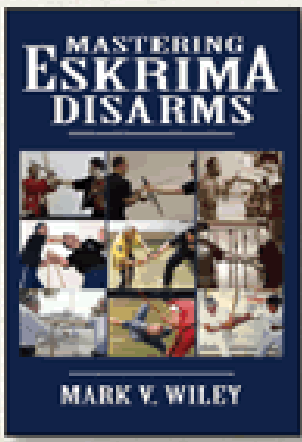
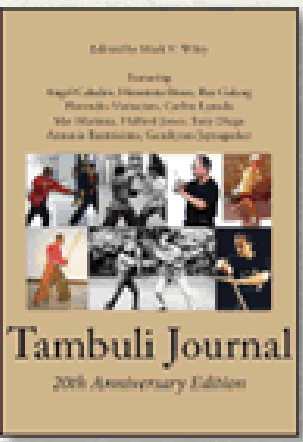
Welcome to Tambuli Media, publisher of quality books on mind-body martial arts and wellness presented in their cultural context.

Our 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.

Our 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.

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.

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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.



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Past Events

BAHALA NA - European Camp
w/ Master Joel Juanitas & Master Kirk Mccune
July 9 - 12, 2015
Castel San Giovanni
Piacenza, Emilia-Romagna, Italy



Bahala Na Italian Training Camp at Castel San Giovanni July 9-12.
This is Master Kirk and Master Joel's first visit back to Europe since the passing of our Grandmaster Antonio Somera.

Grandmaster Rene Latosa
July 22, 2015
Budo Academy, Santa Rosa, CA.

Seminar was held to a full house. Long time student/instructor Steve Curley hosted the event. The seminar went through dpouble sticks, blades and transitioned into empty hands (Filipino Boxing). The class was very diverse from beginners to advance students. At the end, everyone took on a different focus and experience of the Filipino martial arts.



escrima-concepts.com



EBMAS Mini-Camp
w/ Grandmaster Rene Latosa
Hosted by Sifu Emin Boztepe
July 23 - 25, 2015
Los Angeles, CA.

In four days, the excution of basics and advance offensive movements were covered. The emphasis was on critical thinking, and sizing up your opponent to win.



FCS Kali Intensive Training Camp - 2015
July 23 - 26, 2015
FCS Kali of Kentucky
951 Floyd Dr Suite 100
Lexington, Kentucky

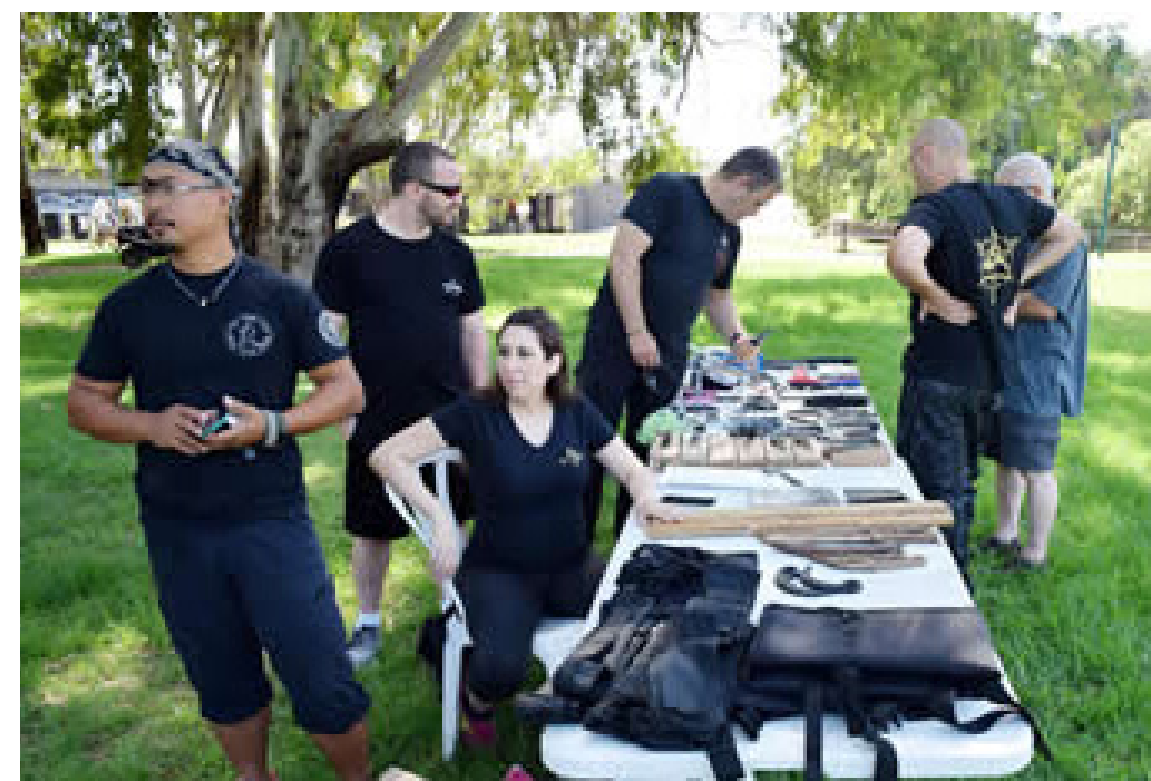


FCS KY Camp is done. This year was very special for me to see all of my brothers and family. Miss you all already! Thank you to the Tribe headship for all the instruction. manatili bladed aking kapatid na lalaki! - **Robert Cabrera**

Filipino Martial Arts Semianr - Isreal
July 24, 2015
Hayarkon Park
Kosovsky 56 Tel Aviv, Isreal

The event began with Abi Moriya representing the close-range stickwork of Caballes Serrada Escrima followed by Jon Escudero of Lightning Scientific Arnis Israel demonstrating follow-up attack options after a successful block. Guy Rafaeli of Israeli Combat Systems presents close range knife work and the context in which is is devastating. Yaron Brill of FCS Kali works our participants on some of the softer skill in the Filipino martial arts that translate from stick to knife-work and hand to hand.

At the event introduced was Brenton Welford who just moved to Israel, representing the Classical blade work of Kalis Illustrisimo.



And also introduce Eran Fuchs of the Tabimina Balintawak System demonstrating the close range aggressive methodology. Eran trains directly under Grandmaster Bobby Tabimina in the Philippines. They also conduct seminars when Grandmaster Bobby is in the country.

We thank all instructors for their expertise and generosity for sharing their knowledge in their sessions and demonstrations. Our appreciation also goes to all out participants, regular and first time participants who braved the heat and humidity of "pre-summer" Israel.

Our appreciation also goes to Tomer of TACTICOOL and their amazing array of "tools of the trade", also for fun and recreation. My wife, Neta Sermister deserves all my gratitude and appreciation for all her support in all these activities as well as her patience with me for all these things that keep me busy - **lightningcombatives.wordpress.com**



Abi Moriya



Yaron Brill



Guy Rafaeli



Jon Escudero



World Modern Arnis Alliance (WMAA) Instructors Camp

July 24-26, 2015
Horizon Martial Arts
West Seneca, NY.

The 2015 World Modern Arnis Alliance (WMAA) Instructors Camp was held from 24-26 July at Horizon Martial Arts in West Seneca, NY. WMAA instructors and black belts came from all over the United States and Canada for in-depth training, analysis, and productive discussions. Grandmaster/Datu Tim Hartman led the event for most sessions and was assisted by Master Rich Parsons and Instructor Will Hartke.

Day 1 began with folks catching up as they readied themselves for the training. Grandmaster/Datu Hartman got the juices flowing with a progression through several sinawalis, from basic Modern Arnis and Kombatan material to more advanced sinawalis including those with blended sinawalis, abaniko strikes, and more. Grandmaster/Datu Hartman showed applications for single- and double-



stick work as well as for staff/spear (sibat). He also lead a great discussion on training theory for instruction and presentation. **Day 2** started off with a meeting and video analysis of techniques. Master Rich Parsons shared some Modern Arnis stick and dagger (espada y daga). He also showed how we can connect it to some of his Balintawak techniques like sublig and tokas.. He also got into some silat and counters to the reverse angles. Will Hartke from Defence Lab Buffalo went over shape shifting multi attacker aggression and shielding drills. When the day was done we broke off into several discussion and review groups, finally kicking back watching the UFC fights and rewarding ourselves with some pizza.



Throughout the camp, there was a strong sense of unity and bonding among the group. Between the training, fun, discussions, analysis, and sharing, this camp really showed the kind of familial bonding to be had in a good training atmosphere.

All in all, a great event with a lot of material for the instructors to work on and share with their various groups. Looking forward, keep an eye out for the WMAA Seminar Team to bring some of these things (and more) to an area near you! Until the next event I can make and write up, pugay po and mabuhay ang FMA! - **Dr. Tye W. Botting**



Kuntao 3 day In-Tents Camp

July 24 - 26, 2015
602 Southford Rd
Southbury, Connecticut



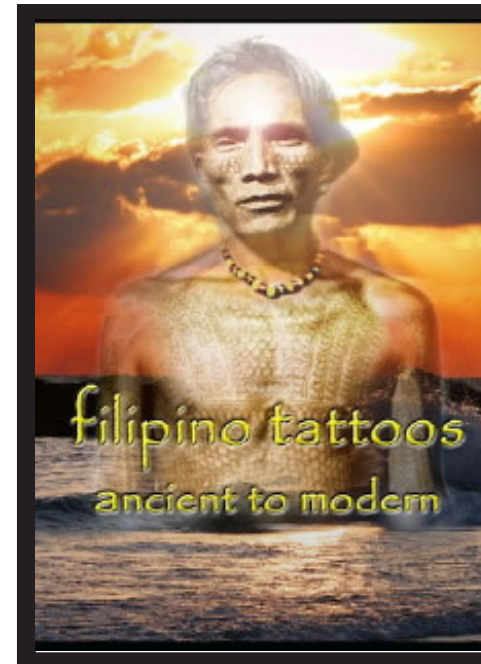
Well, the Kuntao camp was a great success and my voice is completely gone today. I put in so much effort into teaching and showing the moves for pretty much 20 hours between the 3 days. I am even a little sore from so much positioning and constant movement. I am very happy with the turnout and how much the crowd likes my Kuntao. I am very flattered that people find it worth traveling to CT to learn my Kuntao style.

I did a 3 day progression. The first day, I taught various ranges of entering into striking for both, offensive getting in and defensive for one on one and multi man attacks. This is how we get to leverage compliance with the use of overwhelming pain compliance. Recognizing leverage off human reactions is the reflex eventually gained from this lesson.

The second day, which was sort of a continuance of Friday, was the palm stick and man, everyone loved that stuff. Who would think that weapon is so freakin potentially deadly? The body off balancing and trapping up due to pain compliance is quite interesting. I know it well yet it still freaks me out how well it works. What a deceptive little weapon that is.

The last day we did flexible weapons...anything like a belt or a surong. Again, I blew their minds with how well it works. I did some entering and defensive tactics with it. I even showed what to do when people resist and how I had the reflexes to segway into an alternative move when there is failure on the initial technique. Which I noticed many do not do with this type of weapon.

All 3 days, I explained, people fight back and they are usually out for blood when they do. I constantly showed options to go into off the original technique shown. Anyone can perform a move against a complying person. Thats one thing that makes my Kuntao style work so well and thats makes it so impressive. - **Ron Kosakowski**



Filipino Tattoos: Ancient to Modern

By: Lane Wilcken

Tattooing is a very old and spiritually respected art form that has existed in many different cultures around the world. After many centuries of not being practiced in Europe, tattooing was re-introduced to the Western world through the inhabitants of the Pacific Ocean. Beginning in the 16th century, European explorers came across many people who practiced tattooing as an integral part of their cultures. This is the first serious study of Filipino tattoos, and it considers early accounts from explorers and Spanish-speaking writers. The text presents Filipino cultural practices connected with ancestral and spiritual aspects of tattoo markings, and how they relate to the process and tools used to make the marks. In the Philippine Islands, tatoos were applied to men and women for many different reasons. It became a form of clothing. Certain designs recognized manhood and personal accomplishments as well as attractiveness, fertility, and continuity of the family or village. Facial tattoos occurred on the bravest warriors with names that denoted particular honor. Through the fascinating text and over 200 images, including color photographs and design drawings, the deep meanings and importance of these markings becomes apparent.

Available at: Schifferbooks.com and Amazon.com.

Yaw-Yan Ardigma
July 24 - 26, 2015
Yaw-Yan Ardigma Sacramento Gym
10473 Folsom Blvd. Suite #2, Rancho Cordova, CA.

his past weekend saw the birth to another event focusing on promoting and propagating the Filipino martial arts (FMA). The three day Ardigma FMA Camp, hosted by fmasupply.net, was held at the Yaw-yan Ardigma Training Center in Rancho Cordova, California. The camp featured instruction Yaw-yan Kickboxing, Eskrima, Kali, Arnis, and Tapado.



Instructors Johnlery Caniga and Jordan Balcita, the top instructors from the Yaw-yan Pasay General Headquarters in Cebu, Philippines making sure there wasn't a dry shirt around with their intense morning Filipino Kickboxing sessions. Much thanks to Master Emilio Labarcon who shared his Kata Tapado Longstick fighting on Friday replacing Master Shelly Millspaugh who had to unfortunately miss the event. Saturday Grandmaster Guy Kinanahan and Master Remegio Berandoy, both of Doce Pares fame shared some Eskrido from Cacooy Doce Pares and Espada Y Daga from the multi-style system of Grandmaster Dionisio Cañete. Closing out the weekend was Master Steve del Castillo with some Corto Linear and locking flows from Doce Pares.

Tons of invaluable information and techniques were shared that weekend definitely making it worthwhile event. Participants ranging from beginners to advanced practitioners were all able to take something away from this event to further their understanding of the Filipino martial arts. Plans to repeat the success of this camp for next year is under discussion. - **Mike McKenzie**



2015 Summer Series, Part II: Stick + Blade
July 25, 2015
Ohio Krav Maga & Fitness
950 Taylor Station Rd Suite P, Gahanna, Ohio

Ohio Krav Maga & Fitness in Gahanna, OH hosted a Stick+Blade workshop on Saturday July 25. Guru Elmann Cabotage took students through some basics of stick and knife techniques, in an informative and fun workshop that suited beginners and experienced practitioners alike.

Ohio Krav Maga and Fitness




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Angel's Disciples Serrada Escrima Seminar

w/ Grandmaster Darren Tibon
July 25, 015
Knuckle UP Training Center
4380 Sonoma Blvd.
Vallejo, Ca.

We had a great time with my Uncle Grandmaster Darren Tibon (Founder of Angels Disciples) at Knuckle Up Training enter this morning working on Form-1 Advanced Serrada Escrima techniques and Form-2 Master level Serrada Escrima techniques. It was the first time I had seen him teach Form -2 techniques....so it was great. I only had 2 hours of sleep before coming, but it was the best training I had in years. Thank you to those that supported it. We all had a great time, and with tradition, we went to Sea Food City for Filipino Food. - **Tasi H. Alo**



Chris Callahan of BahaLa Na and John Peterson of Inayan Eskrima

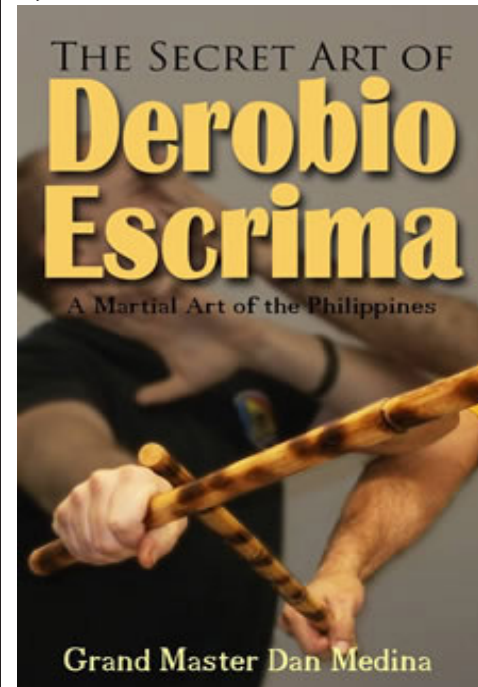


Mica and Tasi Alo working applications from Angel's Disciples Serrada Escrima



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](#)

Year 3, #7 Phoenix FMA Training "Monthly Share"

July 25, 2015
Encanto Park
Phoenix, AZ.

Photos Provided By: Russell Mackler and the FMA Informative Staff

The day starts out like a typical Arizona July monsoon day upper 80's moving to 100 degrees. Encanto Park which is basically located near downtown Phoenix, AZ. Is a very nice park. It has a stream going through it which keeps it a bit cooler than other parks, and various areas that are really nice for whatever you might want to do walking, jogging, relaxing, picnic etc.

The monthly share had some really interesting teachers this month starting off with Arthur Gonzales the head of Tenio's Decuerdas Eskrima from Stockton, California. He taught knife related to empty hand, Decuerdas Eskrima which is a conception art into direct because of the constraint of time. The idea is first move block and cut following the rule that the quickest thing is to evade a hit, specifically under direct, once that is done follow



up with a parry and hit then go to a pass and counter.

First thing; that comes at you deal with it by hooking what this does is move the weapon or a punch away from you spinning the opponent moving his center axis making the opponents weapon or punch away from you, then stop the secondary action which is the weapon.

One must understand what this does to the body under direct and it hinders all the techniques that one practices.

Next up was Norman Johnson of Small Circle Jujitsu from the San Francisco Bay area and Hawaii and Michael Ferreira of Ryukyu Kenpo and Kyusho Jitsu which has a school near Phoenix, AZ. They split their time starting with a few wrist exercises ad such to

limber up Norman taught simple escapes, from the frontal choke, finger locks, arm bars and pressure points, and Michael also added to finger and joint locks, escapes from various chokes continuing into entering into center locks and arm bars. Just might mention that while learning the techniques and you feel it 'Tap When You Feel It' - **No Pain No Gain**



Master Michael Ferreira



Master Norman Johnson



Grandmaster Arthur Gonzales



Next was Alessandro Ashanti of Full Circle Warrior Arts which went into arm defense on the inside and outside with the opponent executing a straight punch, which involved strikes to the nerves in the neck and upper thigh area of the leg causing a "Charlie horse".

The final share was Fergus Fauso of Coda Jujitsu which kind a got the nickname at the monthly share of "Soy Sauce" due to the shirt he was wearing. Fergus who also has started an event of his own, the Phoenix Martial Arts Club which has a get together also which was originally intended to be a small group of 4 or more clubs, so he could study different styles of martial arts without being lock down to just one school. The group is now up to 240 members and still growing.



Fergus Fauso

Anyway Fergus taught the checking block which is a combination of a palm block an shoto to continuously redirect the opponents punch directing it to the hip and then doing a bicep takedown then reading the opponents movement like if the opponent goes forward more pressure can be applied or one can redirect the opponent or apply an overhand wrist lock.

After the monthly share still the Arizona heat was not at its highest for the day so participants that stuck around had a BBQ.



First Ever USA Seminar of Tom Dy Tang (Head of Kalis Ilustrisimo Orihinal Repeticion)

July 25, 2015

Hosted by Guro Marlo "Lou" Faralan

Kalahi Martial Arts Academy

670 Cascade Mall Drive, Burlington, WA.

The First seminar of Tom, Kalis Ilustrisimo Orihinal:Repeticion in the US, was successfully held at Kalahi Martial Arts Academy in Burlington, WA.

Special mention to brother, Guro Marlo 'Lou' Mabazza Faralan for hosting this historic event and for your friendship and continued support. Thank you Seattle Balintawak Guros John Soriano, Abdul Azeem McDaniel, USS/MC Guro and GMB Rep Jarlo Ilano and team, the Kalahi Instructors Bradford Morris and Paul Hancock and the Kalahi Team, and to all participants.

Tom taught the long and medium techniques of solo baston. Then he introduced one of the foundation drills of Kalis Ilustrisimo, called "Dikitan" or close quarter drills. And finally he shared some solo daga defenses. Tom saw to it that he went to each participant to make sure that they were doing the movement properly.

It was a fun day of learning, sharing and brotherhood. - **Kenneth Co**



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Doce Pares Eskrima Workshop

w/ Master Nito Noval
 July 25 - 26, 2015
 Ashland Karate Academy
 644 Tolman Creek Rd, Ashland, Oregon

Hari-Om and Nina RadhaKrishna of RadhaKrishna Holistic Yoga and Martial Arts were excited and honored to host Master Nito Noval for his first workshop in Oregon. We covered single-stick espada y daga, eskrido, and gun self-defense at Grandmaster Piddington's Ashland Karate Academy." - **Nina RadhaKrishna**

Videos:

- 1st Video:**
Eskrido Group Seminar with Master Noval: [Click Here](#)
- 2nd Video:**
Eskrima Jujitsu with Master Noval: [Click Here](#)
- 3rd Video:**
Foundational Principles of Doce Pares Eskrima with Master Noval: [Click Here](#)
- 4th Video:**
Eskrido Throw Practice with Hari-Om RadhaKrishna: [Click Here](#)



1st South Korea Integrated Kali Silat Seminar

July 25 – August 5, 2015
Hosted by: Guru Hyunki Cho President of SKPSF- South Korea Pencak Silat Federation/East Asia Pencak Silat Federation, Integrated Kali Silat Assn., AMAC-WFMA S.K. Chapter, International Bodyguard Assn.

Guest resource persons:
 Grandmaster Francisco Aycocho
 Alessandro Jiyong Kim
 Kyoung-mo Kang

Venue: Keysi, Seoul, South Korea
 Gongjusi IKAS Gym, South Korea
 As told by Grandmaster Francisco Aycocho (AMAC-WFMA)



It was been a successful gatherings introducing the Philippines National Sports Martial Arts, Arnis Kali Escrima and Pencak Silat of Malaysia fighting arts. Arrived at Incheon International Airport 25 July 2015 I was pick up by Mr. Kyoung-mo Kang and Guru Hyunki Cho at the airport. Proceeded to the Camp Park Hotel in Seoul, S. Korea. The next day 26 July 2015, we went to the seminar venue commencing the seminar with a number of martial artists who's experience range from different arts' of discipline, Krav Maga, Muay Thai, Arnis Filipino martial arts of different system.

A bit surprising the people who attended the seminar are from Military and International Body guard Association. On the other hand most of them could hardly speak and read English, most of them could not even understand English and neither I can't I read/understand Korean Language.

