

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Racism in the Martial Arts

In this article they do not mention the Filipino martial arts. However through the experience and meeting of many Filipino martial arts practitioners, the FMA Informative has to say "it does ring a bell." The staff of the FMA Informative has heard of it, seen it, and experienced it.

Author: Bret Gordon

Even in the turmoil of today's society, the hypocrisy of certain individuals never ceases to amaze me. One need only turn on the news to know of the racial tension growing among the American population, but this is not the racism I am referring to. What I'm referring to is the self-inflicted inferiority complex of American martial artists to their Asian counterparts.

When discussing the topic of young Masters, the argument always references the maturity level of the practitioner as well as their life experience (or lack thereof). If the study of Budo is a lifelong journey, how can someone under the age of 35 (still pushing the boundaries) have enough life experience or even martial arts experience to claim high rank in any martial arts system, let alone multiple systems, or even worse - claim to be the founder of their own system! This argument generally comes by way of traditional/classical practitioners who may have reached the peak of their martial arts progression. They use the argument that in a true traditional system, mastery cannot be achieved at such a young age. However, the history of their own system(s) seems to get conveniently overlooked.

Let me provide you with some examples of well documented historical cases of young Masters, even Founders!

- Kano Jigoro, founder of Kodokan Judo, began his martial arts training at the age of 17. By the time he opened the Kodokan in 1882 (age 22), he had earned master level certification in Tenjin Shin'yo Ryu Jujutsu as well as Menkyo Kaiden in Kito Ryu Jujutsu.
- Bruce Lee died at the age of 33, already experiencing worldwide acclaim as one of the greatest martial artists that ever lived (a controversy for another day) and the Founder of Jeet Kune Do, though he had never officially earned a black belt.
- Miyamoto Musashi founded the system

of Nito-Ryu Kenjutsu at the ripe old age of 15, after defeating numerous opponents of classical sword styles in his famous duels.

- Ji Han Jae, founder of Sin Moo Hapkido, studied under Choi Yong-Sul from 1953-1956 before he opened his own school. In 1959, he coins the name "Hapkido" to replace the name "Yusul" currently used by Choi and is currently revered as the Founder of Hapkido.
- Hwang Kee, at the age of 31, combined Soo Bahk Do with the Chinese T'ang method to create Tang Soo Do Moo Duk Kwan.
- Masaaki Hatsumi began his martial arts training at the age of 26 in 1957, and by 1972 (age 41) had achieved Menkyo Kaiden in 9 different martial arts and founded the Bujinkan.

There are numerous other examples, but I think I've made my point. I've heard the counter arguments that say "Well, their culture is different. They trained from dawn to dusk with a severity that the average American can't handle." That may be true in some cases, sure, but you're telling me that an American (age 23) with 19 years of martial arts experience does not have the same amount of experience as a Japanese practitioner with five (Kano, age 22)? So then, the only logical explanation is that it's acceptable for a martial artist of Asian ethnicity to make such a claim simply because they're Asian, and that Americans (and all Westerners) are truly the inferior race. Sounds ridiculous right? Oh, and then there's that inconvenient example of Peter Urban who broke away from Yamaguchi sensei and claimed 10th Dan at the ripe old age of 30.

Let's end this hypocrisy and racial profiling in the martial arts. In a world where everyone seeks equality, for the right to be treated as fairly as the person next to them, to be judged on their own merit alone and not to be compared to another, how can we tolerate such behavior in the martial arts?

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On Martial Arts Alliances

By Mustafa Gatdula

There are many roads to the top of a mountain, and likewise--there are many paths to perfection and mastery of the martial arts. One of the most underused and misused of these paths is the Martial Arts Alliance or Organization. Sadly, the ones misusing this institution are the most knowledgeable of the martial arts community: The Martial Arts School Owner.

The association of martial artists can range from your typical backyard sparring group to an alliance made up of martial arts schools to a federation of schools within the same system. There are many benefits to connecting and networking with other teachers, masters and differing systems--and none involve politics and rank.

Before we look at the benefits, lets look at the misuse of the martial arts alliance:

- Rank: Teachers often use the association to promote each other in the absence of an exam or the threat of failing to achieve it. Basically, teachers who are fond of each other hold dinners where they award a certificate to a specific set of teachers--signed by everyone NOT being promoted--which recognizes those teachers as the next degree (or worse, a title). Quid Pro Quo, next ceremony, the promoted will promote the signers, and so on. You scratch my back, I'll recognize you as a Grandmaster
- Tournaments: I actually like this system, if it's used properly. However, I have seen where groups of schools exclude anyone not in the club for competition. So now, we have tournaments being thrown only among a circle of like-minded schools, masters, and students--and only someone within that circle will walk away winners. Even if they allow non-members, many will see to it that a member wins. Whether by design or by unfair judging, this

is usually the case with such exclusive tournaments. Then they have the nerve to call winners "World Champions"...

- Seminars: You guys already know my stance on this hustle. I dislike seminar training so much, I will attempt to discredit in person every person I meet who learns this way. How it is misused is that teachers will hold a round of seminars among a group of friends and the students of these nine schools will attend (and pay for) the tenth teacher's seminar, and next time around--another of the nine schools will host, and so on. I understand keeping the money circulating through the schools. However, students are often unfairly pushed to attend seminars of other styles when they are still trying to learn their primary system
- Credibility: You trust a master to give you truth. But one thing with these alliances you will never find is truth. Teachers will attest to the knowledge and ability of another teacher simply because they like each other, and not because they truly believe that teacher is who you say he is. Anything that goes with it is then questionable--from encouraging your students to give him seminar money, to practicing his art, to giving a reference to a potential student of his. Put plainly, it is dishonest.
- Selfishness: Almost everyone participating is doing so for selfish reasons. One guy does it to surround himself with a crew who protects him. Another does it for rank because he's made his own style. Another sees income potential. Another wants a reputation. Very few do it for love of the art or to improve his community.