Sign language and hand motion works to help each and

every one to follow action. I was speaking English translated by Hyunki Cho into Korean Language. Opening a demonstration of sticks striking Aycocho Docena Corto y Largo in sports concept of Live stick point system discussing differences in the Arnis games of Padded sticks point system, Giving them information about the concept of traditional tribal combat fighting on live stick, the evolution from tribesman culture to modern civilization turning the practice into sports type point system to evaluate the skills of individual into level of proficiency. The sports type concept of padded stick fighting abiding safety rules and regulations of the sports competition as mandated in accordance of the Arnis bill of law R.A. 9850.

Due the limited time of attendees, training commences on the rush most of them had already the basics as explained selected strikes are allowed in lieu of safety avoiding injuries. Judges and referees were actually



trained and assigned round robin while others played the sparring. Three (3) kinds of games were demonstrated in actual, 1. Arnis Live stick combative, Arnis Padded stick point system sport. And Pencak Silat tanding (Sparring). It was awesome that Koreans were hundred percent interested specially in the concept of combat hand and foot and street fighting methods. At the end individual attendees were awarded with certificates of appreciation. Some senior practitioners were tested and evaluated and awarded with certificate of honorary rank recognition on the 2nd day of the seminar. Pencak Silat was given more priority on training at the 2nd day as suggested to focus on the interest of members of International Bodyguard Association and the elite special force soldiers. They love the Bela Deri (street fighting) concept as it is more realistic and applicable to the line of work of soldiers and body guards. The hand to hand combat, hand and foot close quarter combat with and without weapons at hand combines with my system application in the art of Kalisilat-Suntokan an art of a decade aged local tribe before

boxing was popularize in the Philippine Island, Suntokan term has been forgotten when the Japanese invaded the Philippine Island as it sounds similar to Shotokan the Japanese art of Karate.

At the moment Suntokan has been revive and popularize by some into the new term Panuntokan by local term in the Philippines. With the assistance of Guru Hyunki Cho translate word of word into Korean language all the information I was invited to the University with the objectives was to encourage the students to organize a team to represent South Korea to the competition of International Pencak Silat Federation. The next day we proceeded to another location 250 KM. North border of South Korea meeting with the top officials of KEMA one of the advisory council of South Korea Pencak Silat Federation assisted by Mr. Lee a Jujitsu practitioner with a background of Doce Pares Arnis Escrido, the crowd composing of children and adults shows a demonstration of Kali Silat artistic acrobatic actions by our team and teenagers of Korea jujitsu team.

See pictures of activities of Kali Silat journey to South Korea., on FaceBook: personal pages - Shanfrank Francisco, Alessandro Jinyong kim, and Hyunki Cho

Latosa Escrima Edge Weapons Training

By Rene Latosa



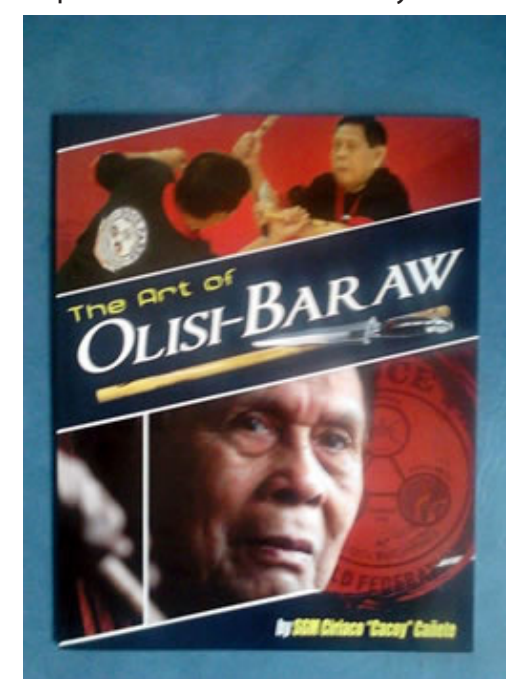
The main emphasis of training with an edged weapon is knowing and understanding all the dangers associated with this type of weapon. All the "What if's", and "Yeah but's", are all great for trial and error, and assuming predictability. The serious danger of edge weapons is real, and should be treated 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-Eskrima 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](#)

"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, Jujitsu, 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

2015 Progressive Arnis Summer Camp

July 31-August 2, 2015
Shrewsbury, PA

Repetition Among Friends

By **Mike Casto**

Have Langkah. Will TRavel - trainagps.blogspot.com

When I teach at a Progressive Arnis training camp I find myself repeating a lot of words. Words like awesome, great, fantastic, incredible ... you get the idea.

We just wrapped the 2015 Progressive Arnis Summer Camp. Considering the amount of praise I've given the prior PA camps I've attended, it's hard to believe anything could top them. This year did. In many ways.

First, the location was amazing. Not to say Santa Fe, where previous camps were held, isn't amazing, but visiting and training on the property where Chad, the founder of Progressive Arnis, grew up made this event something special. Second, his mom, Deb, and step-dad, Brad, welcomed this large group of people with open arms. Deb made some great meals and snacks for us.

The group, as always,

brought amazing energy to the training. Every face exhibited an eagerness to learn and share. As usual, the instructors covered a range of specific topics but the theme for this year's camp was Form to Function to Fighting. Each instructor presented material in a progressive manner to help the students move from the form of static training and fundamental tool development to making the material functional and dynamic in training to understanding how the material might look in an actual fight.

Guro Chad Bailey, of course, was the headline instructor. His system, his camp, his headline. He had three guest instructors. I was one of them, along with Sensei Jason May of Nan Sho Kempo Jujutsu and Sensei Matt Ansari of Shihairyoku.

All the instructors did a fantastic job and brought a unique perspective and approach to the

overall theme.

Several Progressive Arnis instructors and senior students were also present and did a great job working with less experienced attendees to keep everyone engaged and learning. The event lasted somewhere in the neighborhood of sixteen hours, starting Friday afternoon and ending Sunday afternoon. It was hot and humid, though not as bad as it might have been, and the weather contributed to the drain everyone felt on top of the hours of training. People were tired—but I didn't see anyone zone out from overload. A couple of people came close but the willingness of instructors and advanced students to help out kept the overloads to a minimum.

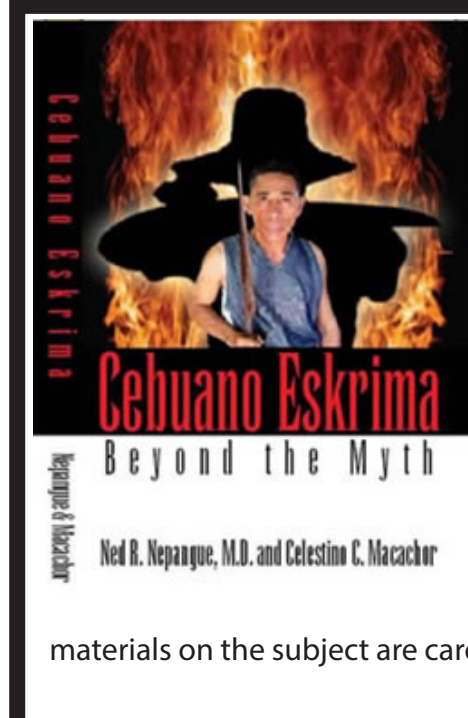
Every bit of feedback I heard was outstanding. Everyone else had the same problem with repetition I do. Great, amazing, incredible, etc. I know

everyone came away with useful information and everyone seemed to enjoy themselves the whole weekend.

Last but not least, I want to congratulate Andres Arias who tested for and achieved his black belt in Progressive Arnis. As a black belt candidate, he served as the primary slap monkey—er, I mean, uke—for all the instructors and then he went through the formal test. He did a great job all the way around and when he wasn't getting tossed around or actively tested, he joined the training and helped anyone who needed it with the material.

I am honored to call the Progressive Arnis group family. Guro Chad sets a fine example and his students do an excellent job following it.

I could go on and on about this year's camp, but I would be repeating myself. Again.



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.

To Order Visit - Amazon.com

1st Annual FMA Day

August 1, 2015
World Martial Arts Academy USA
316 Anderson Blvd., Geneva, IL.

The International Filipino Martial Arts Association (IFMAA) held its 1st Annual FMA Day on August 1, 2015, at the World Martial Arts Academy USA (WMAAUSA) in Geneva, Illinois. IFMAA was founded in 1982 by Grandmaster Ramon Ribay, while he was working for the United States Sports Academy in Saudi Arabia. IFMAA's mission is the propagation of Filipino martial arts (FMA) and promotion of Filipino martial artists regardless of style. After over 50 years of training in multiple martial arts, Grandmaster Ribay serves as the Chief Instructor at WMAAUSA.

The 1st Annual FMA Day brought together world-class FMA practitioners to conduct workshops on a variety of martial arts indigenous to the Philippines: Grandmaster Ramon Ribay, Grandmaster Bong Jornales, Master of Tapi Tapi Chuck Gauss, Master Rodolfo T. Poblacion, Jr., Master James "Jojo" Stagen, and Guro Rey Buhat. The event attendees were excited about the variety of topics covered as well as the enthusiasm of each instructor. The emcee for the day was Phil Acosta, President of WMAAUSA.



Grandmaster Ribay

Grandmaster Ribay kicked off the day with his workshop on basic Mano-Mano (hand-to-hand) and Dumog (grappling). In his 60s, Grandmaster Ribay is in phenomenal physical shape and does not hesitate to rumble! He started with the basic block-check-counter as a foundation and ended up with takedowns and pins. Grandmaster Bong Jornales, whose system astonishingly covers nearly 50 Filipino martial arts weapons, provided instruction on Lubid (rope) and Tungkod (walking stick). Participants enjoyed the variety of weaponry as well as the applicability of common "materials" for self-defense. At the end of his workshop, Grandmaster Bong's top student -- World Champion Eskrimadora Mariah Moore -- wowed the crowd with her weapons forms. She then geared up with her father, Randy, for intense Sports Filipino martial arts demonstration matches. Lunch was provided by the Inglenook Pantry, a local catering service owned by Mark Weaver, one of

the black belt instructors at WMAAUSA. Master Phil's wife and mom provided everyone's favorite Filipino dish – lumpia (egg rolls)! With everyone recharged, connections made, and relationships strengthened, the workshops continued:



Master Poblacion, Jr.

Philippine Martial Arts Hall of Fame Inductee, Master Rodolfo T. Poblacion, Jr., is an officer of the International Modern Arnis Federation Philippines and Worldwide Family of Modern Arnis. A newcomer to the United States, Master Rodolfo was excited to share some of the classical techniques of Modern Arnis. His workshop focused on Dikitan, a close quarter combat system, including close range blocking and striking as well as flow. Master Rodolfo is a student of Grandmaster Samuel "Bambit" Dulay. His methodical in his approach to teaching the classical systems of Filipino martial arts was appreciated by the participants.

Master Chuck Gauss is one of the seven Masters of Tapi Tapi designated by Professor Remy A. Presas. He taught none other than Tapi Tapi, including disarms and locks and concluding with empty hand drills. As always, Master Chuck delivered a dynamic workshop. He is dedicated to solely to Modern Arnis, and his passion for the art of Professor Presas showed! Master Chuck was assisted by prolific martial arts blogger, Master Brian Johns from Ontario, as well as Guro Andy Tong from Michigan.



Master Gauss

Master Jojo Stagen (Yaw Yan Chicago) and Guro Rey Buhat (Yaw Yan Detroit) conducted their hard-hitting workshop on of the Filipino version of Muay Thai kickboxing, called Yaw Yan. Participants were motivated by their excitement and awed by the skillful and powerful striking abilities of this dynamic duo!

The 1st Annual FMA Day concluded with the awarding of IFMAA participation certificates signed by the instructors for the attendees, as well as appreciation certificates signed by Grandmaster Ribay for each instructor.

The 1st Annual FMA Day was the first meeting for many of these Filipino martial arts experts. The occasion turned out to be very special as it was discovered during lunch and social time that they all have some common history, lineage, and/or friendships. See if you can follow this! In the early 1970s, Grandmaster Ribay alongside his compare, Grandmaster Rodel Dagooc, studied Modern Arnis directly under the founder himself, Professor Remy A. Presas. In the 1970s, Grandmaster Ribay trained and taught at the Martial Arts Training Center of the Philippines (MATCOP). While Grandmaster Rodel taught Modern Arnis, Grandmaster Ribay taught Shotokan Karate. He was the first Shotokan instructor of Master Rodolfo



Master Stagen



Grandmaster Jornales



Guro Buhat

Jornales, who is also a long-time friend of Grandmaster Rodel. Grandmaster Bong, who created his own Filipino martial arts system, traveled with Professor Presas in order to spread Filipino martial arts and Culture. It was during one the Professor's seminars many years ago that Grandmaster Bong and Master Chuck met. That's just the beginning of the all the connections! Everyone – instructors, participants, on-lookers commented on the excitement and fun of the 1st Annual FMA Day. Looking forward to 2016 and the 2nd Annual FMA Day! - Phil Acosta

Poblacion, then a grade-schooler. MATCOP just happened to be in the same building as the school of Grandmaster Naps Ferndandez, the Founder of Yaw Yan -- Filipino Kickboxing similar to Muay Thai. There is a picture at WMAAUSA of Grandmaster Ribay and Grandmaster Naps during their Karate days in the 1960s – pre Yaw Yan! This photo was of particular interest to Master Jojo Stagen is a student of Grandmaster Naps, and Guro Rey is a longtime Yaw Yan practitioner who trained in Cebu. Grandmaster Bong also knows Grandmaster Naps – Grandmaster Bong's brother and GM Naps used to train together. In the 1970s, Professor Presas left the Philippines to spread his art around the world -- a mission continued by, among others, his loyal student, Master of Tapi Tapi Chuck Gauss. During his travels in the 1980s, Prof. Presas met Grandmaster Bong



Mariah Moore

Mata sa Bagyo

w/ Grandmaster Carlito Bonjoc
August 1 - 2, 2015
Discovery Martial Arts
1700 Pacific Ave.
Stockton, CA.

On August 1st and 2nd was held a successful 2 days seminar in the Discovery Martial Arts Dojo, in Stockton, CA by Grandmaster Carlito Bonjoc, founder of Mata Sa Bagyo escrima, this the Filipino martial arts is composed by 3 principal styles: Serrada Escrima, Cadiz Lapu Lapu and Talawan. Grandmaster Bonjoc had 3 principal teachers; one of them was the late living legend, Grandmaster Angel Cabales.

I just can say that Grandmaster Bonjoc is a Filipino martial arts encyclopedia, he did an amazing job in decoding and connecting Serrada basics to so many combative scenarios variations, from single stick, long blade, espada y daga, long blade and scabbard, using a shield, drawing from the Sarong, he also added some explosive techniques in corto range (short range) from his Cadiz Lapu Lapu escrima, empty hand (Panantukan), etc. Just awesome and so eclectic.

This event had the participation of different Filipino martial arts, others self-defense systems and with the presence of several Grandmasters and Masters, that came to visit and support Grandmaster Bonjoc: Guro Dexter (Bahala Na Multi style), Guro Terry Joven (Bahala Na), Master Jeffrey Finder (Serrada Escrima), Master Harry Greene (knife expert and advisor for special forces and Mata Sa Bagyo), Guro Joel Juanitas (Bahala Na Escrima Association), Inst. Dennis Duarte (Kajukenbo), Grandmaster Robert Castro (Eskabo Daan), Guro Virgil Neveras (Serrada), Master Jonathan Knudsen (Catch Wrestling & MMA), Master Anthony Wade, KJN David Germany (TKD), Guro Sombat (Mata Sa Bagyo), Guro Calahan (Mata Sa Bagyo), SBN Matulich (Farang Mu Sul), Master Pinto (FaRang Mu Sul and Mata Sa Bagyo, Spokane, WA), etc...

To conclude, Grandmaster Bonjoc and all Mata Sa Bagyo family is grateful for all the great feedback from all participants. In the next year the same event will be held for 3 days with some special guests to teach. - Nelson Pinto

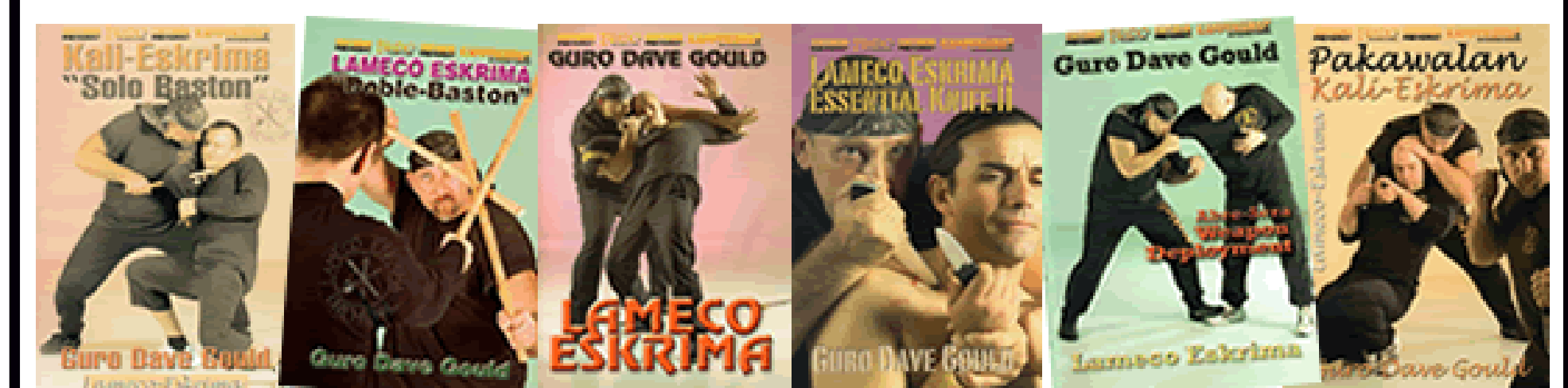


For more info for seminars, private classes and others inquiries contact Grandmaster Bonjoc by **Email:** msboc@yahoo.com or **Cell:** (209) 992-0832 **Website:** www.bagyo.net

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For ordering and shipping costs send enquiries to labanb@excite.com/ labanb.moonfruit.com or via The Laban Baston Eskrima Club Facebook page



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1st Open Cup Grappling Challenge
August 2, 2015
Palmera Heights, Cainta Rizal, Philippines



From Franco Ju-Jitsu (yellow) and Underground MMA (black) as the first fight in 150-above Beginners Division doing the stand up grappling, waiting for anyone's mistake. Franco Ju-Jitsu scored the takedown and managing to enter his guard suddenly and unfortunately, the game change and from UMMA (black) reversed the game until he got domination in the game and manage to low the level of his opponent the Last round took very long but the player of the UMMA got the Franco Ju-Jitsu at the back



Senbo alliance



Fabricio team UMMA PAMAA
Backdrop Bjj Franco Ju-jitsu Senbo Alliance



Bronze Medalist Arnold Amores of Senbo Alliance at 130-139lbs Beginners Division
Gold and Silver Medalist Jefferson of PAMAA Adrian Subido head coach of Team Fabricio took Silver Medals and Gold Medal. At the back, his team and students.

Jello of Backdrop BJJ winning the Silver Medal at our grappling cup
Michael Briones of Team Fabricio wining the Gold Medal in our Dumog Buno Challenge
Jeil Manod of Franco Ju-Jitsu got the Bronze Medal In 140-149lbs
Atoy Aguilar of Franco Ju-Jitsu go the Bronze at!50-above lbs division!
Michael Briones of Team Fabricio Gold Medalist Champion JC Lopez of UMMA

14th DAV Modern Arnis Summer Camp

August 3 - 9, 2015
Sportschule Schoneck
Karlsruhe/Germany

The first DAV summercamp took place in 1989, for it is a camp that only takes place every second year.

The venue was the beautiful areal of the Sportschule Schöneck on the hill, overlooking Karlsruhe, the gate to the blackforest in Germany.

The planned special guest instructor was to be Grandmaster/Datu Kelly Worden

But half an hour before his flight left from Seattle, he had health problems and head to go to the emergency room, where he had to stay for almost 2 days.

The final information about that came to Grandemaster/Datu Dieter Knüttel on Saturday morning, while the camp started on Monday after lunch.

Datu Dieter tried if another top american Modern Arnis instructor could step up for Datu Kelly. "Replacement" or "substitute" would be the wrong words, for they all are excellent and special in their own way.

Datu Dieter asked Grandmaster Brian Zawilinski and Grandemaster Chuck Gauss, for both had not been at the DAV summercamp before. Unfortunately, both had to turn the invitation down due to work or other seminars.

On Saturday afternoon, (around 11 am US time), he asked GM Dan Anderson and surprisingly he agreed to fly to Germany for more than a week on the same evening.- So he was asked around 11:00 am and he flew 10:30 pm.

That was a quick decision.

He arrived in time and was "smuggled" into the venue by Datu Dieter so nobody saw him.

The participants were informed, that Datu Kelly could not come due to health issues.

Datu Dieter told, that he tried to get somebody else, but Brian and Chuck could not make it. He then said, that he also asked Grandmaster Dan and Dan agreed.



Grandmaster Dan Anderson - Grandmaster/Datu Dieter Knüttel



Grandmaster Dan Anderson Is Here!



Welcome! A thunder of applause from the totally surprised participants welcomed Dan and set the mood for the next week.

There were 184 participants coming from Israel, Russia, Hungary, France, Liechtenstein, Austria, Switzerland, Hong Kong and of course most from Germany.

They all came to train Modern Arnis at the DAV camp.

The camp lasted from Monday lunchtime to Sunday morning and was packed with instruction. The participants could choose during each of the 27 lesson from 5 - 7 instructors.

All together 160 lessons of 90 minutes each were taught at the camp.

There were half a dozen of halls available to train, but the training took place almost only outside, despite the temperatures of 30 - 40 degrees centigrade (86-106 Fahrenheit).

Some were held in the hall with mats, some in the swimming pool. Some as defense at the table, some as defense in the car.

But mostly it was stick, knives, Espada y Daga, double stick, self-defense, empty hands, Dumog, Trapping, long staff and all other things, that make the FMA and Modern Arnis so enjoyable.

The accomodation and food was excellent and there was a great comradery between all the instructors and participants, so that it was a real family event of the Modern Arnis family.

There were also successful student and black belt examinations

The following students have passed their black belt degrees test under the eyes of 6 examiners:

- Lakan/Dayang Isa, 1st Dan:
- Andreas Gräfe, Daniel Payne, Garbiele Laritz, Bernd Krause, Oliver Beres, Dr. med. Andreas Tosch, Stefan Kurbjuhn, Volker Gliewe
- Lakan/Dalawa, 2nd Dan
- Jan-Björn Gromann, Alex Golinski, Daniel Englich, Birgit Füller, Gerald Rost, Georg Losch, Sascha Knüttel
- Lakan/Dayang Tatlo, 3rd Dan
- André Beumer, Sandra Schink
- Lakan Apat, 4th Dan
- Erwin Schöllhorn
- Lakan Lima, 5th Dan
- Klaus-Dieter Armerding, Florian Rosenkranz

All made an excellent exam and were well prepared.

All together an excellent camp, that ran very smoothly and all the participants are already looking forward to the next DAV summercamp in summer 2017.



The instructors who taught were:

- Senior Guro Peter Rutkowski, Essen, 4th Dan Modern Arnis
- Senior Master Hans Karrer, Ulm, 7th Dan Modern Arnis
- Senior Guro Benedikt Eska, Munich, 5th Dan Modern Arnis
- Senior Guro Philipp Wolf, Neustadt, 5th Dan Modern Arnis
- Master Carsten Hemmersbach, Cologne, 6th Dan Modern Arnis
- Grandmaster Dan Anderson, Portland/Oregon, USA, 8th Dan Modern Arnis
- Grandmaster Datu Dieter Knüttel, Dortmund, 9th Dan Modern Arnis
- Senior Guro Sven Barchfeld, Dresden, 5th Dan Modern Arnis
- Senior Guro Ingo Hutschenreuter, Böblingen, 5th Dan Modern Arnis
- Senior Master Jørgen Gydesen, Ulm, 7th Dan Modern Arnis
- Senior Guro André Dawson, Paderborn, 4th Dan Modern Arnis

Not in the picture is Grandmaster Juerg Ziegler, Winterthur, Switzerland, 10th Dan Kombatan, who was a guest instructor and taught on Saturday.



From: Grandmaster Dan Anderson

My take on the DAV 30th anniversary summer camp? What a rocket ride! After hearing that Kelly Worden couldn't make it due to health reason, I tag-teamed with him and went in his place. In just a matter of hours I was on my way to one of the best martial arts experiences of my career. Yes, you can reread that sentence again. One of the best.

I have been to Dieter and the DAV board's camps before so what made this so special? There were several circumstances that went hand in hand that made it out of the ordinary. First was the speed with which I could help out Dieter. I have known him since 1995 and consider him to be one of the most knowledgeable Modern Arnis players I know so I was glad to help him.

Second was what I decided to contribute to the camp, teaching wise.

I decided early on that I wasn't going to contribute this or that battery of techniques.

Dieter has the most complete curriculum that I have ever seen so any technique from me was going to be redundant.

I went in on a conceptual level.

I went over topics such as relaxing, ambidexterity, going with the flow, reality based empty hand actions and the like. I looked for how could I complement an already complete curriculum. From the comments I got personally and saw on Facebook, I think I did my job and didn't disappoint.

The third and most important was the feeling of being with my extended family. I have taught in Germany 5 times now and it wasn't until this trip that I felt like I was amidst 185 cousins, family I hadn't seen for some time but family nonetheless.

It wasn't until this camp that I had this feeling.

What had changed? The students? No. They had the same respect and willingness to learn that they had always shown me before. My teaching curriculum? No. I usually go in conceptually.

What had changed was me. And I'm not even sure how I changed but I know now that was the feeling I had right from the start. I was teaching my family.

This was a very special camp for me and it being the 30th anniversary of the DAV organization, I'm glad I was there for such an historic event for them as well.



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Website: www.talimtrainers.com

Warrior Arts of the Philippines

Lameco S.O.G. - Ilustrisimo Eskrima Seinar
 August 6, 2015
 Ten Tigers Martial Arts
 Las Vegas, Nevada

Seminar in Ilustrisimo & Lameco Eskrima by Guro Dino Flores and Guro Ariel Flores Mosses in Las Vegas Chinatown, Nevada, August 6th, 2015. Presented by Kapisanang Mandirigma Las Vegas.

Guro Dino Flores and Guro Ariel Flores Mosses a seminar at 10 Tigers Martial Arts in Las Vegas. Topics covered included Lameco Eskrima at taught to the by their teachers the late Punong Guro Edgar Sulite and Ilustrisimo taught to them by the late Master Christopher Ricketts. Additionally Guro Dino shared some Ilustrisimo concepts taught to him by Master Tony Diego. The event was primarily for members of 10 Tiger's Martial Arts who have started training regularly with Guro Ariel Flores Mosses.

Guro Dino and Guro Ariel have been training partners since the 1980's. They first began teaching seminars together in the 1990's in Washington State, Oregon, Nevada and California.

About Guro Ariel:

Guro Ariel F. Mosses has over 30 years of Filipino Martial Arts experience. He has trained under the watchful eyes and close supervision of three legendary Grandmasters: Filipino Martial Arts Hall of Fame Grandmaster Conrad A. Manaois, the late Grandmaster Christopher "Topher" Ricketts of Kali Ilustrisimo, and the late Punong Guro Edgar G. Sulite, founder of Lameco Eskrima International.



Guro Ariel giving finer details

Guro Ariel F. Mosses is the Vice President and Chief Instructor for Manaois Systems International. Master Mosses holds an 8th degree black belt in Kali Jukune Do, as well as an 8th level Master Instructor in Manaois Eskrima. He is an authorized Senior Instructor in Lameco S.O.G., and an authorized Senior Instructor in Kali Ilustrisimo C.N.R. Master Mosses is enshrined in the Filipino Martial Arts Hall of Fame, and is a proud member of Kapisanang Mandirigma, a Federation of warriors from different disciplines of the Warrior Arts of the Philippines.

Guro Mosses is a former Sherrif and is a certified Nevada CCW instructor.

Guro Mosses is currently teaching regular classes at two of the 10 Tigers Schools, Lohan School of Shaolin and Green Valley Shooting Range in Las Vegas, Nevada.

More about Guro Mosses at: combatfma.com

About Guro Dino:

Guro Dino was first introduced to Arnis by his father and did his initial training as a youth in his home province in the

Philippines. Guro Dino trained with Grandmaster Conrad A. Manaois in Ninoy Cinco Teros Arnis and Master Henry Bio in Sikaran Arnis in the 1980's along with his cousins Ariel Flores Mosses and Choy Flores. In the early 1990's he was accepted as an initial member of Punong Guro Edgar Sulites' newly forming Backyard Group AKA the Sulite Orehehal Group

At the insistence of Punong Guro Sulite, Guro Dino first trained with Master Christopher Ricketts in the Philippines in 1995 and began training with him in Ilustrisimo and other arts. Guro Dino was given permission by Master Ricketts to teach Ilustrisimo in 2010. Master Ricketts also insisted that Guro Dino train with Master Diego to get a different perspective of the art. In 2013 Master Diego certified Guro Dino to teach his method.

More about Guro Flores at: backyardeskrima.com/?page_id=52 or mandirigma.org

About Ten Tiger's Martial Arts:

Since 2011, Ten Tigers Martial Arts headed by Master Michael Hamm has been providing instruction in Chinese Kempo Karate, Kali and Brazilian Jiu-Jitsu in the Las Vegas area.

We have two locations in Las Vegas: Sahara and Rainbow in the Mission Paseo Shopping Center and Craig and Tenaya in the Craig Marketplace Shopping Center.
 More info at: www.tentigersmartialarts.com



Guro Dino



67th Araw ng Lupon
1st Mayor Domingo A Lim Arnis Tournament 2015
August 6 2015
Lupon, Davao Oriental, Philippines

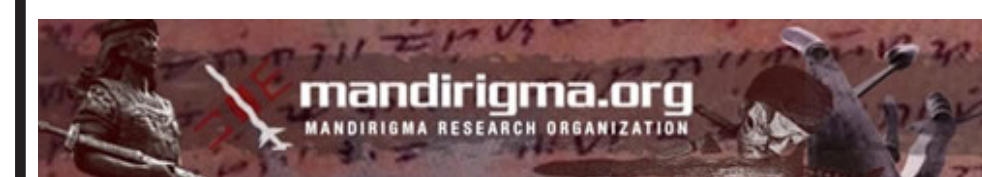
Participating Schools:
Maryknoll School of Lupon
Lupon Vocational High School
Lupon National Comprehensive High School
Comara T Manuel Elementary School 1
Comara T Manuel Elementary School 2
Aroma Beach Elementary School



Eskrima Workshop
w/ Mark Mikita
August 8 - 9, 2015
Academie Duello - School of Modern Swordplay
Vancouver, British Columbia



Taught an 8-hour Eskrima workshop at Academie Duello in Vancouver over the weekend. Great school. Great people. - **Mark Mikita**



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Please contact us for any further questions.

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

Thank you for your interest and support!
Maraming Salamat Po!

Abenir Kalis in Stockholm
w/ Punong Guro Mansur Fabrizio
August 8 - 9, 2015
Haga Park, Stockholm, Sweden

1st Day: long range (de campo), Working on timing mesure and footwork and hitting the opponent's arm with the edge and the back of the sword too
2nd Day: How to move from largo to medio and come back to largo focusing on checking hand and generate power from the hips having thighs movements



On the left is the Host: Neil Medina and on the right is Punong Guro Mansur Fabrizio

22nd Annual Pistahan Parade and Festival

w/ Grandmaster Rene Latosa
August 9, 2015
701 Mission St.
San Francisco, CA.



Grandmaster Rene Latosa taught transition from stick to empty hand at the Pistahan Festival at San Francisco.

22nd Annual Pistahan Parade and Festival

w/ Joel Juanitas - Giron Escrima Arnis Bahala Na Martial Arts
August 9, 2015
701 Mission St.
San Francisco, CA.

Giron Escrima Arnis Bahala Na Martial Arts at the 2015 Pistahan Celebration, San Francisco.

Mariel Toni Jimenez



Bahala Na demo team at Pistahan 2015 at Yerba Buena Gardens San Francisco, CA.



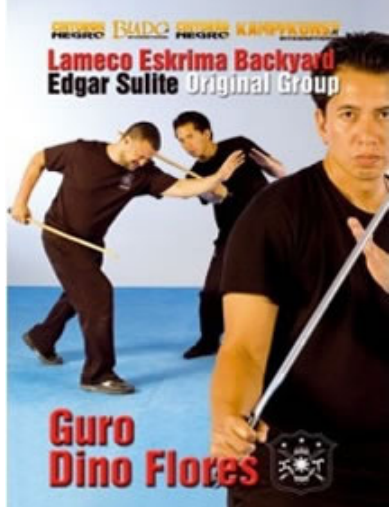
Bahala Na Multi Style
 w/ *Maestro Dexter Labonog*
 August 9, 2015
 Burnaby, British Columbia, Canada



Excellent seminar by Maestro Dexter Labonog of Bahala Na Multi Style. Progressions were nicely laid out!
 Thank you Brent for organizing the seminar. Special mention to Guro Loki and the Maelstrom, Guro R Robinson, and to all who attended and made this event a memorable one. Another First in the Warehouse! - **Kenneth Co**




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

Kapatiran Arnis System Seminar
 w/ *Grandmaster John Harvey*
 August 9, 2015
 Bawa House 12a Fenlake Rd. Industrial Estate
 Bedford, United Kingdom

Sunday 9th August we had one of our infamous Kapatiran Arnis System seminars in Bedford, England. This is usually a small group of us who get together to train for 4 hours to improve on our style and techniques. This was a very hot day with the temperature in the 80s so we knew this was going to be hard training.

We started off with single stick drills and then onto pair drills, blocking and disarms and onto take downs. After this we did empty hands against single stick to take downs. After this we moved onto blade defence by training disarms by empty hands against the blade. This was followed by blade to blade drills for hand and eye improvement.

Then we went onto empty hands or dirty boxing to improve on our punching skills because you cannot always rely on your weapon training.

We finished with all the students defending against stick, blade and empty hands to submission. This was the end of a very hot sweaty session but everyone finished with a smile on their face and an improvement to their skills. - **John Harvey**



FCS/FMA Seminar in Slovakia
 August 15 - 16, 2015
 Trencin, Slovakia

Instructors:
 Alexander Pisarkin - FCS Russia
 Martin Matti Medvec - FCS Slovakia

I want to say thank you to everybody who was in this Great event!!! We had international seminar. It was Great Time for us! We had people from Slovakia, Russia, Czech, Germany, Romania, Poland and Austria (45 people)! We trained several FMA styles: FCS Kali, FCS Silat, Balintawak, FCS Knife Fighting. I'm very happy for it. There were four manongs of FCS Kali - Alexander Pisarkin, Martin Matti Medvec, Dušan Chabron and Rene Zeller. And reps: Ciprian Ortan, Radek Macák and Alexander Hernandez.

Big Thank to my very good friend Alexander Pisarkin! We liked that Uwe Popp was very positive assistent. wink emoticon And we tested two students for Level 1 of FCS Kali. It was meeting of Great Martial Artists! - **Martin Matti Medvec**

Photo By: Radek Macák



Year 3, #8 Phoenix FMA Training "Monthly Share"

August 15, 2015
 Encanto Park
 2605 N 15th Ave, Phoenix, Arizona

Ah! August a hot month indeed, and in Arizona we are talking 114 and up. This month's share was changed to 6pm instead of the usual 9am in an attempt to avoid the heat of the desert summer. Unfortunately, it was still quite warm out. Always seems to get hotter as the day goes on into the evening and only when the sun goes fully down does it cool off.

Instructors who shared were Michael Butz of Kada Anan Martial Arts who taught primarily a cane technique, using a "Mano Viejo" style. The concept was to use limited mobility and to "cheat" in order to generate power.

Next up was Michael Koerner of CKS from the "Spider Den", taught two karambit entries based on techniques from Silek Harimau. He stressed using the karambit to get "stuck" in the opponent to disrupt structure, giving one an opportunity to finish the fight. And then Russell Mackler of Viñas Arnis who took everyone through an aspect of Vinas Arnis taught a variation of the X block against a knife thrust and then, with stick, a simple defensive strike against a forehand strike, (Of course Nonong "Wilson Esparas Viñas" was there to assist and insure all understood).

Finally Tea and Taj Sowell (Arizona's Dynamic Duo) of Direct Torres Extreme who demonstrated and taught slipping a right cross and returning with a punch down the center.

Of course after the monthly share usually there is a barbecue for those that could stick around. However since it was late and getting dark, instead, most of the participants went to a nearby burger joint, eating and talking until they got kicked out because the workers were trying to close.



The FMA Informative wants to thank Michael Butz for covering the event (the man in charge) since the FMA Informative representative was unable to be there.

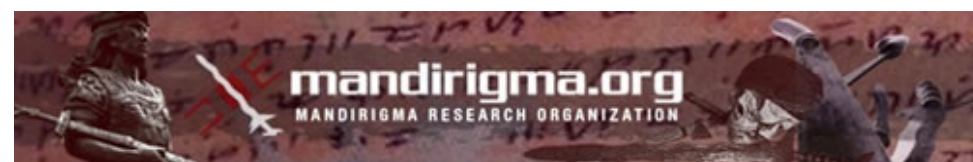
Eskrima Documentary Series

By: Kapisanang Mandirigma Productions

Ang Dangal ng Lahi (Pride) is a series of short documentaries about the Warrior Arts of the Philippines commonly known as Eskrima, Arnis and Kali. The focus will be arts and organizations of Bakbakan Philippines, Ilustrisimo and Lameco Eskrima.

Director: Tim Fredianelli
 General Consultant: Dino Flores
 Distribution: Mandirigma.org
 Kapisanang Mandirigma Productions

Release Date: 2015



For more information and up dates on the project visit: [Click Here](#)



Trailer: Ang Dangal ng Lahi (Pride)
[Click Here](#)

Punta Y Daga Kalis Ilustrisimo

My Understanding of the System
 By Peachie Baron Saguin

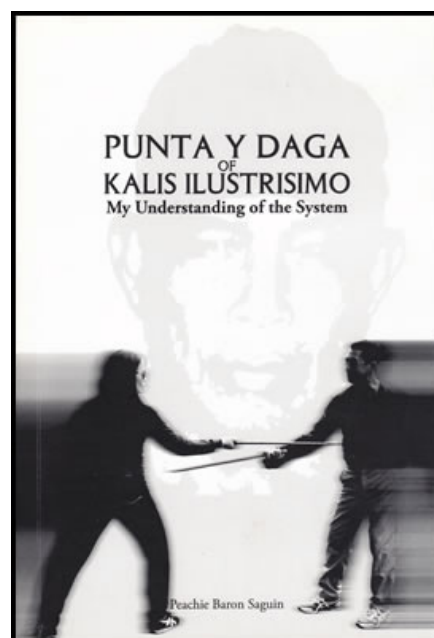
In this book, I will share with you a little background of Kalis Ilustrisimo, the man who propagated the system and his students who are now the teachers of Ilustrisimo. I have started from the origin, the weapons we use, to our strikes and counter strikes and of course the forms of Punta y Daga.

I have also included drills which have helped me a lot in practicing the body mechanics, footwork and the combination of strikes. I like to write what I have learned and still learning, as words in printed pages will serve as a good source of reference not only for me but for future generations to come.

It is my hope that I have outlined the system clearly, and that you will find this book, a helpful guide in discovering the exquisiteness in the Punta y Daga form and in the Ilustrisimo system as a whole.

Peachie Baron Saguin

To Place an order Contact Kenneth Co: [Click Here](#)



Applied Eskrima Workshop

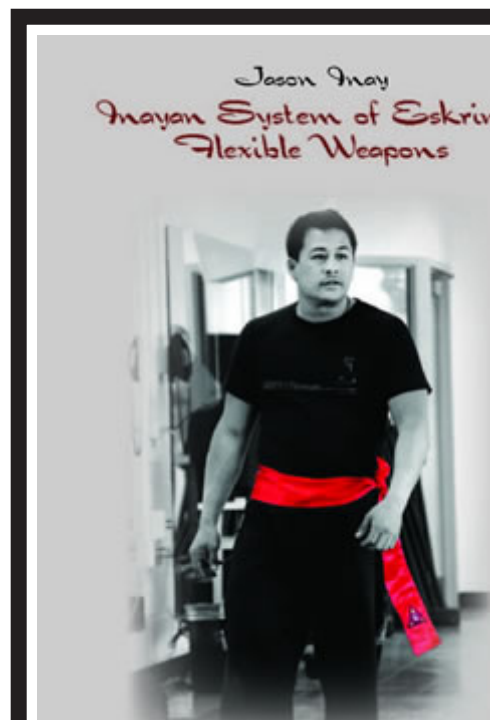
w/ Master Virgil Cavada
 August 17, 2015
 Hosted By: Master Virgil Aninion
 Kali Boxing School
 Bakersfield, California

Snippets of Modules 1, 2, 4 and 6 were shown during the 3 hours workshop. Guro Chuck Gonzaga who was one of the main sparring partners of Grandmaster Ted Lucaylucay also attended the event. Master Virgil Cavada emphasized the importance of training regularly and doing the proper form before adding speed and power.



Applied Eskrima Global: Thank you very much Master Virgil Aninion for such an amazing and historic event in Bakersfield! (Master Virgil is the Head Instructor of Kali Boxing/Shotaaju located in 4100 Easton Drive, Suite 1 in Bakersfield, California).

Thank you also for Guro Marvin Ubanos (AE Instructor in the King and Kern County Area) for making the connections! Thank you for Brian Fuller, Kelly Phillips, Jimmy Hill, Andrian Garcia for attending and assisting in the workshop! Thank you Guro Chuck Gonzaga for coming and supporting the event! Guro Chuck was one of the sparring partner of Ted Lucaylucay. - **Master Virgil Aninion**



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 via **PayPal:** mestrella@sbcglobal.net \$37 including ground USPS shipping in the USA

Balintawak Eskrima

By Sam L. Buot Sr.



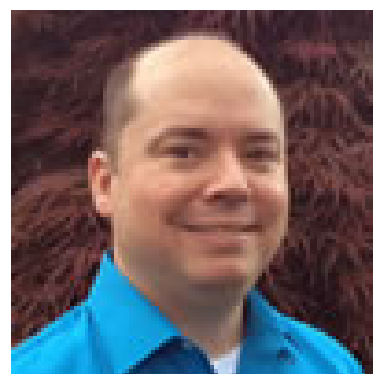
The art of Eskrima stick fighting is indigenous to the Philippines. It was in the 1950s that one of the most popular styles emerged: Balintawak Eskrima. According to author Sam Buot, to appreciate Anciong Bacon's Balintawak Eskrima, you have to understand set-ups, anticipation, the art of outwitting 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](#)

Health and Safety



Harnessing Your Motivation to Find Wellness

Dr. Mark Wiley

We often need extra motivation to do what is necessary to achieve our wellness goal.

Motivation is one of the keys to achieving goals and getting ahead in life. Of course, motivation is an essential supporter of the wellness puzzle. If you

want to remain healthy and well or work to restore your health and well-being, continuous motivation is needed. And yet, what motivates us is a mystery.

Recently, I came across a new book by Dan Pink titled, Drive: The Surprising Truth About What Motivates Us. In it he discusses specific keys to motivation. While much of his writing is workplace specific, I found a few nuggets that can just as easily motivate you to achieve your health goals. I'd like to share some of his topic points here, but use examples from my own experience as they relate to wellness and restoring lost health.

Why you don't feel motivated

Believe me, I know it's difficult to get motivated to do hard work that is not enjoyable. That applies to health as well. We often need extra motivation to do what is necessary to achieve our wellness goal. According to Dan Pink, there are several reasons you may not be motivated or find it hard to stay motivated, including:

- Thinking too much about the rewards involved — "I want the promotion" or "I want the 'A' on the exam."
- Doing something because you are either enthusiastic about the "carrot" or fear of the "stick," but there's little excitement for you in the task itself.

Both of these are examples of an "If/Then" reward system used to initiate motivation; as is the promise of a raise for hard work. According to Pink, such "rewards are really good for simple behavior and short term behavior... but looking exclusively at rewards doesn't work over longer time horizons or for complex tasks."

What can be more complex and take more time than restoring wellness?