Martial arts alliances can enhance your martial arts experience. My favorite use of the alliance is to have a circle of competitors you can bounce ideas off of, provide

sparring partners for yourself and your students, to further your learning (rather than rank or pad a resume). The alliance can put you in the company of other philosophies, give you true friendships where you share information and learn from each other--even provide you with rivalries who will make you stronger and sharper. Some of the best martial artists we know have derived their greatness from alliances. Few know this, but well known Filipino martial arts Master Billy Bryant's martial arts genius originated from alliances he made in the 1980s upon relocating from New York City to Washington, DC. When he came, we knew him as "Jabba", and he was a Kenpo and Tae Kwon Do Black Belt. While in DC, he boxed, learned Kung Fu, Jujitsu, and Filipino martial arts. For some, he actually became a student of these men. For others, he traded his knowledge for theirs. And for a select few--he held sparring sessions so that he could spy on the best fighters and learn to beat them. For those who wanted that juice he had--we taught him our arts in exchange for his point fighting ability. It was a win-win. His greatness rubbed off on many who I see did not credit him. But likewise, he did not always give the origins of his knowledge. Often, he did not have permission to name their arts, but utilized the knowledge they shared with him. If you ever heard Billy talk about Saguisabal Visayan Eskrima or Kuntao--it's me. Saguisabal is my grandmother's maiden name, and I exchanged my system to learn to point fight from him. If you saw him do a Kung Fu form--again, that's either me or Master Raymond Wong--in exchange for teaching Sifu Wong's nephews to point fight. Billy was the perfect example of what can be done with martial arts alliances, as

he took what he exchanged and often did it better than the person who taught him. To this day, I still don't know who his teachers are. But I know that he was an excellent lifelong martial artist.

Here are some other uses for the martial arts alliance:

- Purchasing Power: One school may only need \$200 a month worth of martial arts equipment and supplies. But imagine if 6 schools pooled their purchasing power to demand a larger discount from suppliers.
- Learning: Teachers holding group workouts among themselves to share information. This information can be brought back to the home school to figure out how to incorporate those techniques--or beat them.
- Tournaments: We support each other's tournaments, but we also tap into each other's strengths to provide our students with a steady stream of opponents that we know won't try and hurt them--or we can demand that they pull out their best effort to beat our guys. However, I am not in favor of excluding non-members. The more unfamiliar opponents, the better. You don't want a federation's tournaments known as a particular style's tournament. This should be for everyone.
- Testing: If you're going to promote, why not bring other teachers to give their HONEST opinion about if your students deserve their rank or not? Those teachers can bring their own best students to prove yes or no. This way, if a student is testing, he really doesn't know if he will pass or fail. Rank, then, is truly earned. And properly vouched for.
- Business Knowledge: In every group of teachers, there is always one or two guys making a killing with their martial arts, and there are some who work side jobs while teaching because they are struggling.

A true alliance with equality will have those with more knowledge sharing information and even resources with those who have less. What good is a martial arts community if most of the teachers can't keep their doors open?

- Respect: Real respect for the martial arts comes when teachers of the martial arts respect each other. Too often, I see teachers right up the street from each other who have never met, dislike each other, bad mouth each other, or know nothing about each other. But if you have a community of teachers who all excel, have a mutual respect for one another, and help each other keep food on the table--martial arts in that community will be respected by all. I had such a relationship with a few teachers in my area, and if one of their students came to me--I sent him back to his teacher. I only took a student if his teacher were okay with it, and he agreed not to quit.

If a student was no longer attending that school, I encouraged them to go back first. As a result, you will find many of my students who are doing Wing Chun and Eskrima, Tang Soo Do and Eskrima, BJJ and Eskrima.

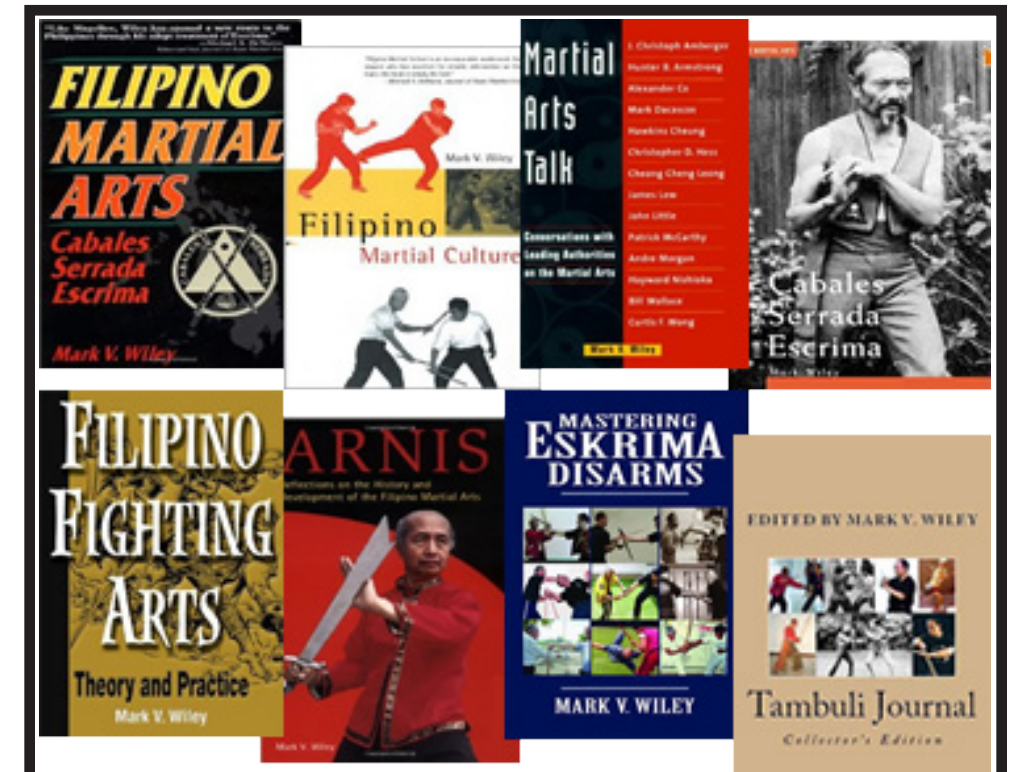
If you spread a 50 gallon drum of water in a parking lot, the water will quickly evaporate and disappear within a day or two. But if you keep all that water in the 50 gallon drum--it will remain for years if you keep it together. When martial artists complain that traditional Masters have lost ground to the MMA gyms, this is the reason why. We are spread all over the place, doing our own thing, and not caring if every other teacher is putting food on the table. That's not what this art was ever about. Yes we are fighter warriors. But we are community minded leaders, who use this art to help others and keep them alive. How about joining with others who have the same goal and moving forward as a true brotherhood? There is an African proverb that says if you want to travel quickly, go alone--but if you want to go far, travel together. Something to think about.

As I said, this only one approach to the road up the martial arts mountain. Many great masters and fighters did it in isolation as well. Kyokushinkai Founder Masutatsu Oyama comes to mind. But even when he had perfected his art--he

joined hands with other Japanese masters, some who even disliked him, and built a worldwide reputation for Japanese

Karate that stands to this day. Perhaps we will talk about that method soon.