Rewards for hard work are essential but are not enough to remain motivated. After all, after tons of hard work, the raise seems not to matter and boredom sets in again. With wellness, the same can be true. We are motivated to "look better" or "perform better" or "feel better," and so we work hard to diet, exercise and take vitamins. But health is a process and wellness needs maintaining. It is a long-term effort. The reward of fitting into the swimsuit peters out once the season is over or the effort to maintain the weight is more difficult when compared to the time spent on the beach.

Acceding to Pink, "rewards just motivate us to get rewards. They don't make us care about the task at hand." And caring about the task of creating, restoring or gaining health, the living of a wellness lifestyle is essential to its own success. Remaining positive and motivated about it is necessary. And it seems that caring about the success goal is more important than any of the short-term rewards associated with its success.

What motivates you

Pink's research uncovered three things, specifically, that really push us toward genuine motivation. These things create the acronym AMP: Autonomy, Mastery, Purpose. Now, keep in mind his research is for success in the workplace, but if we think of success in our life, we must be successful in restoring and maintaining our health; which can be seen as a job. Let's examine each of these 3 motivators a bit more.

Autonomy

This is being independent and free to make our own decisions and lead our own efforts. Often at work, in relationships and with regard to our state of health, we do not like others telling us what to do all the time or micro-managing our choices and actions. When they



do, we tend to put up a defensive wall and stop caring.

I firmly believe in taking a self-directed wellness approach. This means first gaining information about my state of health, then receiving insight from professionals on how they would proceed. I then weight this all, gather additional information, and then take it upon myself to do what I need to do.

Sometimes being autonomous with your health is difficult, because the onus falls on us and we cannot blame others for our failure to exercise or eat well. And many people need others "in their corner" to help motivate them, push them, hold them accountable. I wrote an article about this here. This is ok, as long as those people are not "on you" all day. You must be allowed the freedom to live your life or you will check out of the process. When everyone nags you about not eating the cookie, later in private you sneak a cookie. It's human nature.

To become motivated we need to have support, but at the same time we need to direct ourselves in the effort or we can become resentful and quit the process.

Mastery

It's funny how sometimes when things are difficult, like a work project or schoolwork, we get frustrated and lose motivation and give up. Yet at other times when we enjoy what we are doing, like learning a musical instrument or new task or creating something with our hands, we don't lose motivation. This, Pink says, is because "we just naturally like getting better at things. This is why video games have rankings, levels, and points. They say 'You're improving' and that feels good."

The drive toward self-mastery is a long one that requires discipline and stick-to-it-iveness. But if you take the wellness piece and see it in context of your larger life, you can see how self-health can lead to self-knowledge and ultimately mastery of the self. Having metrics in place to measure your success in increments (weight, waist size, range of motion, endurance effort, etc.) will go a long way toward keeping you motivated to keep working toward your wellness goals when the going gets tough, boring or plain stagnated.

Summary

Purpose makes up the "p" in AMP. Purpose can be the deal breaker for a lot of people. It's what drives you to get up in the morning and is a complex motivator. In fact, there are two distinct levels of purpose that can motivate you. Next week I plan to detail both for you, tie all these important factors together and introduce you to Pink's philosophy on making your goals more attainable.

In the meantime, please give some thought to autonomy and mastery—two very important keys to harnessing the motivation you need to find wellness. Consider how they are present in your life or how you can bring them forth. And remember, focusing too much on external rewards is actually demotivating over time. Instead, think about the journey.

The Effects of Negative Emotions on Our Health

By Joe Martino

Humans experience an array of emotions, anything from happiness, to sadness to extreme joy and depression. Each one of these emotions creates a different feeling within the body. After all, our body releases different chemicals when we experience various things that make us happy and each chemical works to create a different environment within the body. For example if your brain releases serotonin, dopamine or oxytocin, you will feel good and happy. Conversely, if your body releases cortisol while you are stressed, you will have an entirely different feeling associated more with the body kicking into survival mode.

What about when we are thinking negative thoughts all the time? Or how about when we are thinking positive thoughts? What about when we are not emotionally charged to neither positive nor negative? Let's explore how these affect our body and life.

Positive vs. Negative

Is there duality in our world? Sure, you could say there is to a degree, but mostly we spend a lot of time defining and judging what is to be considered as positive and what we consider to be as negative. The brain is a very powerful tool and as we define what something is or should be, we begin to have that result play out in our world. Have you ever noticed, for example that someone driving can get cut off and lose their lid, get angry and suddenly they are feeling negative, down and in bad mood? Whereas someone else can get cut off while driving and simply apply the brake slightly and move on with their day as if nothing happened. In this case, the same experience yet one sees it as negative while the other doesn't. So are things innately positive and negative? Or do we define things as positive and negative?

Cut the Perceptions As Much As Possible

After thinking about it for a moment you might realize that there are in fact no positive or negative experiences other than what we define as such. Therefore our very perception of an experience or situation has the ultimate power as to how we will feel when it's happening and how our bodies will be affected. While we can always work to move beyond our definitions of each experience and move into a state of mind/awareness/consciousness where we simply accept each experience for what it is and use it as a learning grounds for us, we may not be there yet and so it's important to understand how certain emotions can affect our health.

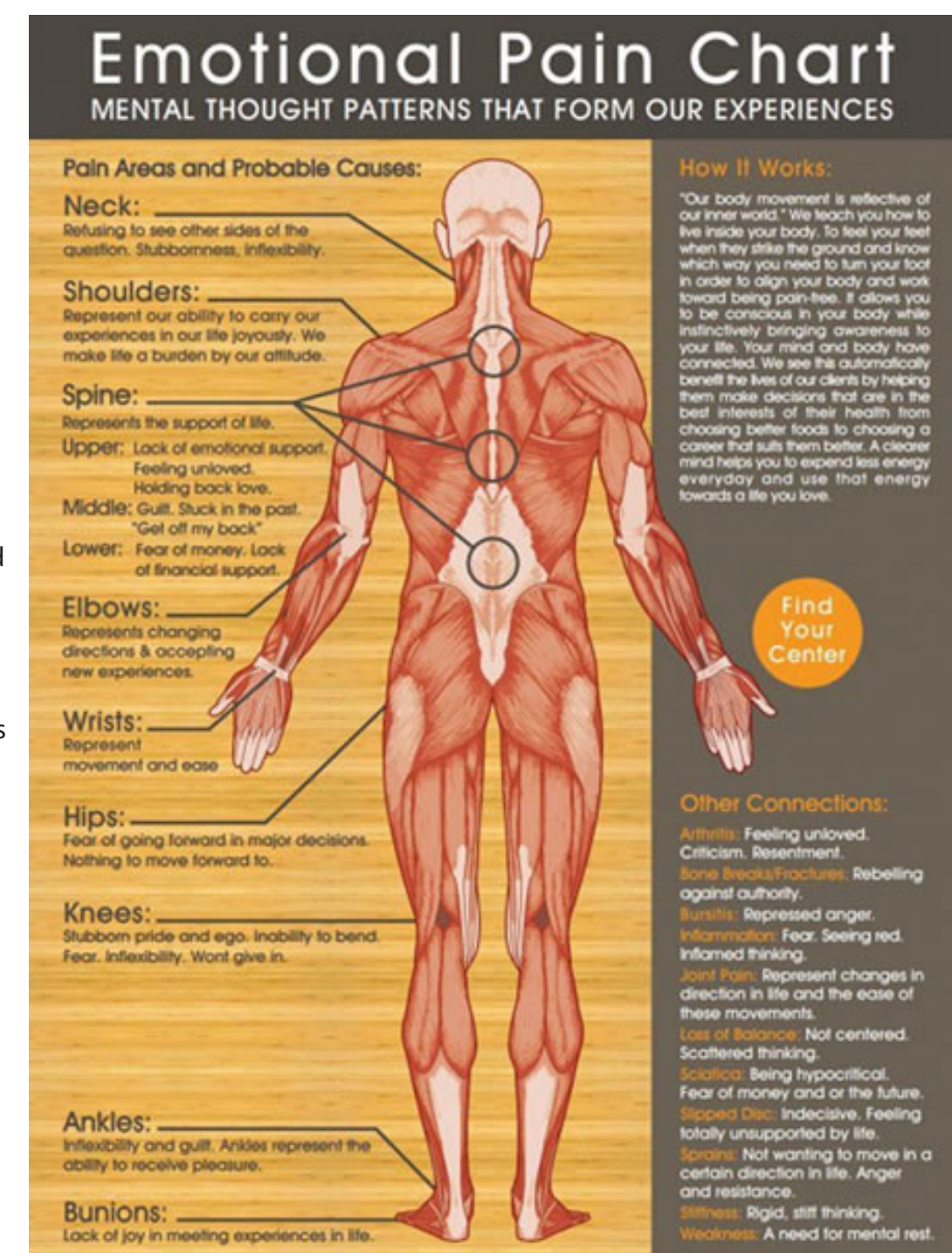
"If someone wishes for good health, one must first ask oneself if he is ready to do away with the reasons for his illness. Only then is it possible to help him." ~ Hippocrates

Mind Body Connection

The connection between your mind and body is very powerful and although it cannot be visually seen, the effects your mind can have on your physical body are profound. We can have an overall positive mental attitude and deal directly with our internal challenges and in turn create a healthy lifestyle or we can be in negative, have self-destructive thoughts and not deal with our internal issues, possibly even cloak those issues with affirmations and positivity without finding the route and in turn we can create an unhealthy lifestyle. Why is this?

Our emotions and experiences are essentially energy and they can be stored in the cellular memory of our bodies. Have you ever experienced something in your life that left an emotional mark or pain in a certain area of your body? Almost as if you can still feel something that may have happened to you? It is likely because in that area of your body you still hold energy released from that experience that is remaining in that area. I came across an interesting chart that explores some possible areas that various emotions might affect the body.

When you have a pain, tightness or injuries in certain areas, it's often related to something emotionally you are feeling within yourself. At first glance it may not seem this way because we are usually very out of touch with ourselves and our emotions in this fast paced world, but it's often the truth. When I've had chronic pains in my back, knees, neck or shoulders, it wasn't exercise, physio or anything in a physical sense that healed it, it was when I dealt with the emotions behind it. I know



this because I spent the time and money going to physio and even though I wanted and believed I would get better, something wasn't being addressed still. The more I addressed the unconscious thought pattern and emotions throughout my body, the more things loosened up and pain went away.

When you get sick or are feeling a lot of tightness and pain, often times our body is asking us to observe yourself and find peace once again within yourself and your environment. It's all a learning and growing process we don't have to judge nor fear.

You Have the Power

Davis Suzuki wrote in 'The Sacred Balance', 'condensed molecules from breath exhaled from verbal expressions of anger, hatred, and jealousy, contain toxins. Accumulated over 1 hr, these toxins are enough to kill 80 guinea pigs! Can you now imagine the harm you are doing to your body when you stay within negative emotions or unprocessed emotional experience throughout the body?

Remember, you have all the power in you to get through anything life throws at you. Instead of labeling with perception the concepts of negative and positive as it relates to each experience you have in your life, try to see things from a big picture standpoint. Ask yourself, how can this help me to see or learn something? Can I use this to shift my perception? Clear some emotion within myself? Realize something within another and accept it? Whatever it may be, instead of simply reacting, slow things down and observe. You will find you have the tools to process emotions and illness quickly when you see them for what they are and explore why they came up. If you believe you will get sick all the time, and believe you have pain because it's all out of your control, you will continue to have it all in an uncontrollable manner until you realize the control you have over much of what we attract within the body.

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4 Exercises to Build Unbreakable Wrists

By: Ryan Hurst

ONNIT Academy – To Optimized Life www.onnit.com

We live in a world where time at the desk and computer is unavoidable. Our hands and wrists become more used to typing and scrolling than gripping and ripping! That's why when people start to do more unorthodox exercise training such as handstands and crawling, they may experience wrist strains and pains.

Just like all the rest of the areas of our body, we can condition and train our wrists to tolerate more force and handle the loads encountered in calisthenic and other training. We can also improve our resilience against other issues such as repetitive stress injuries.

It's easy to neglect wrist training in favor of other areas, but spending a bit more time on strengthening and improving mobility in your wrists allows you to do more and more advanced work with less pain and trouble.

4 Exercises to Give You Unbreakable Wrists

These 4 exercises work more than just your hands and wrists, but they challenge your wrists to handle loads in different positions and the full body movements give you an understanding of how integral your hands are to bodyweight training.

1. Bear to Frogger to Monkey

These three fundamental locomotive patterns are a great first step into quadrupedal work. And because these may be the initial introduction to crawling and locomotion, I recommend performing these slowly for just a few repetitions with lots of rest in between.

Your focus should be on how your weight transfers through your hand and upper body and analyzing where in your wrists you feel it and how you can adjust to improve those sensations.

2. Plank on Back of Wrists

This is a position you are unlikely used to, as we usually bear weight through the palms when we place our hands on the ground. As such, this can be a vulnerable position so please treat this as a training exercise rather than a "challenge"!

Rather than doing push-ups, start with holding the position and adding weight shifting from one hand to the other as you get more comfortable. You can also start from the knees to decrease the weight and make progress from there. Increase your hold times gradually to prevent hurting yourself with an exercise that is supposed to make you better.

3. Plank on Hand Blades Walking

Another unusual movement, you'll begin in the plank position and place your hands with your thumbs up. Just as in the exercise above you can start on your knees to allow for longer hold times before you fatigue.

The force on your wrists requires you to push into ulnar deviation to keep your wrists in a strong neutral position. "Walking" in this way changes the forces and you'll develop great adaptable strength in your wrists.

4. Seal Walk

This exercise combines strengthening in a stretched position of your hands and wrists. With your fingers pointing back, slowly roll down your fingers to your palms as you walk your body forward. This combination of changing stretch and resistance is a great stimulus for hand and wrist strength.



[Video: Click Here](#)

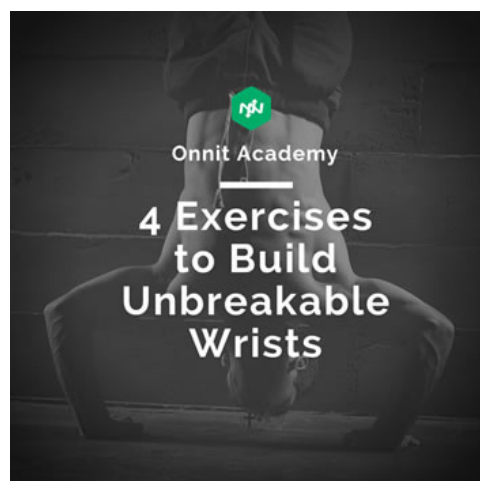
Learn to Flow and Bulletproof Your Wrists

Start by doing these exercises by themselves to learn and practice the form and then chain them together into a movement sequence, flowing smoothly from one exercise to the next. This continuous change of angles and stresses to the hands and wrists will help make them more conditioned for the forces encountered in training and the rest of your life.

The sequence I show in the video is just one example. Play around with different sequencing, changing the speed and position as you see fit and as you feel your body can handle.

Be Unbreakable

If you want your body to be unbreakable (or as close to it as possible), don't skimp out on hand and wrist training. The stronger they are, the more you can concentrate on the exercise at hand, rather than worrying if you are going to hurt your wrists. This will help you progress faster, with less frustration and more fun.



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

By TomMeadows



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".

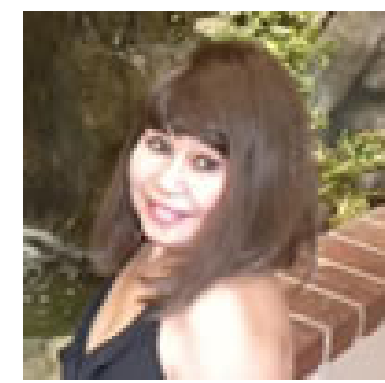
History is written by the victors". This timeless quote is clearly an appropriate one for the biography of a man never beaten in over 100 challenge fights. This book documents the fights exactly as Grandmaster Cacoy Canete related them to the author. The risk of death or serious injury was ever present 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](#)



Rising Before the Sun

By Zena Sultana Babao

I love the early-morning hours! Watching the world in the pale light of dawn when everything looks fresh and young has a certain allure to it, a gentleness and calm before the daily hustle and bustle begins.

I have always loved the break of dawn, maybe because when I was

young I have observed my grandpa rise before the sun. I lived with my paternal grandparents in their beautiful home in the Bicol region until the time I went to high school. As a young kid I often wondered why my grandpa was such an early riser. I asked him, and he said that the dawn of each new day is so tranquil and magical. He said it's the best time to commune with the Lord and to commune with Nature.

My Grandpa was loving and kind-hearted. He was cultured and accomplished, well-read and knowledgeable, and extremely passionate about life. He was a hard-worker, and he puts the welfare of his family first before his own. He was good-looking too! Almost everyone called him "tisoy" maybe because of his Spanish looks and heritage. Sometimes I wonder why is it that not a drop of his Spanish blood trickled down on me!

A public official when I was growing up, his every action and dealings spoke of honesty and integrity. He didn't say much, but when he did people listened. It's because he walked his talk! He was also a great "Eskrimador" and he wanted me to learn the art early, but my focus was not yet on martial arts at that time.

Observing my grandpa rise up in the pale light of dawn made me want to do it, too. I wanted to have an hour or two with him before anyone else is up. I had an inquisitive mind and a voracious appetite for learning even then, and I wanted to pick his brain. So I asked him all kinds of questions – inane perhaps, even ridiculous – but to my young mind they were heartfelt and profound. My loving grandpa answered my questions no matter how crazy or nonsensical they were. He was patient and understanding, and never once laughed at me or told me to shut up.

He made my early mornings a time of fun and learning, and a time of peace and beauty. A positive person, he was a constant source

of inspiration for me as well as for others who knew and loved him. If I can be half the person he was, I would consider myself truly successful.

My grandpa was, and still is, my hero! I miss him so much, and though he is gone, he still exerts a big influence on me. I wanted to follow his footsteps so that what I have learned I could also bequeath to my progeny, and have them be proud of me as I am with him.

Just like my grandpa, I love rising before the sun! I love to "commune with the Lord" and study the Scriptures daily. Upon waking up I get down on my knees, and in humble adoration, I give my love, praise, and thanks to the Almighty. One of the things that I always ask of Him is to bring back America to the way it was, a country that is God-fearing and a people who love the Lord and follow His commandments.

Then I get ready for my daily walk. Every morning, except for Saturdays and Sundays, I walk for an hour and a half, or sometimes two. I do it for health reasons and to "commune with nature". Nature is at its best in the early morning before the sun is fully up. I choose to walk on a hilly terrain rather than a flat one because it's harder and more exhilarating.

The pathway where I walk is lined with an assorted variety of tall trees like the eucalyptus, sycamore, liquid amber, carrot trees and pine trees. I love the morning breeze as it caresses my cheeks and blow my hair. I love to breathe in the soothing fragrance of the eucalyptus trees. I love the giant white magnolia blooms, the sweet jasmine which reminds me of the fragrant sampaguita of my homeland. And I love the purple bell-shaped flowers of the lush climbing vines that also remind me of my grandparents' garden back home.

While walking, I don't use my cell phone like most people do while walking alone. I prefer to focus on the beauty of nature around me. I don't carry my iPod because I prefer to hum or softly sing songs of praise and worship and my favorite pop songs. I'm not blessed with a good singing voice, but I don't really care. No one can hear me except the Lord, and He, I'm sure, does not mind.

I also use the time while walking to think about the things I want to do that day. I view them in my mind's eye and see them done with the Lord's guidance and blessing. Even now that I am a senior citizen, my days are busy and my plate is full. The Lord has blessed me abundantly and for that I am thankful and happy.

National Women's Martial Arts Federation Special Training Camp 2015

July 15 - 19, 2015

Causeway Bay Hotel & Conference Center
Lansing Mi

Guro JB Ramos, of Combat Science – Warrior Arts of Asia, based in Toronto, Canada, was selected as part of the trainers at this past NWMAF (National Women's Martial Arts Federation) Special Training Martial Arts camp. This year, the camp was held in Lansing, Michigan, July 15-19.

Special Training is the NWMAF's signature event. It is a multi-style training camp and professional self-defense instruction conference. Recent instructors have come from the USA, Canada, Germany, Israel, Asia and the Netherlands, and are recognized for their contributions to their art, their support of women and girls in the martial arts and commitment to teaching excellence.

Guro Ramos offered sessions in both traditional forms (anyo/sayaw), as well as a blade basics in the Filipino martial arts. More information on NWMAF and Special Training, can be found in www.nwmaf.org



Participants in the FMA Traditional forms session



Participants in the FMA blade basics session



Trainers at this year's NWMAF Special Training camp

Eskrima for the Street

By Bong Abenir



Practical Techniques for Dangerous Situations

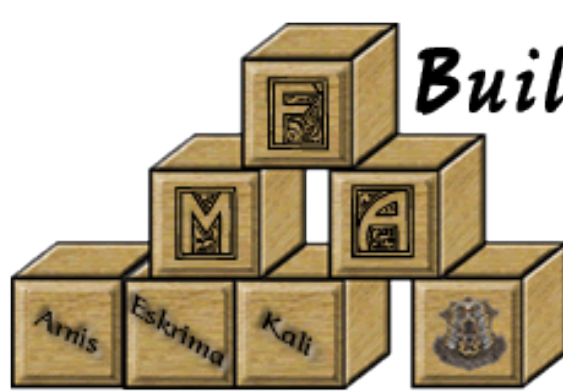
Eskrima for the Street is a compilation of techniques strictly based on the practical application of the Filipino martial arts within the concept of a street fight. Although there have been many books about self-protection and also the art of Eskrima, but only a few featuring the practicality of Eskrima for unpredictable street fighting scenarios. This book will deal with different scenarios that may happen outside the safety walls of your training hall and definitely beyond the realm of Eskrima as a sport. It will provide the readers with the different strategies, techniques and street-smart moves that may help them get out of a bad situation and may even save you and others from seriously getting hurt or from death at the hands of an attacker.

In this book, Maestro Bong Abenir addresses how to translate Eskrima weapons fighting to empty-hand skills against dangerous knife threats, against difficult situations which include third-party protection, threats against a bolo attack, against improvised weapons such as broken bottles, steel pipes, an ice pick, etc. It will also show Eskrima techniques used in special situations such as knife against knife encounters, bolo against bolo situation, blunt weapons against edged weapons and vice-versa, even scarf against edged weapons, and situations against multiple attackers and other possible street scenarios. Although no book can replace an actual training program, it will be a great tool for any individual who wants to learn a technique or two that might help him or her against special situations where one's life is at stake. It will also serve as an added resource of training material, for advanced practitioners as well as instructors in any martial arts.

Available through Amazon - [Click Here](#)

The FMA Informative is very lucky to have Marc Lawrence join its team and will be doing the column called: Building Blocks of FMA. Some may remember that Mr. Lawrence did this column for the FMA Digest and it was a very popular column.

Mar Angeles



Building Blocks of FMA

Introduction to the Weapons of the Filipino Martial Arts

By Marc Lawrence

All hand to hand weapons work on certain mechanical principles. Each of these principles is controlled by physical features of weapon and the material or materials it is made from. For example each limited by their material strength, flexibility, brittleness, length and weight. Take the stick for example; they are one of the oldest weapons of mankind. When they are 16-42 inches they are like the club being an impact weapon, meaning they are used for striking, but they are not as effective as true club would be. Medium to long sticks can be sharpened and they are like spear, used for thrusting, but no long enough for throwing. Small sticks can be used to as striking object and used to harden a person's hands when striking. This is like the Kubaton used in Japanese martial arts and Doce Puntas in Arnis.

The Eskrima stick as they are called today are also called a Baston (Spanish for stick) is an impact weapon and thrusting weapon. The stick used by most Filipino Martial Arts schools can be from 16 inches to 42 inches. The shortest I have seen are used by Serrada at 16 inches to the longest used are the 42 inches used by Tapido. Most common ones are 28 inches long and about 1 inch in diameter. They are made from Rattan for practice or from a hardwood like Guava (Hawaii), Kamangon (Philippines), Bahi (palm wood from the Philippines) or Red Oak here in the USA. Sticks used for fighting may have different added features like a loop for the finger so it is not dropped, wrapped grip surface to maintain a strong grip, metal tips that are sharpen and held in with nails to slice your opponent's skin. The stick is used as an impact weapon like a club, but due to its lack of mass like a true club (think of a baseball bat) it must be used to attack joints and bones with little to no muscle that are close to the skin. The stick is also used like sword hence the term Eskrima coming from the Spanish word Esgrima meaning to fence. This is why some practitioners use flat side sticks with cut out hand grips and always refer to it being used like a blade.

There are also pocket sticks these are 4-6 inches may be sharpen on both ends, these are made from small pieces of hard wood or horn, they are known as dulo-dulo made of Carabo horn, or Sugay made from a piece of a ram's horn. There are Pakals, these are sharpened and sometimes metal tipped sticks used for slashing and stabbing. The smaller sticks are used to harden/re-enforce the fighter's fist and give two sharp points for making slicing punches and puncture wounds. There are also Bagakeys that are 6-8 inches long that are skinny tapered sticks sharpened and are thrown by the handful like darts if being chased.

Longer sticks like a walking stick or a cane are impact weapons and thrusting weapons. The cane with its hooked end can be used to strike, hook, push and pull and opponent off balance. The can used like a spear to thrust, slice and butt-strike your opponent. The cane or a making stick can be used effectively against multiple opponents. The longest sticks that are used are the carry poles used by the porters and street vendors carrying heavy loads balanced on the ends. These stick are not commonly taught in many Arnis de Mano systems, but still have place in training and in fighting. These can be used as staff, a spear and like a short stick when fighting. So when you think about is the stick which is training tool to teach you how to move and fight and weapon when needed. These can be found almost anywhere and be used to even up the difference is size and strength when used in the correct manner.

Learn More About Marc Lawrence Visit his Website South Bay Filipino Martial Arts Club: www.southbayfmaclub.com

Modified Pangamut (DVD Set Vol-1, 2 & 3)
By Master Marc J. Lawrence



3 DVD Set
Vol-1 Stick Grappling & Submissions
Vol-2 Street Knife Defense Tactics
Vol-3 Eskrima Drills & Strategies for Tournament Competition

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 Lawrence 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.

Volume 1: Stances & Footwork, Finger Locks, Sitting Position, Floor Defense, Disarms and Submissions...
Volume 2: Controlling the Axis, Multiple Strike Strategy, Defenses & Disarming ...
Volume 3: Block and Counter, Drills and Disarms, Multiple Return Strikes Competition Drills, Learning to Defend by Zones, Tournament Disarms, Distractions & Disarms, Vining of the Stick, Fighting Mixed Weapon Tournaments, Concepts and Rules of Fighting, Choosing Fighting Greer, Competition Strategy, Point Fighting Strategies, Continuous Competition Strategies, What Wins A Fight, What shots Judges Look For...



ARNIS DE MANO
14 Uses of the Live Hand
Volume-4 DVD



CADENA DE MANO
The Chain of Hands
Volume-5 DVD

Volume 4: Arnis De Mano '14 Uses of the Live Hand' - 14 Uses of the Live Hand from the Arnis De Mano System when fighting with a single stick: Re-Enforce, Augment, Checks, Passes, Jams, Pushes, Pulls, Grabs, Hooks, Spreads, Punching, Blocking, Pinning...
Volume 5: Cadena De Mano 'The Chain of Hands' - Cadena De Mano basic principals of parry, check, counter strike on the inside and outside lines, including "V" footwork, body positioning, entry and advanced concepts of defeat.

Order from Punong Guro Marc Lawrence and receive a package deal plus his book **"The Basics of Filipino Martial Arts"**
To Order Masters magazine: [Click Here](#)

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

Honoring Our Own?

By Jayson Vicente
Sun.Star Baguio - July 23, 2015

Our national sport, Arnis, has to be given the respect it deserves!

In the Philippine Olympic Committee – Philippine Sports Commission (POC-PSC) “Batang Pinoy” Luzon leg National qualifying held in Malolos, Bulacan, last July 18-23, our very own National Sports and Martial Arts ARNIS was held in a venue not suitable for the sport.

But thanks to Malolos Central School for lending your school for the venue.

It seems there is discrimination as other sports event during the Batang Pinoy are held in cool and comfortable venues like malls and closed courts with proper ventilation and cool air condition.

Others endure the heat in covered courts and flood prone venues.

The sad part is our national sports and martial arts Arnis where athletes have to find comfort in manual fan, ice water and other remedies they could come up just to bear the humidity and perform as expected in their competition.

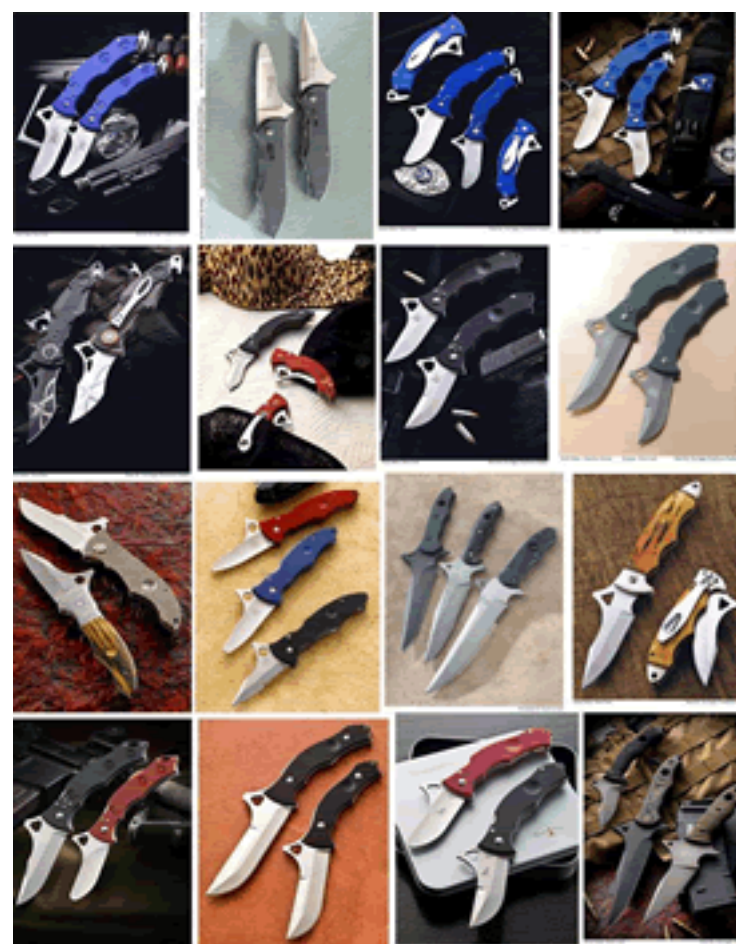
The same can also be said in other competitions, not only in Batang Pinoy.

The only venue that suited a conducive playing area was the venue in Silay, Bacolod, during the 2009 or 2010 (PNG) Philippine National Games (if I'm not mistaken).

Other than that, all playing venues for arnis are like an oven and a torture for the arnis athletes.

I remember in one PNG where athletes were fainting due

Grandmaster Bram Frank's Knives and Tools



Grandmaster Bram Frank the Founder of Common Sense Self Defense/Street Combat, Inc. (CSSDSC) is not just an empty hand art. In all ages of mankind warriors carried weapons, citizens carried weapons, for with a weapon even a child can be king. At CSSD-SC they teach conceptual weapons usage. Unlike traditional empty hand arts, CSSD-SC teaches weapons usage FIRST to allow for understanding reality of combat. Knife teaches stick, stick teaches empty hand, a one way progression; for it doesn't work in reverse. Grandmaster Bram Frank is known worldwide for his contributions in improving edged weapon tactics and his design of tactical folding knives and less-lethal control tools.

Grandmaster Bram Frank has been teaching in the field of edged weapons and martial arts for 50 years. Bram has been inducted into several Martial Arts Halls of Fame. Mr. Frank's dedication and service has also won him numerous awards as a martial arts instructor. For his design of the Spyderco Gunting, the World

Head of the Soke Councilship has called it the “Most Innovative Weapon of the Millennium.”

Visit the following websites to witness for yourself the excellent: Bram Frank's Knives, Bram Frank's Tools, Holsters, Self-Defense Knives, Self-Defense Tools, Tactical Knives, Tactical Tools, Training Knives

Visit: www.CRMIP.com www.CSSDSC.com www.S2institute.co

to the humidity of the venue and athletes were taking their shirts off just to cool themselves a little and continue competing.

There are more to this sentiment. So if anyone in our Philippine Sports Commission would care, please seek the stories of the athletes who are billeted in schools, and playing in humid venues, not only in arnis but in all sports because majority have their stories to tell about the discomfort of being an athlete with the

provided billeting and playing venues.

Please hear their stories and maybe your heart would be touched and hope there is something that could be done to improve it if not totally change it for the better.

To the Baguio Arnis Team who is stricken with many circumstances but still rose to the expectation, Congratulations! To the respective coaches, yours' truly, Andre Foman-eg, Raymart

Gutierrez and Kristen Pearl Tamiking a job well done! Thank you to all those who in one way or another expressed and handed their support and prayers! Still the over-all champions! A precedence of the just concluded Philippine National Games Luzon Leg held in Marikina Riverbanks, where Baguio Arnis Team Also bagged the over-all championship.

To the whole Baguio delegation, congratulations! God bless us all!

(now Liberty Island) in the New York harbor. It not only serves as a national icon but also as a gateway that welcomes millions of immigrants who come to America with hopes of a better future.

A Gift of Liberty

As early as January 1945, there were already news of a campaign that would help erect a Statue of Liberty replica in the Philippines. The said monument was supposed to be sponsored by The Chicago Daily Times whose goal was “to commemorate one of the great epics in the struggle for human freedom—the liberation of the Philippines.”

Fast forward to 1950, the Boy Scouts of America was celebrating its 40th anniversary. Jack P. Whitaker, then Scout Commissioner of the Kansas City Area Council, had earlier suggested the creation and distribution of several Statue of Liberty replicas to all American states and territories, including the Philippines.

The eight-foot statues, which were cast in bronze, were distributed all over the U.S. and the world from 1949 to 1951. Almost 200 replicas were delivered to the 39 states of the U.S. and countries such as Panama and Puerto Rico. The Boy Scouts of the Philippines, on the other hand, received its own replica in the early part of 1950.

The statues were donated by the Boy Scouts of America as “an expression of scout brotherhood and goodwill!” Not surprisingly, their 40th anniversary theme was “Strengthen the Arm of Liberty.”



Chief Scout Executive Arthur A. Shuck presented Carlos Romulo with a miniature of the Statue of Liberty in April 1950. Photo Credit: “Filipinos in New York City” by Kevin L. Nadal and the Filipino-American National Historical Society, Metropolitan New York Chapter; page 33).

Miniature versions of the statue were also given as gifts. In fact, the Philippines became the first independent nation to receive one of the 4,000 eight-

inch statues from the Boy Scouts of America. In April 1950, the said statue was officially given by Chief Scout Executive Arthur A. Shuck to Carlos P. Romulo, then chief of the Philippine Mission to the United Nations.

In the Philippines, several places were suggested as the site where the eight-foot bronze replica would be erected. The task of choosing the perfect site was delegated to the National Urban Planning Commission, and among those it considered were “Engineer Island, atop the proposed reviewing stand on the Luneta, and on the center island rotonda



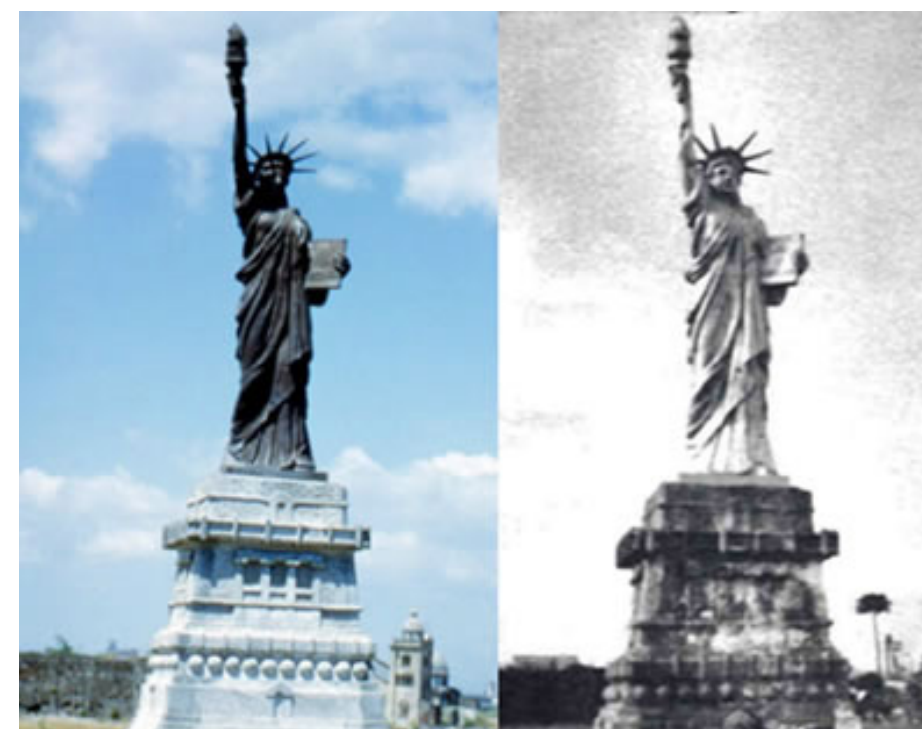
Statue of Liberty in Intramuros. Photo Credit: CardCow.com

between the Legislative building and City Hall.”

In the end, the Boy Scouts of the Philippines (BSP) erected the statue just outside Intramuros. As the icon of the United States, the replica of Lady Liberty would survive several attacks by student protesters in the 1960s. It remained standing until the early 1970s, when the BSP



Statue of Liberty replica in Manila, circa 1950s. Photo Credit: J&B Photos (Personal Collection). Found in www.skyscrapercity.com



Source: correosfilipinas.tumblr.com; www.skyscrapercity.com

decided to transfer it to the Scout Reservation in Mt. Makiling which would serve as the statue's home for two decades or so.

In a 2002 article published by the Philippine Star, then BSP PR head Nixon Canlapan revealed that the Statue of Liberty was eventually moved and stored at the BSP headquarters on Concepcion Street (now Natividad Almeda-Lopez) in Ermita, Manila.



Souvenir postcard featuring the Aguinaldo Building in Juan Luna St., Manila. Photo Credit: Pinoy Kolektor (pinoykolektor.blogspot.com)



Aguinaldo Building's Statue of Liberty today. Photo Credit: The Filipinas (thefilipinas.blogspot.com) by Paolo Bustamante.

Philippines' Other Liberties

Turns out, the American-sponsored replica was not the first Lady Liberty in Manila. In the 1930s, one of Manila's biggest shopping stores at that time became the talk of the town not just for its products but also for its unique multi-story building. Located in Juan Luna Street, the L.R. Aguinaldo's Emporium had an Art Deco facade featuring two contrasting statues: Andres Bonifacio on the right and the Statue of Liberty on the left.

Established by Philippine retailing pioneer Leopoldo R. Aguinaldo, the store would later become known as the Aguinaldo's Department Store. After the war, Leopoldo's son Francisco took over the business and the store was moved to Echague.

The Echague branch in the 1950s was known for introducing its customers to quality products both from the Philippines and abroad. It also commissioned young interior designers to update the store's furniture section. Thus, the store catapulted the careers of famous designers like Myra Cruz, Edgar Ramirez, and Bonnie Ramos, among others.

Aguinaldo's succumbed to the competition and closed in the 1960s. The original building in Juan Luna Street still stands, along with

Whatever Happened To Manila's Statue of Liberty?

By: Luisito E. Batongbakal Jr.
Founder and Editor-in-Chief of FilippiKnow.

Not many people today remember that a Statue of Liberty—just like in New York—used to be a landmark in Manila. This replica, however, was not your ordinary imitation; it was a gift to the Philippines from the United States just as the original statue was a gift to the United States from France.

The eight-foot Statue of Liberty used to stand in Baluarte de San Diego in Intramuros, but reportedly disappeared in the early 1970s. This article will explore its whereabouts, its fascinating history, and what it symbolizes in the context of Philippine-United States relations.

Statue of Liberty: A Brief History

Since its inauguration in 1886, the now-iconic statue, formally known as Liberty Enlightening the World, has

become a symbol of freedom, the United States, and its close ties with France. After all, it was a gift to the Americans from the French who helped the former achieve freedom from the British in 1776. The 225-ton, 305-foot monument was designed by Frederic-Auguste Bartholdi, a French sculptor. It is said that the Lady Liberty was modeled after Bartholdi's mother, Charlotte, and it took him 10 years to complete the monument.

Alexandre-Gustav Eiffel, a French engineer of Eiffel Tower fame, helped Bartholdi in the construction by suggesting the use of copper and building a steel frame for the monument.

A chromolithograph of the Statue of Liberty that was published about one year before the monument was officially dedicated on October 28,



1886. Source: Wikimedia Commons

Building the Lady Liberty was quite an expensive endeavor for France, and it was the lack of funds that delayed its construction. Fortunately, the cost was covered through donations, a French lottery, a benefit concert at the Paris Opera, among others. As for the statue's base and pedestal, America was able to defray the expenses through Joseph Pulitzer, a newspaper magnate who used his New York World to raise awareness and ultimately earn donations to complete the project.

The monument was installed in Bedloe Island

both the Bonifacio and the Liberty statues.

Since the creation of the Liberty statues in Intramuros and Juan Luna Street, other Philippine provinces soon followed suit. You can now find Statue of Liberty replicas in Pangasinan and as far as Camp John Hay in Baguio City.

It's also worth noting that the replicas now serve a purpose not too far from their original intention: to serve as a reminder that American influence is here to stay and will continue to be part of Filipinos' daily way of life.

Filipi Know
www.filipiknow.net

BBEAL Eyeing Return of Arnis as Regular Sport

By Mark Victor Pasagoy
Sun.Star Baguio - July 31, 2015

The Baguio-Benguet Educational Athletic League (BBEAL) will still have to review whether to recall arnis as one of its regular events for the upcoming season 29.

According to the technical board of BBEAL, the committee will tackle the subject in their next board meeting along with the executives of the largest collegiate sports association in Northern Luzon.

Former BBEAL commissioner Willy Antonio of Baguio College of Technology said the board will discuss the inclusion of arnis as a regular sport in the next technical and executive meeting.

Last year, arnis was sidelined due to the lack of number of competing schools for the event.

"Titignan pa lang kung pwede nang ibalik. Last year kasi nasa three schools lang ata ang mag-sesend ng athletes to compete

kaya tinanggal muna to cut expenses," Antonio said.

According to BBEAL, the number of member schools sending participants from the event has decreased previously.

Presently University of Baguio, University of the Cordilleras, and Philippine Military Academy are the only schools who have a decent arnis team.

In season 28, severe changes have been made in the almost three-decade sports league.

Apart from arnis, football has been changed with its indoor counterpart, futsal.

Basketball and volleyball, the centerpiece games of the UAAP and NCAA patterned sports league has also been split to banner events in first phase and second phase events.

According to BBEAL, they will formally announce season 29



BAGUIO. Is arnis ready to take center stage in the Baguio-Benguet Educational Athletic League after it got decked for one season?
(Roderick Osis)

sport events schedule by August.

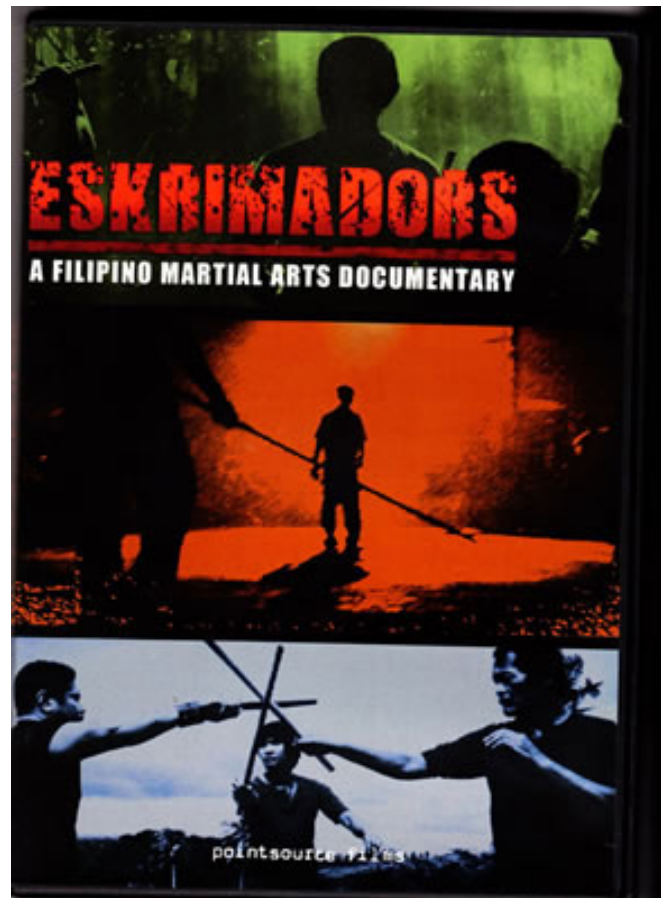
Aside from BCT, UB, PMA and UC, members of the league are season 29 host school Baguio Central University, along with Pines City College Inc., Saint Louis University, and the University of

the Philippines-Baguio.