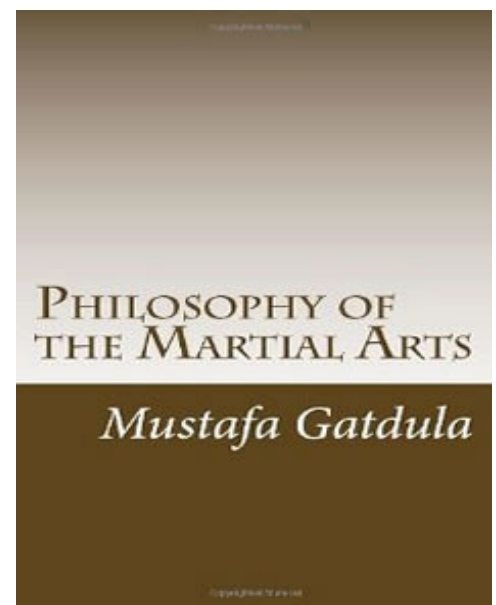
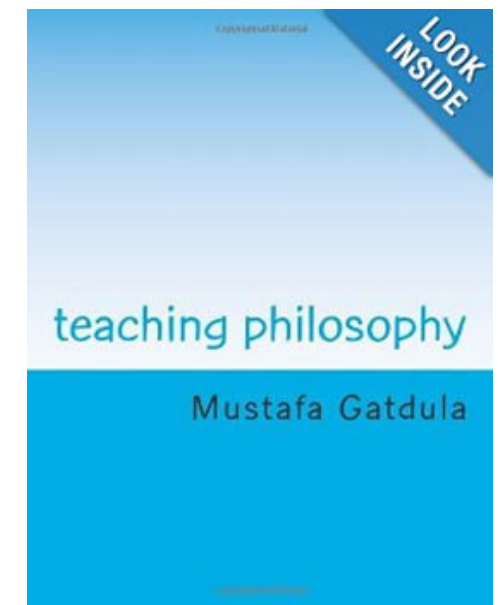
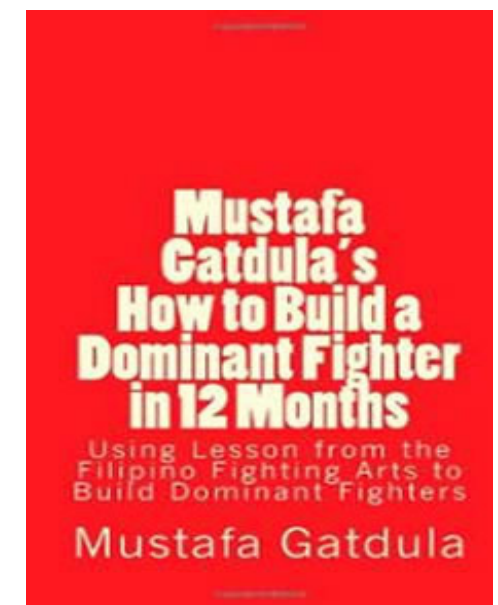
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Mustafa "Maurice" Gatdula is Filipino Martial Arts instructor based in Northern California, with branches in the Washington, DC area. He teaches Jow Ga Kung Fu, Kuntao, and Eskrima full-time in his school in Sacramento, with satellite classes around 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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The Power of Specializing in the FMA

By: Mustafa Gatdula

If you want to learn it, study it
If you want to excel at it, practice it
If you want to become an expert at it, use it
If you want to master it, teach it

There are many paths to Mastery, but almost all follow the above poem. One would think that this is a common sense approach. However, there exists so many short cuts and promises to make the path quick, easy, and possible for those who lack the fortitude to make mastery a possibility. Most people have the desire to learn/excel/expertise/master a craft, but they do not possess the will. Few will sacrifice for their goals. Few have the patience. Few have the pain tolerance and discipline. No other form of martial arts is more easily, more readily, available to those wanting to circumvent the uphill journey to true mastery than the Filipino martial arts. We lack full time schools offering our arts. Most Filipino martial arts today is taught by online course, DVD course and through weekend seminars than any other style. Masters of no other style are granting teaching credentials to uncommitted students than the Filipino martial arts. Few teachers of Arnis and Eskrima are fully dedicated to mastering their arts and therefore teach them as complements to another style. Most teachers have studied full time with a teacher of another style, then achieved their Filipino martial arts teaching credential through a weekend or semi-annual program—or worse, a distance course. Yes, not everyone lives near a Master teaching full time. But not every kid who wanted to be a doctor lives in a city with a Medical school either. Not every kid wanting to be an attorney lives near a Law school. Not every man wants to marry a woman who lives in our city. We choose what we will sacrifice for, but one cannot place low priority on an endeavor and then consider himself equal to those who fully pursued the same goal. Now, on to the subject at hand. One of the biggest flaws in not just the Filipino arts, but in the martial arts in general, is the need to be everything and know everything. This is a debate I engage with frequently. Martial arts teachers are not psychologists. We cannot cure ADD with our fighting styles. We are not marriage counselors. We are not necessarily experts at fitness. Sometimes, we are not experts at all forms of fighting—for example, competition fighting. How often have to seen a traditional martial artist who has never been in the ring, take his students to a full contact competition just to have each one of them lose badly? That teacher knows he is just as green as they are in that arena, but perhaps pride or ego has convinced him that he must portray himself as qualified to lead students into a battle he has never engaged himself? Wouldn't he honor those students more if he recruited another friend/teacher who could guest teach and assist with his fighters instead? I believe so. Such a teacher who gives his students such a disservice will never be a master in the martial arts. Impatience and modern approaches to the art have convinced today's teachers that longevity, rank or age qualifies one as a master. I completely disagree. Mediocre young teachers become mediocre old teachers, period. Mastery is based on one's knowledge, ability, and experience with their chosen craft or profession. If one has studied an art for 30 years, then calls himself a "Master", what exactly is he claiming to have "Mastered"? "Mastery", you see, is

more of a condition than a person. It is an action word, not a level. Too many organizations have awarded "Mastership" in an art to a man simply because he is well-liked, has longevity or tenure, or has learned a curriculum. This is not mastery. When one has mastered an art, he knows that art better than most people. He knows how to make others master the art. He has looked at that art from all angles, knows its possibilities and limits, and is capable of demonstrating what can be done with the art.

We must also look at which part of the art he has truly mastered. Trust me when I say this: 30 years is not a lot of time. I have spoken English for a little over 30 years, and I have not mastered English. I speak it better than my mother and my younger brother. But I cannot give the etymology of words, I frequently misspell words, my knowledge of grammar requires that my articles are edited before we can put them up. I have been speaking English longer than most Grandmasters and masters have studied their arts, and I do so daily, while most martial arts teachers practice only several times a week (if at all)—and I am certainly no master. Hopefully, we have redefined what you might consider mastery with this one paragraph.