La Trinidad based Benguet State University, Cordillera Career Development College, and incoming member King's College of the Philippines are also part of the collegiate league.

Eskrimadors Documentary

By: Brain Jones
Bamboo Spirit Martial Arts Centre, Ltd - bamboospiritmartialarts.com



This documentary focuses on the Filipino martial arts traditions of the island of Cebu. This was a good idea as it gave the film a nice focus on a geographical area. To include other FMAs from other provinces would have made this a bit unwieldy. As a consequence, other well known Filipino martial artists such as Modern Arnis, Kombatan, Kali Illustrisimo and others are not covered. The documentary delved into the Cebuano history of the Filipino martial arts and included topics such as the Canete family, the role of the Saavedras, the Labangon Fencing Club, Venancio "Anciong" Bacon, the bitter rivalry between Doce Pares and the Balintawak schools and the emergence of the Filipino martial arts on the world stage. Styles mentioned in this documentary are Doce Pares, Teovel's Balintawak, Nickelstick Balintawak, Lapunti Arnis de Abanico, and Liborio Heyrosa Decuerdas. Interviews were conducted with Ciriaco "Cacoy" Canete, Dionisio Canete, Undo Caburnay, Nick Elizar, and Rodrigo Maranga. Of course, there were demonstrations of various techniques and some of which were incredible.

One thing that I picked up toward the end was the recognition by the old school players, implied and express, was the need to move toward "civilized" sparring, alluding to the fact that the brutal juego todo (death matches) of the past were detrimental to the growth of the Filipino martial arts, especially in light of the popularity of non-Filipino arts in the Philippines itself. While the old timers seemed to be happy that the Filipino martial arts are gaining immense popularity worldwide, they lamented the fact that the younger generation in the Philippines appeared not as interested. My friend Terence pointed out that the recent legislation in the Philippines, recognizing Arnis as a national sport, may help to reverse this trend in the Philippines.

In any case, it was heartening to hear the old timers express their desire to pass along their knowledge to those willing to learn what they have to offer. Here's hoping that globalization affects the Filipino martial arts in a positive way!

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Double Dagger System

By Guro Jon Rister
Lacoste/Inosanto/Rister Concepts and Principles

A seminar held on July 9th and 10th, 2015, at Rister International Martial Arts, 119 Luke St. #113 Irving, Texas

FMA Informative Review:

Note: Recorded at an actual seminar Guro Rister on the first DVD goes through explaining the importance of having a curriculum, which one will see, hear and understand the purpose.

A few important factors to remember is that this first DVD is like learning to crawl, then walk and finally to run, the step process that Guro Rister takes one through is very educational in gaining knowledge and fully understanding what is to be done step by step. Common sense and adaptability is easily understood in the way Guro Rister has put forth this instructional DVD

To be successful in what is being taught one must remember this builds each concept and principle in steps, a constant flow is mandatory in accomplishing the most skill in the movements being taught.

Day 1 – DVD #1

1. Evade
2. Segung – Hit the Hand
3. Sakai (Ride)
4. Gunti (Scissor)
5. Altacada Serrada (Elbow Roll)
7. Palisuty (High -n- Low). This is taught before number six for with it a better understanding of seven will be understood
6. Karusak (Shield or "Cover -n- Hit")
8. Gunti from Abecedario
9. Flow Drill #1
Segung – Ride – Cover -n- Hit – Elbow Roll – Disarm #1 and #2
10. Flow Drill #2
Scissor – Scissor – Cover -n- Hit – Altacada Serrada – Cover -n- Hit – Disarm #1 – Palsut – Disarm #2
11. Hubud (Basic)
12. Flow Drill #3
3 options: Shield, Patisut or Sakai
13. Flow Drill from Hubud
14. Concluding word on tactics: Guro Rister gives the overall aspect of this first day training, making a point of understanding basic aspects. A point is understand the basics and all is usable.

Day 2 – DVD #2

Note: Guro Rister is an associate instructor of Gro Dan Inosanto, so this second day he explains the Inosanto / Lacoste with the 12 areas of Kali. This second day Guro Rister teaches the forth area which there are nine variables, but due to time restraints he covers only the first variable.

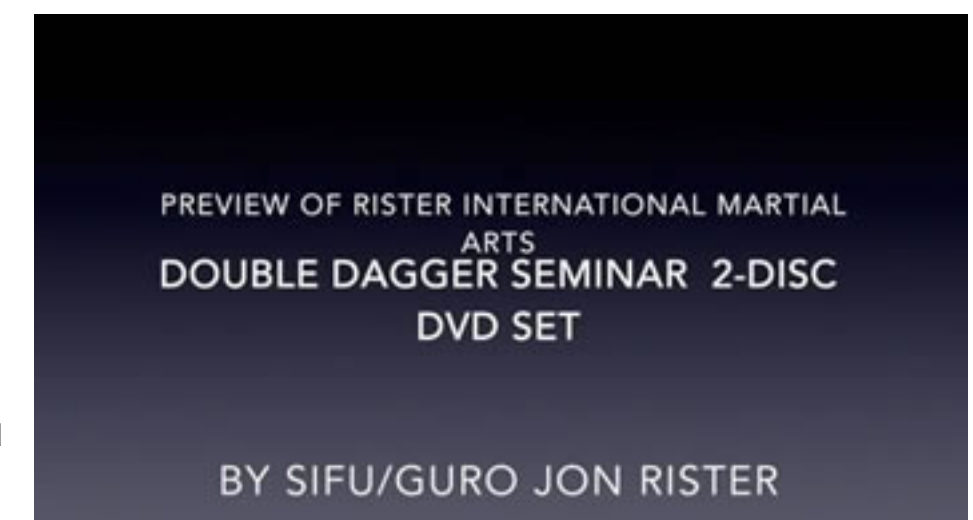
The second day commenced with a review and some extra thoughts on the previous day: 1. Evade, 2. Segung – Hit the Hand, 3. Sakai (Ride), 4. Gunti (Scissor), 5. Altacada Serrada (Elbow Roll), 6. Karusak, and 7. Palisuty (High -n- Low).

Then it was off to put it all together in principles and thoughts with:

8. Disarming Basic – demonstrating various techniques using what has been taught in day one using a basic structure, using a pathway to the body or to accomplish the technique.
9. Training Errors – Covers common training mishaps, points out safety tips and the use of proper training gear.
10. Directa (this does not address the weapon)
11. Disarming Tactics
12. Flow Drill – Funneling
13. Setting up the entry -n- disarm
14. Why double dagger is taught before single dagger
15. Understanding double dagger tactics (*This is explained and demonstrated with log weapon (bolo)*)

Both DVD's are exceptional in understanding the basics of Double Dagger. Broken down in an easily understood curriculum these DVD's make it simple to obtain the knowledge that is being put forth, these two DVD's are a must for a practitioners' library. Of course realize that actual participation in seminars is the best in learning, however if unable to attend this is most definitely the second best method.

There is a two disc DVD set on this seminar which can be purchases on pay pal sales@ristermartialarts.com \$65.00 Shipping included up to \$8 or email sifugurojon@aol.com



DVD Preview - Click Here



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

PKF Prepares for 2017 SEA Games

By Josef T. Ramos
Manila Times - August 4, 2015

After a successful campaign in the recent Thailand Open, the Philippine Karatedo Federation (PKF) is now preparing for the 2017 Southeast Asian Games in Malaysia. "We're targeting Malaysia (SEA Games). We hope to at least win three gold medals in Kuala Lumpur," said PKF Secretary General Raymond Lee during the Philippine Sportswriters Association Forum in Manila on Tuesday. Karate was not included in the recent SEA Games held in June in Singapore. Lee also said the national team will see action in the Japan Open and the Indonesia Open in September.

Filipino Martial Arts 101: An Afternoon with Pekiti Tirsia Kali Manila

By: John Gary Navida
MMA Phil - www.mmaphil.com

I wish I had more time to interview PTK Manila Chief Instructor Buddy Acenas as his passion, love of country, and exceptional skills were on full display despite a very rainy Saturday afternoon in Makati.

Filipino martial arts: So much of what makes it one of the best fighting systems in the world from a foreign perspective has miserably failed to resonate with the very people it is supposed to be one with.

The same question has been on my mind ever since I saw the 1986 movie "Kamagong" which ignited my interest in the Filipino martial arts as a 9-year-old kid: "Why are we not interested in our own martial art and national sport?" After 28 years, I finally got my answer in the form of this interview with Buddy Acenas, the Chief Instructor for Pekiti Tirsia Kali Manila, one of the most respected and well-known FMA schools in the country. For those of you who do not know him, he first studied the system in 2002 under Tuhon Rommel Tortal who was also teaching the Philippine Marines.

In 2007, Tuhon Tortal made him an instructor and asked him to take over the club. Fast forward to 2011 where he became the first Filipino to teach FMA in Turkey and in 2014 became the first Filipino to teach FMA in Latvia, which led to the founding of PTK clubs for both countries. PTK also has clubs in Quezon City, Makati, and Naga City.

So much of this interview was not just a personal need-to-know but more of a "need-to-be-aware" for everyone in the country who has had misinformed, preconceived notions about our own national sport; I hope this interview reaches the people mentioned.

How would you explain Filipino martial arts to the average Filipino?

"Filipino martial arts is a

really good term to describe a huge group of different fighting systems with different principles; there are many terms for it namely Escrima, Arnis, Kali, and there are other sub-terms for other sub-systems, but Filipino martial arts pretty much covers everything.

"The main commonality among these systems for it to be called Filipino martial arts is 1) It is derived from a fighting system developed in the Philippines; 2) it has roots here; and 3) personally it can be empty-handed but it is primarily weapon-based as a vast majority of the Filipino martial arts systems are weapon-based.

"It is so difficult to have a definitive description for it because there are so many different systems and different approaches of teaching their material that it is impossible to define it further than what I just said."

What do you think are the main concerns for us locally? Why do foreigners want to learn the discipline more than we do?

"I think the main concern for Filipino martial arts is a lack of awareness among Filipinos about what it is and even if it exists or not. A lot of us have backward misconceptions regarding the Filipino martial arts.

"First of these is the thinking that it is only weapon-based and hitting sticks and it has no empty-hand application therefore it is not practical. This is the irony because the practicality of Filipino martial arts is known worldwide. Filipinos do not see this but the very heart of the system is its practicality in everyday situations.

"The other issue is that the Filipino martial arts started at the grassroots level and it's taught to the working class so it is seen as a blue collar martial art. It doesn't have the same 'sex appeal' as other systems coming from abroad.

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



"Don't get me wrong: I have nothing against studying martial arts from other countries. But as a Filipino when you go abroad, a foreigner will ask you, 'Do you know Filipino martial arts?' and if you don't have a positive answer to that question it is very embarrassing for you as a Filipino to be asked that.

"Allow me to make a comparison. If a Japanese national went to another country and was asked the same question, that person would answer, 'Yes, I learned Kendo in high school and I studied Judo in college.'

"At some point in their life, they have encountered their country's martial art and they can tell you what it is. But you grab anybody off the street here in Manila and they cannot tell you what Filipino martial arts is; they'll tell you about Arnis and that it's all sticks. I would like to think that things are starting to change because of the Internet and the Filipino martial arts being featured in Hollywood; but the rate we are coming around to it is slow. A lot of the old masters are passing away without having an heir to pass their knowledge to and I fear that Filipino martial arts will only be practiced by a small group of people who are going to just maintain it and not even grow it.

"I think the Filipino martial arts should be grown and it is a matter of national concern. If Filipinos can go on Facebook and say they're nationalistic by supporting Manny Pacquiao, that's good. But more than that, we need to study the Filipino martial art and be part of keeping a system alive the same way that we have kept adobo and the tinikling

going.

"If you like being called a Filipino and being nationalistic, then do something about it. We can have a positive effect on a barely surviving cultural artifact that Filipinos have completely disregarded."

Let's talk about PTK: What makes it unique compared to the other Filipino martial arts schools?

"PTK emphasizes a lot of footwork and movement; a lot of systems emphasize a specific range while PTK strives to be able to bridge 2 or 3 of these ranges. "Second, PTK is edge weapon-based; while we also use other weapons the manner in which we strike them is more of a cutting action that would simulate an actual blade.

"Third, a lot of PTK drills are intended to target the person. It just so happens that your partner also happens to have a weapon too which causes the wrong impression that they're just hitting with sticks. I'm actually targeting my opponent but I hit his weapon instead. In reality, I'm training to hit the person in certain areas of the body.

"Lastly, PTK is known for the use of knives because in other systems the blade is a secondary weapon, but in PTK the translation from long blade to short is seamless and is the same from knife to empty hand which simplifies things."



What are the benefits of practicing the Filipino martial arts apart from the health-related ones?

"PTK gives the student an appreciation for weapons; a lot of statistics will show that a lot of lethal crimes in the city are performed by either stabbing or getting hit with a blunt object. Learning PTK gives you an appreciation of the kind of damage that a weapon can do to you and the kind of damage you can do with a weapon which doesn't have to be specific and can be anything in your hand. If a PTK student enters a room, any object that student grabs automatically becomes a weapon. That is the self-defense benefit.

Another benefit is the awareness of the kind of damage knives can do plus the knowledge of using an empty hand vs knife and knife vs knife scenarios. With the former, the odds are always stacked against you, but that doesn't mean you do not try to defend yourself. The way we train against knives is that it is done at a realistic range. Compared to systems outside the Filipino martial arts, PTK addresses the knife attack in a very realistic manner.

"And as a Filipino, when

you study PTK and you talk to a foreigner or you go abroad and meet a foreigner who studies Filipino martial arts or even a fellow PTK student, there's an immense amount of pride in being a Filipino who knows the Filipino martial arts. That feeling is with you because you are a Filipino. I have experienced it myself. Regardless of which system you study, the fact that you are a Filipino who knows the Filipino martial arts is something that can never be taken from you and it is something you take with you.

"It gives me a lot of pride to be able to teach this abroad because I see interest among foreigners and they appreciate Filipino culture, which is why I do not just see myself as a martial arts instructor but an ambassador of my own culture...like our food or dances, but in my case I am a Filipino showing FMA, which gives me immense pride."

And lastly, a message for all the readers out there regarding the Filipino martial arts.

"I encourage all Filipinos to go out and find out what it truly is; the Internet is full of resources on Filipino martial arts and if you google it you will find a school nearby and someone teaching it.

Go and check it out.

"Do not be turned off by the fact that there are no fancy uniforms, or your instructor is not a foreigner. Go in and see it and open your eyes and take out all of your preconceived notions about what's going to be taught to you.

"Look at it this way: Almost every authority or expert on martial arts considers the Filipino martial arts to be one of the most practical systems in the world. If you cannot see that, then you have to wonder why. Because if foreigners see it and you cannot, you have to answer that question for yourself and there's no excuse anymore not to find a school nearby; you can always find someone to teach you.

"When you study it, it's okay if you do not want to be an instructor; but just being a practitioner makes you add to a body of knowledge, keeping it alive and there's a direct transfer of knowledge from the master to you. I'm not saying that it's just me, it can be anyone else, but study under someone who's willing to give you the time to learn and

that time is valuable because when that day comes that your instructor is no longer around, you become the receptacle of that information. You may keep it to yourself or teach it, it doesn't matter as long as it is kept alive and passed on to the next person.

"You can assist in a class, you can be partnered with somebody else, but just by having a new student makes you take part in that process of transferring the knowledge to another person. There are no books in FMA, there are books where you can read all about techniques but FMA is a direct transmission of information from one person to the next and that has to be done on a personal level which has been forgotten in other martial art systems.

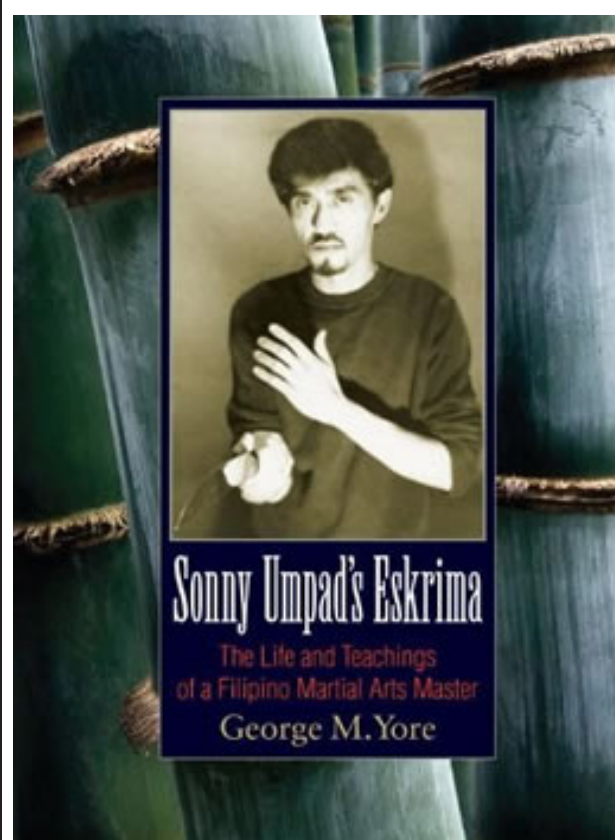
"Other systems have loads and loads of books you can learn from, but in the Filipino martial arts you actually have to do it by finding someone to teach you and if that person gives his time and energy to you, then I think you have to take part in it and learn it to be part of the process."



You can find PTK Manila on either www.ptkmanila.com or www.facebook.com/PTKManila. You can also call or text (+63) 939-910-6450.

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

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A message posted on Face Book from FMA Doce Pares Europe - Director

To whom it may concern,

This is to inform you all as of August 4, 2015 a decision has been made by 'The other Officers, Directors, Board and other Grandmaster's of Doce Pares Inc.' have recommended to abolish Doce Pares Europe, hence necessarily the position Doce Pares Europe Director." A decision made about Doce Pares Europe without Doce Pares Europe being involved during the process.

My apologies to all my brothers/sisters in Doce Pares Europe, as you are aware we tried to amend whatever differences there may be, to sustain a harmonious relationship wherein Supreme Grandmaster Diony has always been supportive and would intend to keep Doce Pares Europe as a whole. The decision made by few, outside Doce Pares Europe has affected us tremendously without even given the benefit of the doubt to gather our statement.

We, however has always abide and respect Doce Pares headquarters, I had therefore tender my resignation as Doce Pares Europe Director effective immediately as per advised of Doce Pares Headquarters.

The decision to leave Doce Pares Europe is not easy, I may have wronged others along the way but I always aim to a unified, strong Doce Pares Europe.

We all abide to the policies of DPHQ from membership,affiliation, training fees, grading at the headquarters and most of all abiding at the curriculum. Keeping and observing the values.

It saddened me to know that Doce Pares judge a man being biased. I have love this group and wonder what did it become now?

I believed our Supreme Grandmaster has raised a good man to our Grandmaster's hence we support them regardless of the system.

I may have step down as Doce Pares Director and for Doce Pares Europe to be abolished, all that we work for may be gone but my passion in Filipino martial arts remains the same.

Extending my sincere gratitude to every brothers and sisters in the Filipino martial arts! I will resume to practise and promotethe Filipino martial arts including supporting other systems.

As for Doce Pares Head Quarters Cebu. The world is bigger than USA but for our brothers/sisters in USA shocked as we are, you all remain as our friends and family in the Filipino martial arts!

To the Filipino martial arts in Europe I encourage you all to decide wisely. I am sorry if I failed you to keep the group we all work hard for. The group maybe gone but our passion remains the same!

"The one thing that divide us is the same thing that unite us."

Andam Yuko po
Mabuhay at Gumagalang
Master Danny Huertas
www.facebook.com/groups/106609530550/?ref=browser



Filipino artists bag four golds in Asian meet

by Josef T. Ramos
Maanila Times - August 9, 2015



Ken Alieson Omengan: Photo from Omengan's Face Book account

The Philippine wushu junior team headed by Ken Alieson Omengan and Agatha Chrystenzen Wong collected four gold medals in the eighth edition of the Asian Junior Wushu Championships held in Xilinhot, Inner Mongolia, China.

Omengan of Baguio City retained his nanquan (southern fist) title and won the nandao (curved, one sided sword) to bag two gold medals.

Wong won in taijian 42 forms to capture the gold in this event using a double-edged sword with taijiquan movements.

Rookie Spencer Bahod copped the gold in the taijijian 42 forms boys' class to complete the country's four-gold medal haul in the competition participated by 18-year-old below.

Aleca Breana Dumseng added a bronze after placing third in qiangshu (flexible spear) event.

An Homage to Sonny Umpad

By Jeff Finder

Here are some thoughts about Sonny now, while they're still fresh, kind of like a signpost to mark where we are at his passing. In ten years, I hope we can look back and see how his influence has spread in the FMA community.

Yesterday I called Sonny a giant, though few actually met him. He was a very private man, and for years rarely took his art outside of his home, preferring to let those whom he trusted come to him. Thus his legacy will someday be better known through those who propagate his teachings rather than directly by his hand.

Some of those are folks who trained with Bruce and James Yimm Lee, such as Jesse Glover in Seattle and Gary Cagaanan in Oakland. Others are younger notables in the martial arts such as Kelly Worden in Tacoma and Alfred Plath in Germany. Most, however, are a new generation of martial artists just coming of age now, entering their prime years blessed with the deep knowledge of a master teacher.

Sonny was a bridge across generations in the arts. Growing up in the Philippines,

he experienced first-hand the art in its native setting. He was a witness to history, crossing paths with some of the greats most of us only know from reading about them, but perhaps the greatest aspect of his legacy was his knowledge gained from the streets. Sonny knew more about what he called "the dark side" of the arts than just about anyone I've known, but to his credit he lived a life in the light, focusing on laughter and the beauty in the art. Before he emerged in the martial community, he was, like Bruce Lee, a champion cha-cha dancer, and he brought those skills into the Corto Cadena style he created.

Sonny's genius was that he took disparate elements of the Filipino arts and re-integrated them into a comprehensive whole. More than just that, however, he synthesized those elements to create something uniquely his. His earliest influences seemed to be Balintawok, which was prominent where he grew up in Cebu. Some of his early formal training was with Cacoy Canete and later with Raymond Tobosa in Hawaii (as I recall). In California he rubbed shoulders with legends like Angel

Cabales. He took something from each but wasn't limited to merely imitating. He examined each element of his art critically, ensuring it had value towards his goal.

When I first met him back in 1986, through a seminar at Joe Olivarez' U.S. Karate in Hayward, Sonny was unveiling perhaps the first of his unique innovations, the centerline roll for double sticks, based on Wing Chun's circular punching. Unlike most double stick, which is taught by learning numerous patterns and pairing them up, this was genius in its simplicity. By merely mastering this single technique, one could match up against any strike using either hand in a continuous barrage. Still, as easy as it looks and sounds, few could do it with the speed and precision Sonny applied to his art, and his understanding of leverage generated power that belied his slight physique.

I spent perhaps the most time with Sonny in the early 1990's, after Angel Cabales passed away. He and Angel met only infrequently but had a warm relationship, sharing roots in

the same locales and slipping back into the old dialects of their youths. As the younger man, Sonny affectionately called Angel "Doh," uncle. Angel used to say many people stole his ideas, though many wouldn't acknowledge it. Sonny was upfront, giving me his famous line that "if you're going to steal, do it from the best." His affinity for Angel's material is not surprising, given the Cebuano roots of both their arts.

Around this time Sonny was working on his sikaran, the low kicking art developed to work in conjunction with weapons, as opposed to the high flashy kicks common to many popular modern arts. Sonny would test his ideas out on me and I'd share my variations on these themes from my years in Kenpo. Even then, however, it was apparent that Sonny was working from a very different source, drawing inspiration for his low body movement and turned-out stepping from Moro-Moro sayaw. With great natural flexibility and dancer's fluidity, Sonny had an ability to come from unusual angles. It was in the sikaran that

FMA Grandmasters and Masters

By Bram Frank



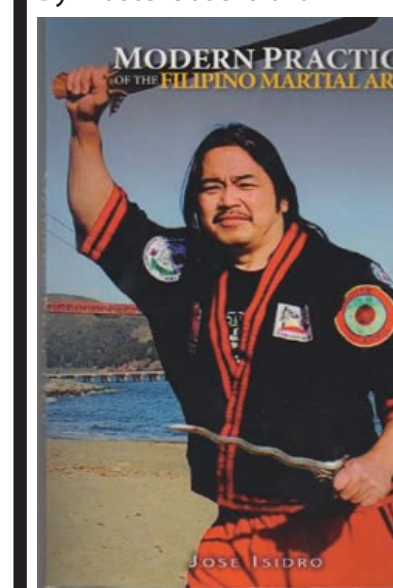
This book is about the Masters and Grandmasters of the Filipino Martial Arts. Some are well known others are relatively obscure, some are famous, others are known only by their skill but they all have in common their love for the Filipino martial arts and their connection through training, friendship 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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Modern Practice of the Filipino Martial Arts

By Master Jose Isidro



The Book contains technical pictures on the Filipino martial arts of striking, blocking, Sinawali, Redonda, locking, trapping, Empty hand, knife dis-arm, Bangkaw, Tying, Espada Y Daga, Drills such as Give-n-Take and Block/Check/Counter, Transition of Stick to Stick, Empty Hand to Stick, and Empty hand to Empty hand. Local People living in the Philippines. 292 pages with many photos.

The book is published and distributed by Central Books Supply - **Website:** central.com.ph In the Philippines contact Jem of Centralbook, Contact: 372-3550

Or for International or USA orders, please contact Master Jose Isidro at: joseisidro@msn.com for pricing.

Garage Martial Arts – Are They Any Good?

By: Wael Abdelgawad

A garage dojo in Seattle, Washington. A garage dojo in Seattle, Washington.

I have a friend coming from out of town this morning to work on knife defense and tactics. We will practice in my garage.

Some people look down on garage training. They think a "real" martial arts school should have a well-equipped dojo with heavy bags hanging from the ceiling, weapons on the walls, and thick mats on the floor.

That's all good. But no one should ever look down on garage training, and no student should be embarrassed to study in someone's garage or home. Some instructors are traditional, and prefer to teach only family or individuals they know and trust. They do not promote their arts. A student should consider it an honor to be allowed to train in an instructor's home.

Many instructors teach out of their garages, or at the

park, because their primary pursuit is the art itself. These types of teachers are obsessed with learning and honing their abilities. They don't want to invest their time in running a studio, doing paperwork, marketing and sales. They would rather focus on training and even traveling great distances to learn from other masters. Instructors like this can be the most gifted martial artists around, even if no one knows their name outside of a small circle.

Bobbe Edmonds comes to mind, or the legendary Professor Wally Jay (who taught in his basement, and was scorned by other masters for years because of his innovations to Japanese Jujitsu).

I once tried a Wing Chun class in a garage with a young man who had advertised online. He didn't want to be paid. He just wanted a loyal student. I didn't continue because I found that Wing Chun did not suit me personally; but it was obvious that



the young man was extremely skilled. He seemed to live, breathe and eat nothing but Wing Chun and heavy metal music.

One of the pioneers of Hapkido, master Ji-Han-Jae, studied with various teachers in his youth. These included of course Hapkido founder Choi Young Sul, a monk he called Taoist Lee Dosa, and a woman he called

sincerity, character and skill of his students.

I am sure that there are amazing martial artists teaching in garages, living rooms, basements and backyards all over the world. These men are hidden masters. The important thing is that they continue teaching, so that their skills may survive and perhaps one day be shared with the world.

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I began to see the functionality of his pendulum movement, which allowed him to strike while seemingly out of range.

It was this confluence of the Moro and Cebuano arts that marked the emergence of the next phase of Sonny's body of work, and that was his knowledge of the blade. As with all other aspects of his work, this was something nurtured from careful analysis. The blade is enmeshed with Filipino culture, and so having been raised there, Sonny had insights that lent themselves to appreciation of edged weapons without the romanticism with which less experienced folk often hold them.

Sonny's creative genius went beyond just movement, extending also to the artifacts he created in conjunction with his art. Anyone who ever visited him had to be impressed by the array of weaponry adorning the walls of his home, all crafted by his hand. From elaborately carved rattan sticks to beautifully designed traditional weapons in wood and metal, Sonny was a master artisan. He was also prolific, and eventually every bit of his home was filled with his work, making it a veritable museum of Filipino martial culture. In every corner one could find unusual devices, like his impenetrable armor vest for "breaking in" students on the knife, the racks of fiberglass training fencing foils, or his swinging pendulum and various sparring targets.

This was a man who lived life fully. I've always had a hard time imagining how he fit so much into the moments of each day. I marvel at how it seemed that every visit to his home revealed a new facet of his personality, such as his passion for playing and writing music on the keyboard

Jamming

By:John Honeyman

Kali is a very special and unique art. What we aim to achieve is quite different from that of other arts.

We often talk about "FLOW" and this was one of the first concepts Punong Guro Fred Evrard shared with me that intrigued me and helped me get hooked on Kali Majapahit in 2008 - and I am still hooked.

From the beginning, a KM class is unlike a "typical" martial arts class. We cover at least three different sub-systems in every session, including single or double stick, empty hands and/or knife, boxing or kickboxing. Adding in warm-ups and stretches, cardio and cool-down makes every class very busy. Even our two-hour sessions in KM Tokyo just seem to fly by. Students who come from different backgrounds are challenged by the different skills we train in every class and

and recording it on his four-track. I was amazed by his rebuilt acoustic guitar with the tuning head moved into the body, which I'd never seen in 35 years as a player.

It is my everlasting regret that I didn't spend more time with Sonny. Part of it was reluctance to take advantage of his generosity. There wasn't a time I visited that he didn't want to show me what he was working on. I realized that he shared much more with me than I could offer back, but when I suggested I start taking lessons as his student, he smiled and said we were contemporaries. In that he was overly generous, and in my embarrassment I stopped coming by so often. Still, I found other ways to try to repay him, such as helping market his innovative padded training sticks or helping hook up prospective students.

Some of those are my seniors in Serrada, such as masters Wade Williams and Carlito Bonjoc, and many others are faces and names I am only now starting to put together. It is through the imprint of Sonny's movement and knowledge that I see his art living on, and hopefully through them I will finally take the time for more of those lessons I missed along the way. I'm sure I'm not alone in this, for there were so many facets and phases along the arc of Sonny's career that many of us only got what was currently his passion, and so it is important that we share.

Those who came later were fortunate to reap the benefit of all that had gone on before. Sonny wasn't merely a caretaker but a builder, and those who absorbed even a part of his spirit have come away with something uniquely different. His is not a cookie

cutter style of stick fighting, but something that transformed people to the core of their being, and just as Sonny was a generous soul, so I see this shining from the faces of those who were attracted to him.

We are fortunate that Sonny left such a huge legacy in the form of his recordings. There was always videotape rolling, whether recording students' lessons or playing them back on the tv. Sonny was someone with great affinity for modern technology and he used it more than anyone else I know. Perhaps someday some of his vast library of recordings can be made available for study. It is an invaluable resource, and one that should be both preserved and shared for posterity.

In the meantime, the art is a living thing, passed from hand to hand, and so it is up to this next

generation to move forward in their own personal development and as teachers. What I see in them is kindred to Sonny, a humbleness of spirit combined with skill, intelligence and determination.

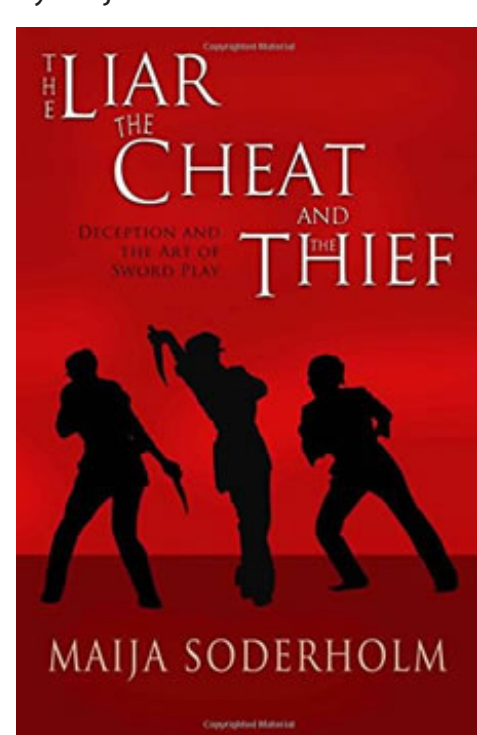
I recall the words of Gilbert Tenio following the funeral for his old contemporary Angel Cabales, that the art was not meant to compete with each other, but to ensure mutual survival. It is a bond of brotherhood, and the words of this manong were meant to guide us to appreciate what we share in common. The love we have for our teachers, and above that our passion for what we do, is something greater than differences of opinion or ego. This is something Sonny understood, and he always saw the best in people. As long as this principle is at the forefront, the art will flourish and be strong, keeping the chain alive.

Stickman's Escrima Blog

escrima.blogspot.com

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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in favor of drills and technical application. This can be a difficult adjustment initially, but in the long run offers the opportunity to find a new way of expression - JAMMING.

I use the example of jazz music since it seems to best fit the idea of FLOW as we think about it in Kali Majapahit. Rather than rely on a strict set of technical responses, we train to be fully in the moment and to respond smoothly and effortlessly to whatever intention or action our opponent gives. Until the situation is resolved, we transition from one distance to another, from one line to another, from one style to another without stopping to think - WE FLOW.

In jazz music, jamming is the same concept. There is a basic story or beat, above which the musician expresses his or her sound. The jazz player FLOWS in, around, under and through the

baseline, exploring and finding each unique musical moment until the end. It sounds amazing, but how do you learn o do that??

Drills

Drills, drills, drills. For musicians it is long hours playing the scales in different keys and other variations on this simple theme. To play well, we need to have the muscle memory of the basic notes of the instrument, just as we must do with our arms and legs, our elbows, our sticks and blades in FMA. We drill the basic angles and basic blocks again and again until they become second nature. We drill our footwork until it is intuitive. We drill to improve our dexterity and agility. A good guitarist will have fingered the basic chords tens of thousands of times and need not look that his or her fingers or hands to find the right strings and frets. This is a painful and tedious process, but

there is nothing more necessary to jamming than this. Be patient. Love your callouses.

Combinations and Phrasing

Later, we begin to chain some techniques together. We add more hits to the drills, or change hand positions. We start to develop some simple multi-hit combinations, but these are generally given to us by our instructor. We start to learn how the body moves and how to "lead" or put techniques where the opponent will be (rather than where they currently are), setting up a series of events that take away the balance and structure and end the encounter. Our teachers use these combinations to help illustrate the correct concepts and principles of how to move. We learn about the distances, lines, angles, and how to use our body efficiently in sequence. We gain experience in the different sub-systems and begin to understand their uniqueness.

This is an intermediate step. In music, we begin to start playing simple songs, simple melodies, and learning some simple riffs we can use.

We still need to stick to the written pages and focus on drills, but hopefully our fingers begin to move more smoothly, chaining notes together a few at a time with less frequent pauses in between.

Improvisation

Improvising techniques is where we start to really leverage the hard work of beginner and intermediate.

Here we can begin to really problem-solve and explore specific situations and puzzles through more advanced drills. Rather than being given a technical answer, we can focus on asking the right

questions "where can I move?", "what if I did this?", "How can I put the opponent here/there?", "what if I lost my weapon now?", and so on. Solving these problems is where we branch off from more traditional kata-based arts into the discovery zone that makes Kali so magical. We are seeking and finding SOLUTIONS.

Secondly, we begin the process of mixing-and-matching between sub-systems that adds uniqueness and color to our developing flow. We may start using Kali, and then transition to Hakka Kuntao or boxing or Muay Thai, and finish using Dumog (Filipino grappling) or takedowns and throws based on Judo/Jujitsu or Aikido. Weapon movements begin to feel more similar to each other and we can start to relate one weapon (umbrella) to another (single stick). The knowledge is finally coming together.

In music, we further embellish songs we have learned, adding in our own riffs and notes, changing the chords and blending the songs together to create a sound we like. We freely explore the instrument and what it can do without limitation, and start to really revel in the freedom that comes from being able to play without stopping to read each note - making music sound the way we want it to. We start to write some of our own songs or arrangements of other songs we like. We are comfortable with our instrument in any style or situation.

Flow and Style

Once we can improvise a bit, the next phase is exploring all the possible combinations and fusion we can find. This can easily last us the rest of our lives. Although our kali chessboard is

finite, the possible combinations of what we have learned are endless. Our training has given us sets of techniques, as well as a deep perspective on the human body, different ways of motion, psychology, nutrition and health, spirituality and awareness. We can begin to respond without stopping to consider beforehand which techniques or sub-systems to use. Responses start to just HAPPEN and to do so in a way that is consistent with our own individual natures.

The most beautiful jazz improvisation is an unstructured, free-flowing conversation between the musicians.

It's MAGIC. You really see masters of the craft EXPRESSING themselves through their instruments - 100% here and now in each musical moment. To me, it is the highest level of musicianship

Martial Arts Digest

This Blog is created as a forum to discuss the martial arts as a way of exploring the self, and as a vehicle for achieving personal life success.

martialartsdigest.blogspot.jp

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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Motivation Training Muisic

By the Tribal Music Warriors called, "Warrior Vibrations"

By popular demand we have created a motivational tribal sound in a modern format that is very audibly appealing. For many years I have been hearing how people are looking for music to play in their Filipino martial art classes, and other martial art styles as well. It is well noticed that students playing Kali/Arnis/Eskrima or Kuntao listening to this music during class have better rhythm and improve their skills levels by getting better timing following the beats in the Warrior Vibrations album. This was all put together by Paul Kramarz, with Bongo Dude Mark Capsalors, Woody Floyd on various percussion instruments along with Ron Kosakowski with the idea and editing. There were also some students of the Practical Self Defense Training Center in Waterbury, Connecticut playing the various weapon in a drill format fitting the rhythm of the music, as you will hear on the album.

Sword and impact weapon play has such a rhythm to it once people have it down well. We basically took the rhythm of the sword and impact weapons and added a tribal beat with many different primitive instruments and added some guitar and a few other modern sounds and put together this unbelievable sound. Its so good, I can see people listening to it anywhere they go not just training their martial art style.

The video is just samples of the music on the actual CD.: To see it [Click Here](#)

The Tribal Music Warrior CD is sold on - TraditionalFilipinoWeapons.com - To Purchase: [Click Here](#)



and the most worthy goal of any aspiring player. It is truly FREE.

The End Result

I encourage all of our students to train with as many different Guros and Kasamas as possible. Every one of us has gone through the above progression, and learned to leverage all that we know to develop our own flow. Each instructor knows the same basics and the same techniques, but we all add our unique flavor to our FLOW and seeing us will help you find your own voice one day. You may never have our flow, but you will definitely have your own, and it will be beautiful and unique to you.

Trust the Training.

Be patient.

Love your callouses.

Never give up.

JAM like a champion.

A message posted on Face Book from FMA Doce Pares Europe - Director - To whom it may concern, by Master Danny Huertas
This is a letter of reply from Supreme Grandmaster Diony Cañete

August 11, 2015

Dear All,

There's nobody hurting more painfully than me in the episode. The reason is obvious that I don't need to expound.

Anyway I'm just surprised why Danny is crying about his allegedly being pressured out as Director of Doce Pares Europe, when Percival is openly and aggressively campaigning here in Cebu for his new organization, announcing he has left Doce Pares, and inviting " ousted" or suspended members, proclaiming through some media outlets, particularly in Radio Broadcasts that he is establishing his own gym, and also a "factory" for Eskrima equipment's to sell to his allies in Europe particularly UK, Norway, Italy, Hungary, etc.

And while Danny strangely; perhaps "innocently" still griping about his alleged "forced" departure as Director. Percival clearly, unequivocally and proudly announced that he has the full backing of people in London and Norway who helped him plotted and planned the formation of "EVALUTION"; in fact, he claimed that he was encouraged by his backers to from his new group. Definitely, he was referring to Danny and the Canejas, Cielo and Roel. Cielo and Roel, as boastfully announced by VAL offered to finance his operation including the setting up of a gym and headquarters in London, as well as the distribution / production of EKA equipment. Val's action and posturing are big news in Cebu, as he appears to declare "WAR" against us prompting numerous inquiring calls to my office, putting me in a very embarrassing state. Seemingly in desperation, he even approached people whom he had badly offended before, like the grandson of Uncle Cacoy Cañete and Frans Stroeven of Holland, explaining to them his reasons for leaving, obviously to draw sympathetic reaction. Unfortunately, he got a reverse reaction; hence during the 96th birthday of Uncle GM Cacoy there days ago, the Latter's sons and daughter as well as the grandchildren were overjoyed over VAL'S disappearance from Doce Pares which as everybody knows, was demanded by them before, that I should kick out VAL from my group to restore harmonious relations.

As regards Frans, after his three meetings with VAL, certain that he was definitely out of Doce Pares, for the first time in 10 years, Frans came to my office two times to visit, (we have met several times thereafter), telling me, that since VAL is out, he has finally got the chance to visit the Headquarters once again, which he has been longing for in a long time. He told me tha VAL's specific reason for leaving is that "I keep promoting people to Black Belt although not qualified for the rank"; in other words I engage in "Diploma Mill" to make money.

My God, in 70 years in Eskrima, this is the first time ever I'm accused of "Diploma Mill" even the hardcore "competitors" or "enemies" of Doce Pares have not accused me of such malpractice; Now here comes a fellow whom I raised and nurtured for over 32 years charging me for the misdeed!

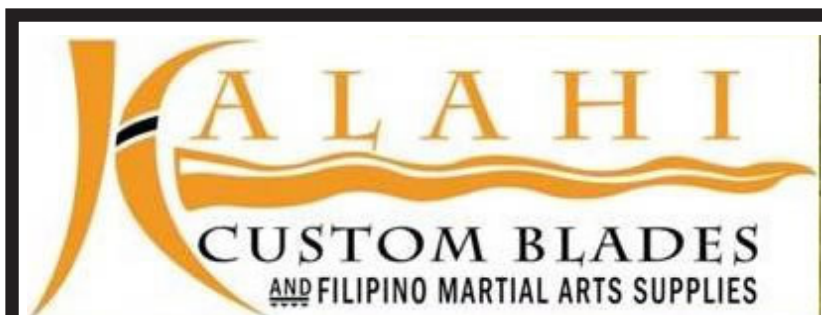
Anyway, the cited reason of VAL differed from what he claimed when confronted by GM Fred Bandalan in New York and by Master Erwin Mosqueda (his uncle and my cousin) in Los Angeles,

for his holding Seminars in New York and Los Angeles without the knowledge of GM Dong Cuesta and other GM's and Masters; and worst, in the schools/clubs which are not only high antagonistic but are working hard to put our group down. VAL's varying reasons then, were that he was out only "to make money" or that he was sulking because" he was not included in the posters and flyers of our USA Seminars" or that " he needed funds for air fares"; although in another instance, he said that "he was mistreated by me" and that he was "actually dismissed since 2004". But lately here in Cebu, he told some our friends that since I've retired, then "he must take over."

Whatever reason, he can't justify his very disrespectful act of holding Seminars in New York and Los Angeles without GM Dong's knowledge, and in the school/clubs that "hated" our group bitterly, and worst, at the very same time as my own Seminars in those places. He was supposed to hold a Seminar also in Hawaii on April 24, a few days before mine but after his confrontation with Bandalan, (where VAL promised that he would talk to and apologized with GM Dong), the Seminar was cancelled.