I have studied in my lifetime close to ten arts. I only claim mastery of three, and I humbly claim such knowing that I have plenty of work and study left. I do not know all aspects of my arts as well. I chose specialties within those three arts, and have left it up to others more knowledgeable and skilled than I am with those things I have not specialized in. Teachers must do the same. I boxed for nearly ten years, but I will not teach a boxing program. I fought in Olympic style Tae Kwon Do tournaments for three seasons as a Black belt, and I dare not offer Olym-

pic style TKD in my school. I have learned more than 40 Kung Fu forms, but I consider myself to have mastered 5.

When I claim to have specialized in something, I do so because I had committed myself to full-time study, full-time practice, and full-time introspection of those subjects for years. Not only will I loudly proclaim that I have specialized in these sub-arts within my arts, but I will gladly put my knowledge and ability to the test against anyone. How many of these masters and grandmasters are willing to do the same?

In Eskrima, we have many skills and weapons—although not as many as other styles. I would say that Filipino Eskrimadors overall have mastered the skill of fighting with the stick and fighting with knives. I've seen many martial artists and touched hands with many of them—and no one compares to the average Eskrimador. However, with the limited amount of time we in the modern world have to dedicate to our pursuit of training, study, and self-development—you must consider the idea that you cannot master your system's entire curriculum. Nope, not in one lifetime. Many of you learned in 2 hour classes once or twice a week. Most of you learned in 2-4 hour seminars a few times a year. Most of you practiced casually in informal training groups, and fought competitively once or twice a year. Yet your grandmasters studied every day for perhaps half a day for several years, then fought almost weekly or monthly for several years after that before calling himself a teacher, let alone master. Do you really think your path is equal?

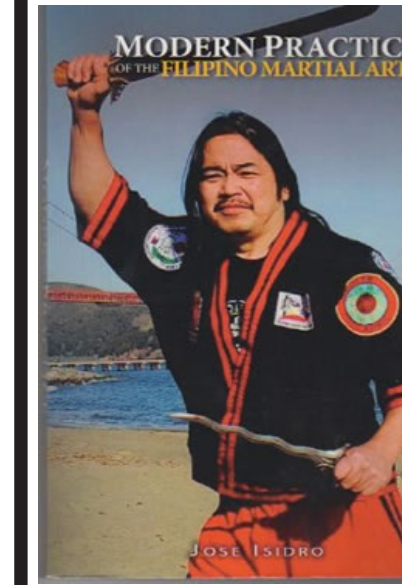
Your mMaster put together an art after a lifetime of this art being his full-time study and eventually, his full-time job, yet you have committed yourself to a few seminars a year and one tournament a year to learn

it. Surely, at that pace—it would take you several lifetimes to consider yourself equal to the knowledge level your master has achieved. And I couldn't care less what he puts on your certificate.

Yet, you can achieve mastery in the modern world. You can work 40 hours a week or teach another style full time, and master another art part time. (Yes, this does contradict many earlier articles, but hear me out) The key is to specialize in one or two aspects of your systems. Omit things that you do not necessarily have full confidence in, things you don't like—and instead focus on those things you do like and are actually good at. Give yourself a period of time that you will train with intensity and fanatical commitment, even if you already feel adequate or competent. Because mastery is more than simply knowing or achieving proficiency. Mastery is far beyond "being good" at something; it is closer to perfection and being the best at it. Our arts contain plenty, and unless you have the stomach for it you are unlikely to master it all. Consider specializing at just fighting with the weapon like the Dog Brothers have. Or consider specializing at using the single stick and grappling, as Grandmas-

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 disarm, 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.

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ter Cacoy has done. You don't have to do and know everything, because as I always say—too many men do everything, but do nothing well.

We must not be guilty of being plagued with the mental illness called "Iknowthattoo". It is a fool's endeavor, and only novices really believe that you know everything. However, if you specialize in just a few skills and techniques, you will be able to trim the fat and explore everything about your chosen specialty. You will be able to uncover, discover and do things that no other in your field has. And when you have very few peers, you are indeed, a Master.

"Secrets" of the Filipino Fighting Arts
Words from a Modern-Day Warrior
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The Business of Doing Martial Arts Business

By Mustafa Gatdula

The martial arts teacher, if money were not an issue. If he is to be successful in being able to teach for a living, must be willing to do the same.

I am of the opinion that teachers must be full-time if they ever want to elevate their art and their ideas to develop fully and master themselves. Day jobs and worrying about bills are major distractions to the teacher and it affects their ability to give students their full attention. This prevents teachers from being able to see their ideas and philosophies manifest into actual skill in their students. I don't care what you think: When you are only devoting a few hours a week to your art, you will never be as good as you can be if you devoted a full day, every day, to your art. If you think so, you're just fooling yourself. And you are cheating your students by trying to convince them that it can be done.

Rather than argue that point I'd like to move on. I'm sure most of you would rather be able to train the art full-time

right? Harvard will call security your attention. They are not and have you ejected. Apply, paying to be martialturbation fodder for martial art voyeurs. Why are teachers tap dancing for students? When you do a free trial lesson, you are basically trying to entertain the student in order to capture his interest and impress him, over that other school. Start off that way, and you won't be doing classes you think will excite the student and get him to come back and pay tuition another month. So trial lessons are like meeting the parents for the first time. Instead of learning what the student SHOULD learn on the first day, you have him swinging nunchucks, doing disarms, takedowns and chokes. While you know darn well he should be learning how to hold his guard and perform a proper pushup. One day won't teach him what your school is all about. If it does, then your school is very shallow. Don't allow spectators. Your current students are paying for

do that, they might just go and join another school. Well, if that student is so petty that he won't leave a message and will join the first place who answers the phone—I don't want him as a student. Some students are best suited for commercial dojos: they are gullible, they want convenience and comfort, and they are easily impressed. Not the kind of student the traditional teacher will even want to teach. When the phone rings, let it go to voice mail; you will spend valuable teaching time giving sales pitches to curious looky-loos. • Lose the contract. Is that the only way you have to keep a student's attention and commitment? Force him to stay? I know schools hurt when people quit; I have that problem too. But rather than bind a students' hands to your dojo, why not find out why people quit and try to modify what you do to prevent that? More on this later—but often

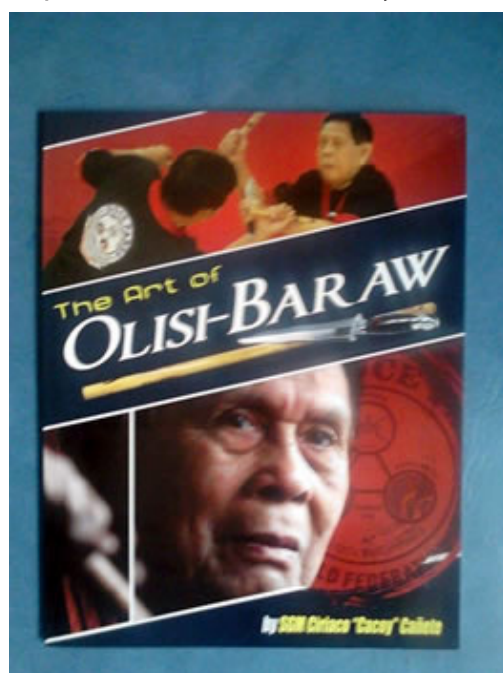
it has more to do with the student not feeling like the is progressing or he is not very comfortable in your school. • Make money off tuition. Seriously. Not "testing" fees. Not "association" fees. Not from equipment they don't need. Not extra classes and seminars they need to advance. Just do it off tuition. I am not a fan of the "maximize each student's value" crap I read about every month in the MA trade magazines. That is not just unethical, it makes you look money-hungry, regardless of how you spin it. I throw occasional seminars and workshops, and about half of them are free. I charge outside students, and provide the seminars to my own students either for a discount or free. And NEVER make one of these "extras" a required activity. Your students may or may not have the budget, but trying to dig deeper in their pockets will drive them out the door faster than a good deal! Please value this advice; it is one of the main

things separating the McDojo and you charge 100. But he is also offering fluffy martial arts, he takes toddlers as students, he will slap a black belt on an 8 year old who can barely give a good history of the art he's an "expert" in, he is charging \$50 for an exam every other month, \$350 for the black belt test.... Rather, be prepared to tell potential students why your school cost more. Ma'am what kind of car do you drive? Well do you realize you can drive an 88 Honda for a fraction of the cost of your 2009 Land Rover? She'll get the picture. • Stop teaching kids. If that's not your thing, it's not your thing. You start that stuff, and before you know it, you too will be awarding black belts in 3 years (or less), throwing Karate birthday parties, even putting on a clown outfit to entertain the kiddies. If you are a serious teacher offering adult martial arts, then be that guy. charging 60 bucks a month, Nuff said.

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Words from a Modern-Day Warrior
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"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

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

Note: Shipping from the Philipines is expensive. Price adjusted for shipping.

- 1 Book** = \$95.00 (this includes shipping)
- 2 Books** = \$60.00 per Book
- 5 Books** = \$43.00 per Book
- 8 to 25 Books** = \$35.00 per Book

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

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Brahamuddin, Son of Sultan Mohammed Jamalul Alam with Two Datu.

Jolo, 1885

[Imprimerie Nationale, Paris, 1885]

By Ian-James R. Andres



ALAM NYO BA?

In 1993 Carmen A. Abubakar stated that the Moros were never colonized by Spain. In the same spirit Dr. Abhoud Syed Lingga and representatives of the present day separatist movement claim that the "Moro have never been subjugated by Spain" during the entire 377 years of Spanish colonial rule.

In 1876 Governor Captain General Jose Malcampo y Monje personally led the Spanish expeditionary force to conquer the Sulu archipelago. His force consisted of nine thousand soldiers in eleven transport and twenty-two war vessels.

On 29 February 1876 the Spaniards attacked and destroyed the town of Jolo from the land and sea, and in ensuing weeks reduced the settlements of Maimbung and Parang to ashes as well as Tausug strongholds on Tapul and Lapac. The Sultanate of Sulu fell to the Spanish crown and the Sulu archipelago was conquered by the Spaniards.

In the humiliating treaty of July 20, 1878 between the Sultan-



Real Photo Postcard, circa 1920

All nipa shacks are mounted on stilts, which lift the bird's nest of a house several feet from the ground, because the earth for months may be sodden, or covered more or less with water. They are approached by ladder-like stairs, made of three bamboos tied together. Once inside we are charmed.

The floors are of strips of bamboo, the flint-like glossy covering making a perfectly polished surface. Each strip is tied to the large bamboos that form the beams below, and bend beneath the feet like elastic springs.

The open spaces afford excellent ventilation, and enable one to enjoy a view of feathery ferns waving in the breeze below, or if less esthetically inclined, an old hen clucking to her chickens."

ate of Sulu and Captain General Jose Malcampo, "Sultan Jamal ul-Azam and his datus acknowledge Spanish sovereignty." The Sultan also "agreed to use the Spanish flag."

The subsequent Spanish offensives in the next decade penetrated into the heart of Muslim land in Jolo, Lanao and Maguindanao. This resulted in the strengthening of Spanish military strongholds which "further restricted the political range of Muslim activities." The Spanish established a garrison and several ports and began to rebuild Jolo along European lines as a walled city. Writing in 1887, Father Pablo Pastells described the success of the Spaniards in conquering the Moro people:

"The expeditions of General Claveria against the Moros of Balanguingui; those of Urbistondo and Malcampo, against the Moros of Jolo; and the definitive establishment of our forts in Davao, Rio Grande, and Jolo, have given, the deathblow to Mahometanism in the archipelago, and it is now become shrunken to the reducible circle of the territory that they overlook, and in that of the heathen rancherias which surround them, where the beneficent influence of the Spanish domination has not yet been able to penetrate in an efficacious and immediate manner. Nevertheless the Moros will be from today and forever under the vigilant eye of the victorious Lion of Castilla, so that they may not commit any offenses outside."

The Spaniards remained in Jolo until the end of the Spanish regime in 1898 when Spain surrendered to the Americans and sold the Philippines to the United States for 20 million dollars.

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A Native House in the Philippines

"Like the birds and squirrels, these native people build their abodes out of the material nature has supplied, which always lies ready to hand. Nothing could be more artistic and harmonize more perfectly with the landscape than the "nipa shack." Not a nail need be used in its construction.

Thatched with the palm, the roof is a perfect protection against the midday sun, and, in its season, the searching typhoon's driving rain. When a shack is to be built, a frame of stout bamboos mortised together and firmly lashed with pliable strips from the bamboo's outer covering, is raised.

The sides of the houses are also thatched with the brown nipa leaf palm. The openings for the windows are shielded, when necessary, by movable squares, which are useful at all times; by propping out the nipa shield, which serves as a shutter, one has an awning, most picturesque and complete, to soften the midday glare. When the cool nights come during the interval from November to March, these shields are lowered.

Alice Byram Condict
 Old Glory and the Gospel in the Philippines
 Fleming H. Revell Company, Chicago. 1902

“Those Gallant Igorots”



A War Department communique was reported by Time magazine during the last days before the fall of Bataan in the Philippines.

With his battle-weary and outnumbered troops facing imminent collapse under the ever-increasing and ferocious Japanese onslaught, Gen. MacArthur in his weekend communique included the dramatic story of non-Christian Igorot native tribesmen who after stopping an attack in hand to hand combat with the enemy, counterattack by riding atop the tanks to guide the American drivers inside.