But VAL never did call up nor apologize with GM Dong (never mind if he didn't also apologize or explain to me), that GM Dong and other GMs and Masters in the USA demanded for a disciplinary sanction. But the situation worsened, when various postings and pronouncements appeared in social media (Internet/Facebook) wherein VAL declared "he's free from Doce Pares" or even described himself as "former Doce Pares instructor", and with his Seminar hosts, announcing" that we support GM VAL whatever and wherever you go", clearly indicating his intention of moving on his own and out of Doce Pares; thus impelling GM Dong and other GM's/Masters to demand for swift action which put me in a tight spot because VAL never talked to me about it nor explain although I met him in New York and Los Angeles, and despite his promise to GM Bandalan that he would apologize and explain.

The subsequent developments confirmed everything about his decision to leave and put up his own, precisely the reason, he did not find it necessary to explain. Which unravelled his kind character because if he were gentlemen enough he would have told me or GM Dong that he was leaving to go on his own, for nobody would have prevented him anyway, but without compunction, he chose to do it behind my back and right inside my own house, although he's proudly telling people his friends in Europe planned and plotted if for him which I believe to be true considering the fact that he is definitely not capable of planning, plotting and formatting EVALUTION, since VAL, having only an unsuccessful stint in first year college in FEATI and PCU in



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'Way of the Balisong' is a passion project that started from a visit to the heritage town of Taal, in the Batangas region of the Philippines by filmmaker Paul Factora in 2012.

After hearing about the plight of the people in Barangay Balisong and speaking with prominent blade merchant Diosdado Ona about the disappearing industry within the Town it was named after, a decision was made to return and document their story.

After 2 subsequent trips to the Philippines, the story expanded. Originally intended as a short 10 minute piece, it became apparent that the tale of the Balisong knife was not relegated to just the Philippines and in order to tell the full story the project must also grow.

It wasn't just about a knife, it became about the people who pioneered a craft that spread throughout the world and how that craft is now dwindling away.

Along with a couple of friends & cameras over half of the principle photography was shot in the Philippines, completely self funded.

Completing the film in it's envisioned entirety, will require another trip to the Philippines and several interviews shot throughout the U.S.

'Way Of The Balisong' will need YOUR help to be completed.

To complete the film will require your support. Please check out our Newly Opened Store to check out our Fundraiser T-Shirts and Patches.

Visit www.wayofthebalisong.com

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fmaforum.org

Manila, where I had him enrolled sometime in 1984-1985. And for the 32 years he's been with us we knew very well his physical and mental capability.

Anyway, there's nothing to doubt now, VAL has been openly and actively campaigning in Cebu harnessing people who are "outcasts" or those who have been known as "unfriendly" to Doce Pares, even if those people who were themselves victims of VAL's abrasiveness and offensive character. It hurts me because the unfolding event reflects on my ability to imbue the proper virtue of respect and loyalty to a man I have considered my "own son" having been with me for over 32 years.

In fact, in 2011, I had VAL moved back to my house because I pitied him, his stay in his in-laws house because untenable, his wife having divorced him in 2006 that the matter of respect and respectability on his person became a big issue. And I even gave him shares of stocks in my two business firms, one of which, the shares value close to Php 1 million. He is likewise a Director of

those two firms. And during his stay in my house, I gave him monthly allowance of Php 8,000.00 except when he's out to other countries I sent him for Seminars, in which the income is wholly for himself as we have never received a single cent share on his seminar earnings. But since he has his ambition to go on his own, on the strong backing of his London and Norway connections as he proudly claims, I only wish him the best of luck and pray to God that he will find success in his new Eskrima journey.

As I told Frans, there's a strong proposal for Doce Pares to withdraw entirely from Europe and endorse/give everything to him (FRANS), Danny Guba and Danny Huertas, if only to spare the name, honor and history of Doce Pares and to maintain friendly relations to all. We really don't need this apparent state of confusion and intrigue as it does not only belittle us but tarnish and besmirch the name and reputation of the organization.

To All, Thank you very much. Hope you understand my feelings. I'm so sorry but the unfolded events are very much beyond our control.

But always remember, notwithstanding all that happened, I have always my esteem and respect to all those affected, and who have been with us for some time.

May God bless us all.

SGM DIONY CAÑETE

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

Fighting Staff
Warrior Weapons of the Filipino Martial Arts



This exceptional video production is a collaboration between Grandmaster Rene Latosa and the International Union For Escrima & Wing Tsun (IUEWT). The contents of this production has never been covered in depth like this before in any production worldwide and sets a new benchmark. The four part production is about the Fighting Staff. It leads the viewer through the basics such as foundations, grips, balance, hits and types of weapons. Everything on the DVD's is meant to inspire the viewer's own innovations and creativity as how to practice the use of the Fighting Staff. As in any educational environment understanding what needs to be done is as important as how it is done – so listening and learning how to develop the use of the Fighting Staff will become valuable. The job of this video production is to guide, help discover potential and to provide the tools to become the best that there can be.

Trailer: Click Here Order at: www.wt-velbert.de

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This is a 4 foot long staff constructed of dense rattan with skin. Hand-burned in the traditional manner and finished with a clear coat for added durability. Used by Arnis Tapado and Doce Pares for long stick fighting but suitable for many martial arts styles. Extremely lightweight and flexible, yet very durable. Perfect for practice or demonstration. Ideal for women and youth. 7/8in - 1in thick. Weight approx. 12 - 18 oz. Burn pattern may vary slightly from picture. # WF0148A
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Top 10 Reasons Why Everyone Should Take Self Defense Classes

by Megan Olson

Nothing feels better than knowing you can take care of yourself mentally, financially, and physically. However for a lot of people, the physical part is just exercise. Being able to protect yourself in all situations is a confidence booster as much as it is a reassurance. A reassurance that can only be gained through any form of self-defense classes. Today, when people think about self-defense classes, they tend to think about women and children. However, self-defense classes (and practices such as Karate, Boxing, Jiu Jitsu, etc.), are for everyone.

I believe in the power of knowledge and practice when it comes to self-defense. In gathering the reasons why it is important for everyone to take these classes, I talked with a 6th degree black belt, Master Olson, who owns his own karate school. Through our conversations, I was provided with these 10 reasons why taking self-defense classes is beneficial to everyone.

1. It builds confidence

One of the biggest advantages to taking self-defense classes is the way it makes you feel afterwards. A lot of people are unconfident with their abilities to protect themselves before they join a practice, or take classes. This can be due to personal experiences, as well as driven by the news. We hear a lot about the negativity in our society, and this can leave people feeling unprotected. Self-defense classes will build confidence in yourself. If you are getting bullied, it is also a great way to protect yourself and grow confidence in yourself, ultimately molding you into a better person.

2. It works on your balance

Let's face it, some of us can't walk and chew gum at the same time – myself included. These types of classes require a lot out of your body, including the ability to do two things at once without falling over. Improving your balance also means improving focus. Karate and self-defense classes teach you how to focus on your target while you control your body. Without balance it is almost impossible to fight. Through gaining your body control and balance, you will be better prepared to protect yourself.

3. It helps develop self-discipline

"The only discipline that lasts, is self-discipline." -Bum Phillips. In order to learn and grow with your self-defense abilities, you have to develop self-discipline. You have to be motivated and dedicated to the practice. In order to be better protected-you have to keep practicing. Actually going to class and showing up on a regular basis develops discipline. Taking these types of classes will get you focused on your personal protection and on your surroundings. Like with any other sport, you can't get better if you don't practice.

4. It helps improve your physical conditioning

The whole point of self-defense classes is to prepare you for any situation that may bring harm to you. Physical conditioning is extremely important when it comes to self-defense. Training and practicing prepares you for the adrenalin dump when a situation arises that may require you to fight. When someone comes after you, you will experience what is called an adrenalin dump. It's your body's way of responding to the fight or flight situation. It only last a few seconds, so you need to be physically conditioned to appropriately deal with a dangerous situation. If you aren't, your body will not work as well as you need it to after the adrenalin dump. Physical conditioning will work on your reflexes and your awareness of an attack. When you are fighting it is important to be focused both mentally and physically. If you are prepared, you will be more successful in a dangerous situation and the dump won't take all your energy from you.

5. It improves your street awareness

Self-defense classes will make you more aware of your

surroundings. You're never planning to be attacked, but your attacker is the one with the plan. Self-defense classes will help you to be aware at all times and ready, should this type of situation arise. You might be shocked for a second, but you will have the necessary reactions to protect yourself. Master Olson was telling me about how his classes teach you to think about where you can be attacked and where your attacker could be hiding. Always be aware of your surroundings.

6. It teaches you self-respect

The practice of karate, and many other practices like it, are centered around trust and respect. It teaches respect of each other, and respect for yourself. This is beneficial in life. If you don't respect yourself, then how can you respect others? When you are practicing your self-defense moves you will be practicing with a partner. There needs to be mutual trust between the two of you to not hurt each other, but still practice well. If you do not respect yourself it is unlikely that others will respect you and have that mutual trust.

7. It helps to develop a warrior spirit

We all watch the news and see how terrible it can be. Taking self-defense classes will help you develop a sort of warrior spirit. We all know that if we are attacked, the last thing we want to do is get in that van of our assailant. Self-defense classes can prepare you for battle and, most importantly, survival. If you are attacked, you don't want to go to a secondary location, and having self-defense on your side will help prevent that from happening. You will have a sense of "I am going to survive here, not down the road."

8. It helps you develop a fighters reflex

In a fight, movement is power. You can't stand around and wait for your attacker's next strike, you have to move! Self-defense classes will help develop your reflexes and you will gain a fighter's reflex. A fighter's reflex is different from your normal reflexes. In normal situations you respond to something that happens. When you are being attacked it is better to know how to respond. Fighter's reflex will allow you to move quickly and smartly in the situation. You will know where to step and where to throw your punch. You will be prepared.

9. It will help you with goal setting

Self-defense classes help you to set goals. Whether you want to nail a specific move, or work hard to feel like you can protect yourself, you are setting a goal. It gets you back in class each week, and will help you in your everyday life. It helps you develop a drive that you may not have had before. If you take your goal setting seriously within your self-defense classes, it can roll over into your everyday life, helping you get through any tough situation that comes your way.

10. It has a positive influence on your life

Unlike a lot of things in life, taking self-defense classes will always have a positive impact on your life. Each and every one of the reasons above are proof of this. Taking self-defense classes can boost your spirits and make you a more confident and better version of yourself. It's important to have things in life that we can rely on to make us happy-taking these kinds of classes does just that.

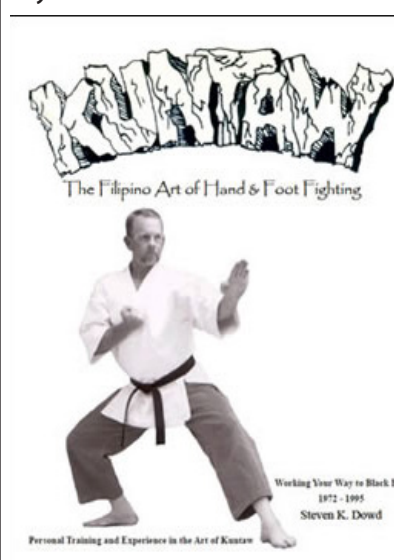
-A note from the Master himself- "After reading these reasons, you may be curious as to how to find an instructor. Location is the easy answer, but it is better to do some research before you make the commitment to an instructor. Do some investigative research online and find out who your instructor truly is. How long have they been in the practice? Have they competed at a high level? Do they have any street attack experience? Who did they train under? It's not about sport- it's about reality."

Lifehack

www.lifehack.org

Kuntaw - Personal Training and Experiences in the Art of Kuntaw

By Steven Dowd



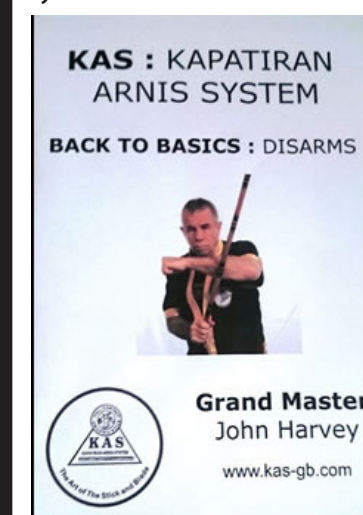
What this book offers is the authors training and experiences, and the requirements of Kuntaw from his time in training with Grandmaster Lanada from 1972 until 1995 and what has been told to him since commencing Kuntaw in 1972.

The author does not wish to dispute any facts on Kuntaw, for there are so many at the time of this writing it is like it changes with the weather. And this is just his experiences and thoughts.

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By Grandmaster John Harvey



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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

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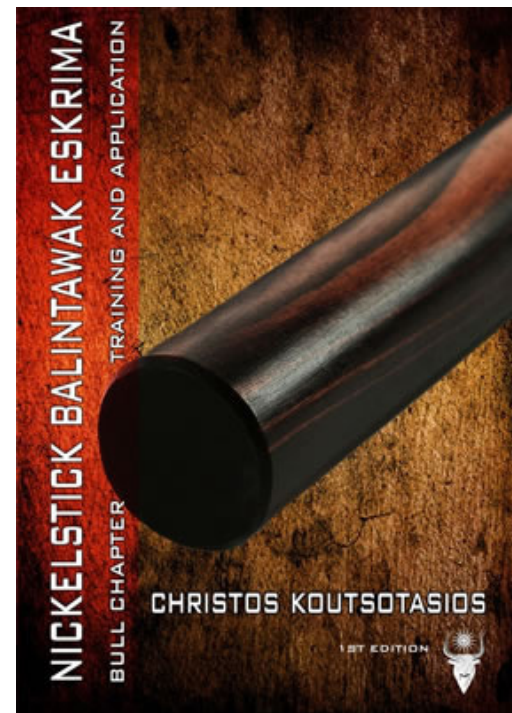
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The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book

By Guro Christos Koutsotasio



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

The FMA Informative with the permission of Christos Koutsotasio brings you just a little look at the publication of "The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book"

Chapter 61 - Combat Judo With Sticks

Combat Judo techniques can also be done with sticks, sometimes referred to as stick grappling. Stick grappling is a generic term that describes the locks, takedowns, chokes and throws that are done with the aid of the stick as a leverage and force amplifier.

In this chapter the Combat Judo techniques described in the previous chapter will be done with the use of the stick in the Palakaw/ Padagan format.

First Technique - Shoulder lock pass over Action one:

A executes an angle2 strike.

B blocks it with a standard vertical block and his left hand checks on A's right hand.

B executes a strip disarm number four (or five).

B punches A's stomach (palm up, point of stick pointing to the right)

Action two:

B then cups with his punyo below A's right elbow and pulls the joint towards his chest while his left hand (still in contact with A's wrist) pushes forward and behind A's body. This action should fold the A's elbow.

B continues to press with his left hand A's right hand forward until it comes under and over A's folded elbow joint while he pivots on his left foot until his body is vertical to A's body.

A's torso is now bent forward due to the pressure on the elbow joint and his right elbow is folded around B's left hand.

Action three:

B attacks with a downward vertical strike the back of A's head.

B grabs the left side of A's neck with his punyo (point of stick up) and he pulls A's head towards him in a downward spiraling motion, ending with A's head between B's knees.

A is now face down, his head between B's knees and his right hand folded 90 degrees behind his back.

Action four:

B now uses both his left hand and his punyo to grab A's right forearm (still folded behind A's back) and pulls towards his chest, thus dislocating A's shoulder.

Any disarm of angle 2 where your left hand is grabbing A's right wrist can be used.

Any follow up after action five can be used. E.g. Takedown, throw, kick, trip etc.



Combat Judo with Sticks 1.

1: A strikes angle 1, B blocks it. 2: B counters with angle 2, A blocks it. 3, 4, 5: A strip disarms B's stick and punches low. 6, 7, 8, 9: A wraps his hand around B's elbow. 10, 11, 12: A hooks with the punyo B's head and guides him downwards to complete the shoulder dislocation.

Chapter 15 - Single Stick Drills

The single stick drills are small sequences of strikes, combinations that can be done after disarming the opponent or when opportunity for multiple strikes arises. Practicing them builds up endurance, speed, connectivity and continuity in motion, flow from one strike to the other and power. Eight count is done from the open power position, nine count from the closed power position and ten count again from the open power position. The nine and ten counts start with an X pattern followed by three continuous horizontal slashes and they only differ in the final strikes. Mastering the three forms can lead to connecting them in a single form, break them down to smaller combinations and executing them when opportunity arises.

A. Eight Count

This is a series of strikes that represent the closest to Amara style and is performed after disarming of the opponent or when an opening is presented. It trains the practitioner in the combination of strikes from different angles and offers a view of chained attacks. Begin with the right fighting stance. Proceed to open power position.

Execute strike number one by delivering an angle 1 power strike that follows through and ends up with the stick resting on the left bicep. Shift and turn the body to add power to the strike by following the path of the strike.

Execute strike number two by delivering a Redondo vertical strike to the opponents head (a follow through angle 12 strike) with the stick ending at the same place as before and the left hand resting on the inside of the right forearm. During the strike extend a little bit forward for a moment to add extra power to the strike.

Execute strike number three by swinging the stick diagonally down the angle 2, ending in an open position close to the right knee, palm facing front and tip of the stick pointing down. Shift and turn the body by following the path of the strike to add more power and coil down at the end.

Execute strike number four by swinging upwards in a forehand uppercut fashion from the previous position aiming at the opponents chin with the stick ending at the left shoulder, left hand resting inside the right forearm. The strikes number three and four travel at the same diagonal path, three going down while the fourth goes up.

Raise the body towards the direction of the strike, turning on the way to add more power to the strike.

Execute strike number five by turning the body to the left, the stick travelling from the left to the right side of you and delivering an abanico strike to the left temple of the opponent.

Execute strike number six by turning the other side, the stick travelling from the right to the left side of you above your head and delivering an abanico strike to the right temple of the opponent.

Execute strike number seven by turning your body to the left and at the same time deliver a horizontal strike from your right to the left, aiming at the left side of the opponents head ending with the stick resting at the left shoulder.

Execute strike number eight by turning your body to the right and deliver a horizontal strike from your left to the right, aiming at the right side of the opponents head, ending with the stick resting at the right shoulder and assuming the open power position again.



8 count.

1: Open power position. 2, 3: First strike and chamber. 4, 5, 6: Redondo and chamber. 7, 8: Third diagonally down strike and downwards position. 9, 10, 11: Fourth diagonally up strike and chamber. 12, 13: Abanico to the right. 14, 15: Abanico to the left. 16, 17, 18, 19: Seventh horizontal strike and chamber. 20, 21: Eighth horizontal strike and return to open power position.

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

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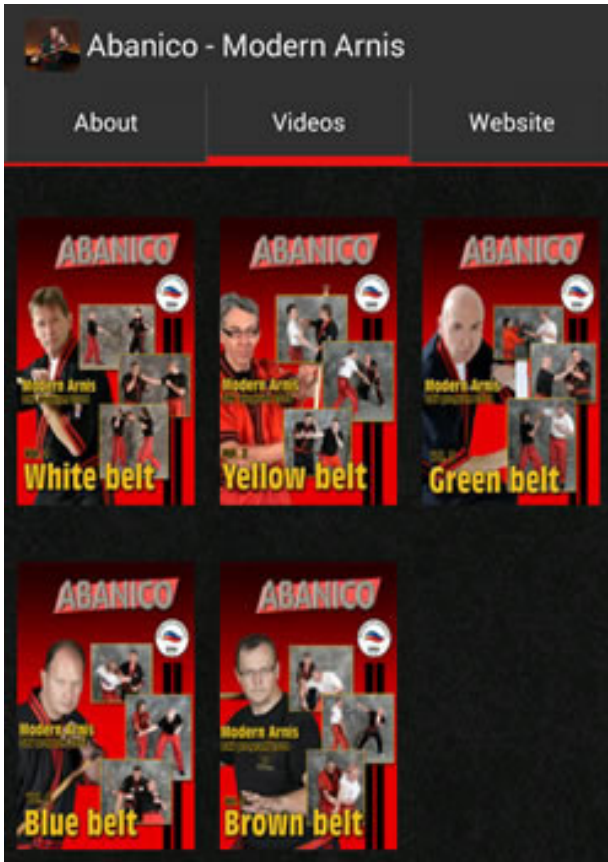
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Dieter Knüttel

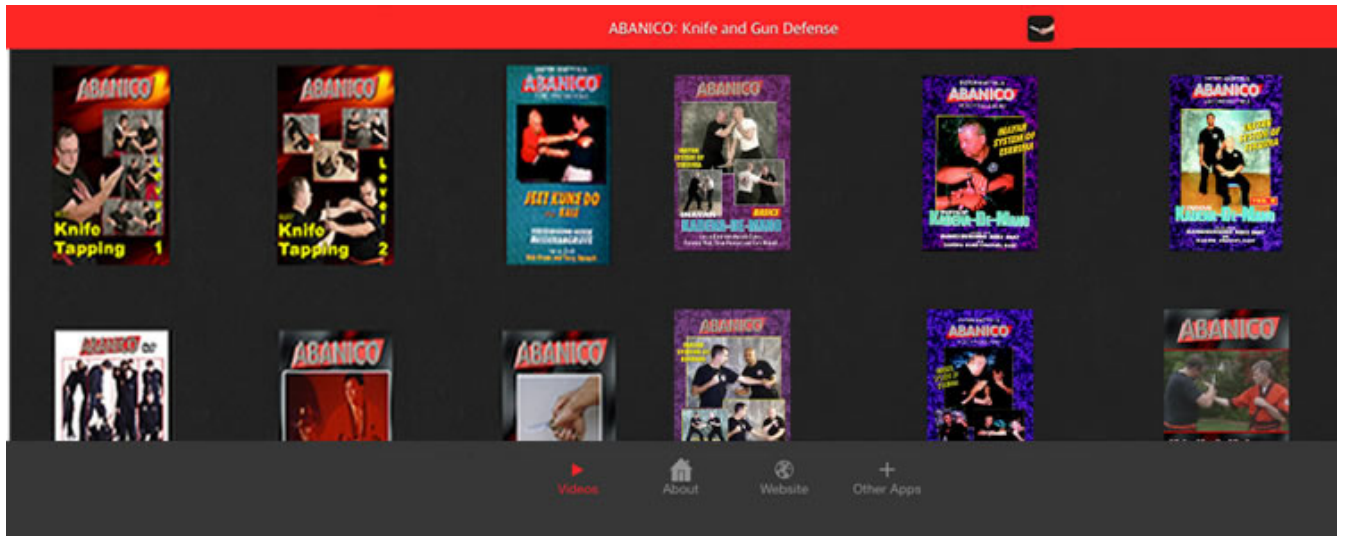
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