Hampered by the dense undergrowth and lost in the confusing maze of bamboo thickets, vines and creepers, the tankers would have been impotent had it not been for the aid of the Igorot troops of the 2nd Battalion, 11th Infantry.

Hoisted to the top of the tanks where they were exposed to enemy fire the Igorots chopped away the entangling foliage with their bolos and served as eyes for the American tank crew, firing with their pistols while guiding the drivers.

“When the attack was over,” said the General, “the remnants of the tanks and of the Igorots were still there, but the 20th Japanese Infantry Regiment was completely annihilated...”

“Many desperate acts of courage and heroism have fallen under my observation on many fields of battle in many parts of



Philippines Shocking History: Click Here

the world. I have seen forlorn hopes become realities. I have seen last-ditch stands and innumerable acts of personal heroism that defy description. but for sheer breathtaking and heart stopping desperation, I have never known the equal of those Igorots riding the tanks. Gentlemen, when you tell the story stand in tribute to those gallant Igorots.” _Gen. Douglas MacArthur.

When Gen. MacArthur return to the Philippines, Gen. Yamashita’s army retreated into the Cordilleras for their final stand. The Igorot soldiers of the 66th joint up with the 121st, 14th and the 15th infantry regiments under the command of Col. Russel Volkman. With the help of the US Air Force and Artillery Fire, the Tiger of Malaya finally surrendered in Kiangan, Ifugao. Formal surrender took place on September 3, 1945 at Camp John Hay in the city of Baguio.



Filipinas Nostalgia Historical Place - History Museum

Filipinas Nostalgia: Click Here

Marie Sampalit (1914)

From: Nitoy Ibanez on Pinterest

When her lover died in the hands of the Spaniards, Marie swore to avenge his death. She learned to shoot a firearm, got involved in the torture of Spanish soldiers, did household chores and laundry for the Americans and provided info to help the Filipinos. She attempted and succeeded in shooting down General Lawton for a \$10,000 reward but is forced to disguise as a man to avoid detection. Her last mission as a spy lead to her capture and eventual death by firing squad.



Past Events

PTK Seminar with Mandala Apolo Ladra

November 21, 2015
589 San Mateo Ave, San Bruno, CA.



Mandala Apolo Ladra sharing his Knowledge of Pekiti Tirsia Kali in San Bruno, California. - FKA San Diego

2015 M.A.C.E Ohana

November 21, 2015
VEA Martial Arts Academy
17978 Ideal Parkway, Manteca CA.

Leaving new friends, old friends with smiles on their faces. We like to thank everyone for helping and supporting this event and thanks to the fantastic line up. That make it a huge success.

- | | | |
|----------------------|---------------------------|-----------------------------|
| Olohe Solomon | Hansi Bruce Juchnic | Grandmaster Arthur Gonzalez |
| Hawaiian Lua | Kosho Ryu Kempo | Tenio's DeCuerdas Escrima |
| Shosi Claudio Artusi | Grandmaster Ted Sotelo | Grandmaster Emil Bautista |
| Wa Ko Ryu Jujuts | Kajukenbo Fi Kuen | Kajukenpo |
| Yutthana Tokijkla | Professor David Duca | Guro Terry Joven |
| Kajukenbo | Kajukembo:Escrima | Multi-Style Bahala Na |
| Thai Double Swords | Professor James MuroMaja | Guru Horacio Rodriquez |
| Sigung Robert Jones | Chow Hoon Goshin-Jitsu | Pukulan pentjak Silat Serak |
| Wu Shen Pai Kempo | Tenio's DeCuerdas Escrima | |

Shosi Claudio Artusi. Thank you for coming from Venice, Italy to participate in our event. Next year 2016. The Pedro Porem from Arruda dos vinjos, Portugal and Shosi Claudio Artusi from Italy are coming making Mace an International event.

Let me say. Martial arts are codified systems and traditions of combat practices, which are, practiced for a variety of reasons: self-defense, competition, physical health, as well as mental and spiritual development.

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Our objective is to bring the best blend of quality resources to your fingertips.

Looking forward for your continued support. Thank you all!

MACE: President Grandmaster Arthur Gonzalez



Returned from a great gathering of Martial Artists at MACE. It is great to teach alongside my teacher and have my daughter teach along side me. Was also good to observe my student Kumu Jason Jones assist others that were struggling. As a teacher and father, it is my duty to provide instruction to my daughter, encourage her martial arts growth, and provide access to those that will help with her journey. I also give her the platform to showcase her skillsets. Whatever she does and how she does it is entirely up to her. In this case, she did excellent!

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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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Inayan Winter Camp
November 27 - 29, 2015
Sweden



Another great Inayan Winter Camp has passed, it was a great weekend with lots of laughs, interesting stories and valuable material. We were able to touch each specific style with focussing on Inayan Serrada and Inayan Kadena De Mano. We also had people testing, so I wanna send a big congratulation to Eda, Daniel and Henke who passed their respective test. They did a great job and our good role models for their rank and IS3 Sweden.

A big thanks goes out to Suro Emanuel Hart, Guro Kenneth and Eskrimador Mattias, without your help this would never be possible. So thank you for your time, knowledge and inspiration. I look forward to 2016 full of inspiration and ideas. Until next time, stay sharp - **Kristoffer Sundh, Instructor**

2nd WOMAR FOGORI World Martial Arts Festival
November 29, 2015
Brgy Hagonoy Sports Complex
Taguig City, Philippines

Congratulations LSAI-LSMAPC Family for bagging the Championship title in Combat Demonstration at the recently held 2nd WOMAR FOGORI World Martial Arts Festival in Brgy Hagonoy Sports Complex, Taguig City last 29 Nov 2015! Salamat din sa mga nakasama nating mga kapatid na martial arts organizations, participants, sponsors and organizers. Pugay, mga kapatid!

Mitch Frankenberger Pellicer



Houston Stick Fighting Association - Fourth Quarter Gathering
December 5, 2015
Combat Nation
Houston, Texas



The Houston Stick Fighting Association's 4th Quarter Gathering for 2015 happened on Dec. 5th at Combat Nation. Over 20 fighters showed up and there were 28 matches. Every Gathering shows new fighters participating and growing what we are doing here in Houston to bring together the martial arts community. It was an incredible way to celebrate our 9th anniversary. - **Houston Stick Fighting Association**

San Diego Kali for Grapplers / Dumog Seminar
December 5, 2015
Infinity Brazilian Jiu Jitsu
9225 Carlton Hills Blvd, Ste 24, Santee, California

Awesome time training with some tough people in San Diego, a martial arts breeding ground. FMA Tribes of Doce Pares, Babao Arnis, Pulahan-Derobio Eskrima, Revolution BJJ, and Infinity BJJ represented. If you are ever in the area check out Chief Chaz, Albert Mendoza, Jason, and John's FMA groups. JC and JT also attended the house school's open mat and had a great workout prior to the seminar. Those that attended be sure to Like the Kali Method page and you can also follow us on Instagram. I will remember each and everyone of you for sharing the sweat and blood with me yesterday. Till next time MHR JC - **Kali Method**



Zenway Digital Concepts & Design Center with Independent Creative Concept Photography is a small and independent private digital concepts & design center consultancy and contractor with current specialty Product Development ranging in and Trademark Specialist with Creative Unique Photography in Bicol Region. In March of 2007 the Zenway Digital Concepts & Design Center was established, with a small design group and trained designers with their specialized fields of expertise. Using state of the art equipment and tools for our designers as a result we have made a great impact on our designs. We are located in the heart of Bicol - Legazpi City, with a view of the beautiful and Majestic Mayon Volcano, and the church of St. Raphael Archangel as it was used to create this company. **Visit:** zenwaydigital.weebly.com

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Yaw-Yan Filipino Kickboxing Seminar

December 5, 2015
World Martial Arts Academy USA - 316 Anderson Blvd
Geneva, Illinois

On December 5th, World Martial Arts Academy USA in Geneva, IL hosted its first Yaw-Yan Seminar. Yaw-Yan is the hard hitting, dynamic, Filipino style of kickboxing created by Grandmaster Napoleon ("Naps") Fernandez in 1972. Yaw-Yan fighters have dominated the kickboxing scene in the Philippines for decades.

The seminar was conducted by Master James "Jojo" Stagen, who was appointed International Director for Yaw-Yan Tigreleon by Grandmaster Naps. Master Jojo covered the basics of Yaw-Yan striking and footwork. A long-time established martial artist with experience across multiple combat arts, Master Jojo also taught some defensive tactics to counter clinching and groundwork. Participants from World Martial Arts Academy and Stagen's Martial Arts worked hard, learned a lot, and had a great time!



This seminar was the launch of the Yaw-Yan Tigreleon program at World Martial Arts Academy, which is committed to the promotion of Filipino Martial Arts. World Martial Arts Academy is led by Chief Instructor, Grandmaster Ramon Ribay, who taught alongside Grandmaster Naps in the late 1960s (pre-Yaw-Yan) at the Empty Hands Karate Club in the Philippines. Yaw-Yan Tigreleon is on the move with established programs in Chicago and Cleveland. Continued expansion is expected in the Midwest and throughout the U.S. and Canada.



Super Yaw-Yan Filipino Kickboxing Seminar this weekend! Thank you to all who participated. Everyone did well and had a great time learning the art of Grandmaster Napoleon Fernandez. Special thanks to Master Jojo Stagen, International Director of Yaw-Yan Tigreleon, for sharing his knowledge. Look for Yaw-Yan on the 2016 schedule! - **World Martial Arts Academy USA**



Inosanto Academy Presents Master Virgil Orlanes Cavada

Eskrima - From Stick to Empty Hand
December 5 - 6, 2015
Inosanto Academy of Martial Arts
13348-13352 Beach Ave.
Marina Del Rey, CA.



NSI Annual Christmas Workshop

December 12, 2015
MKG Martial Arts International
10714 5th Ave. NE, Seattle, WA.

This free seminar is an annual event that Datu Kelly Worden puts on each year. This year the lineup included NSI Morgan Bellingier who taught empty hand concepts panantukan dirty boxing.

Guro John Soriano representing GM Bobby Taboada Balintawak Escrima
Then Guro Martin Gonzales showcased Wing Chun
Lastly, Datu ended with knife and impact weapons.

Big Thank you to Guro Andy Wilson for letting us use his gym at MKG Martial Arts. - **Belton Lubas**



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WNY 2015 Year End Holiday Fundraiser

December 12, 2015
VFW Post 1419
2985 Lakeview Rd, Hamburg, New York

Sheepdog Kombatives, LLC hosted an End of the Year Holiday Fundraiser benefiting WNY Veteran's Housing Coalition, Inc. On December 12, 2015 a small but dedicated group of local Martial Artists gathered together at VFW Post #1419 in Hamburg, NY to raise fund for our Nation's Warriors. Thank you to all the Instructors who shared their time and talents: Coaches Tony Mills, Dale Napierski, Angel Ortiz, Coach Boyd Ritchie and John Lehmann, Sifu Mark Stoddard and Sifu Thomas Macaluso. Donations from this event totaled \$555, a special thank you goes to Sensei Robert Koch and his students, of International Black Belt Academy of Alden NY, for a very generous donation. We would all like to thank the various well known Martial Arts Masters and the like, who donated prizes for our raffle which included: Master Dan Anderson, Datu Tim Hartman, Guro David Battaglia, Sensei Dan Poppa, Local Artist Don Jackson, Team Crucible, LLC, as well as local residents & merchants who donated food and refreshments, and holiday gift baskets from the Genesee Brewing Company and Tim Horton's Donuts. (Missing from the above photo: Sifu Mark Stoddard, Coach Jeff DiAngelo, Ed Willis, Coaches Angle Ortiz & John Lehmann) - **Sheepdog Kombatives**



experience shown through as he talked and demonstrated his understanding of how everything really does connect together.

Next.. The feast and a beer, thank you to the local council who provide BBQ's and shade, because after a few hours you need a cold one and a rest! - **Rodney Coulman**



Western Australian Diamondback

December 13, 2015
Manning Park,
Davilak Avenue
Hamilton Hill, Australia

Sunday the 13th of December members of Magkuno Diamondback Eskrima in Western Australia, held a "Beer, BBQ 'n' Bash" at Manning Park, North Coogie.

It was Great to see the Western Australian Diamondback Crew together. Through unity, friendship and open training with a positive attitude we can share our combined knowledge, skills, ideas and concepts, this is the essence of what it means to be an Eskrimador.

On the day in general we had representatives from several of our clubs around Perth and our associated clubs;

- Bad Wolf Martial Arts
- Cobra Martial Arts
- Full Circle Combatives
- Inner Circle Combatives
- MMA 24/7



The training kicked off with Maestro Andrew Roberts talking about breathing, relaxation, movement and striking. Not always as easy as it sounds to use your breathing to relax into natural movement to absorb your opponents strikes, but no one does it finer than Maestro Andrew. We then flowed onto manipulating your opponents structure for easy and effortless takedowns, all of these are done with or without weapons.

Next up Sensei Rodney Coulman taught some simple Filipino Kickboxing, using simple stepping and most importantly why we always keep our guards up! Even when throwing out devastating roundhouse kicks, showing the difference between combative and sports style kicking. He then turned the kicking techniques back into the same drill taught by Maestro Andrew to show how long range very quickly adapts into short range fighting styles, good thing our guards were up!

Lastly Maestro William Sellers gave a recap of the days training, showing what he was able to pick up and piece together from the free flow training throughout the day. His skills and



Year 3, #12 Phoenix FMA Training "Monthly Share"

December 19, 2015
Encanto Park
2605 N 15th Ave., Phoenix, Arizona

The last Phoenix FMA Training "Monthly Share" for 2015 and it was an experience. At first only a few showed up, "The Dedicated Bunch". Here it was 9 am overcast slightly and just getting into the 40's.

Well it was either; train and share or go eat breakfast, and of course training was the priority. To start with Mike Casto (AGPE System) started out demonstrating and explaining a defense against a punch, simple basic movement of stepping in and creating an arm bar with a strike, simple? Not really, for footwork, balance and timing were the key factors.

It was decided that with this example everyone would have a chance to build on this technique, so once everyone understood the concept, next up was



Michael Butz (Kada Anan Eskrima) who added the variation where the second hand didn't catch to create the lock, and positioning the opponents more off balance.

Next up was Russell T. Mackler (Vinas Arnis) he added a low strike and take down to the ground. A few other practitioners showed up around this time, so they were brought up to speed and the share continued.

Next up Steven Dowd (Arnis Balite) to continue on Steven had o bring the opponent back on his/her feet by jamming a thumb in the intercosto-brachial nerve in the arm pit and pinching and making the opponent stand and then continuing by bringing the opponents elbow into the chest and applying a write lock on the opponent.

Jay Sowell (Direct Torres Eskrima - DTE) then demonstrated and shared keeping the opponents wrist in a lock but Jay using his inside hand, with the outside hand he reached for is knife to use on the opponent. Also it was pointed out at the same time the opponent may try to maneuver out of the hold, so a pinning of the opponents arm was shown.

Richell Sampaga (Kada Anan Eskrima) then demonstrated another variation of controlling the opponent, however without the knife.

By the end of the "monthly share" whether it was cold or not, no one seemed to notice since





having a good time in trying the techniques that were presented, warmed everyone up pretty much. Throughout each practitioner's demonstration, footwork (position) and timing are a factor in accomplishing the end results. Speed was not the essential thing for even executing the techniques at a slower speed, they still worked as long as footwork, body position, and the concept of the application was correctly applied.

Well this was the last 'Monthly Share' for 2015, and it is hoped that others in the Phoenix area will come and join in in 2016, or if visiting the area will drop on by and share their knowledge. No attitudes, no politics, just practitioners getting together to share their knowledge!

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



Mataw Guro Association Present Arnis De Mano

December 19, 2015
 Pinoy Dragon Amara
 290 Cassville Rd.
 Jackson, New Jersey

December 19, 2015 the creation of the Mataw Guro Academy for the standard teaching of the Armed and unarmed Filipino martial arts . Seminar ,Workshop Series one Level one Mataw Guro teachers program.

I want to thank Maestros Walter Crisostomo Director/Faculty Mataw Guro Association Director USA of Ultimate Eskrima Pinakatay Sigidas. Maestro Oliver Garduce Punite Combatant Amara Arkanis Mataw Guro Association Director/ faculty Canada., Maestro Marlon Hudak Pinoy Dragon Amara Arkanis, Mataw Guro Association Director New Jersey, Maestro Rommel Guiveses World Sikaran Amara Arkanis Director/Faculty, New York.

I want to thanks all these Master teachers of the different systems in the academy and their senior students who came to learn how to teach Level one Mataw Guro Teachers Program Might have another one , series two on February. Thanks you for your support and always remember, it's not the style but the person, that makes all the difference There is no better art, only a better person, The art is the person and the person is the art. Train as you live ,and live as you train. Maligayang Pasko and a very Happy New year. May our almighty Lord bless and keep us safe this year and the years to come. Maraming Pugay Po!

Mataw Guro Academy - Dean, Assitant Dean, Consultant, Advisers, Directors and Faculties. - **Louelle Lledo**



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Krampus 2015
 Atlantis Kali Group
 Stick Fights - Open, Non-Competitive Sparring
 December 20, 2015
 Knuckle Up Sandy Springs
 4540 Roswell Rd., Sandy Springs, Georgia

Well like most holiday events there was a lot of preparation and set up for an awesome day and now looking back I am in awe of what a wonderful event Krampus turned out to be. Krampus is the Atlanta Kali Group's annual Christmas Party/Open Mat Stick Sparring event held at Knuckle Up Fitness in Sandy Springs Ga. For the Past 6 years I have invited all of the Filipino martial arts groups in the Georgia area to join us for some friendly sparring and to hang out. This year we had several new faces and loads of return fighters. 29 fighters came together for a 2 hour battle, some coming from as far as Virginia. We were also joined by a pair of SCA Heavy armor fighters who demonstrated their style of single combat and joined us for some sparring. Our sponsors hooked up this event with great raffle prizes for all of the fighters, Strider Knives again this year had the coveted top prize, a fixed blade with Kydex sheath along with throwing spikes and several sets of training karambits and straight blade trainers. Karambit.com also added to the prize bundle with a Spiderco folder, blade bag, Hoorags, others blades, and Noob patches. Monks Mead, a new sponsor threw in a few cases of their locally brewed Mead. Everyone left with a few bruises and a great prize from one of our sponsors.

The action was fast and furious; I was only in 3 matches, but all with great fighters, all Guro Level. My guys represented the AKG with honor. The guys from Atlanta CTS were as active as any on the mat, they all love to bang. Combate Eskrima Orehenal sent a super game fighter from Norfolk as well as some beautiful antique blades to sell. Our sister club, ECFMA had some great battles even though Lakan Guro Steven got a flying cup check from his wife. Everyone fought well and had fun in the process.

My regrets: I only fought 3 times and my buddy Guro Brian Brown was injured and could not play.

Lessons learned: I am too old to spar without some kind of warm up!

Plans for next year: Invite more FMA groups and continue to spread the teachings and the arts of my instructors. Try to bring the families of Atlanta's Filipino martial arts community together for the proliferation of the arts here in the Atlanta area and the Southeast.

This was a great event and I hope to grow it even more for next year. - **Chris Caban**



Lakan Guro Chris Caban
 Atlanta Kali Group



FMA World Brotherhood

September 1-4, 2016
 Mesa Hilton
 Phoenix, Arizona

Invited Grandmasters and Presenters:

- | | |
|------------------------------|--|
| Bobby Taboada - Balintawak | Ron Balicki - Inosanto Group and Cold Steel |
| Sam Buot - Balintawak | Rich Parsons - Teddy Buot Balintawak |
| Nick Elizar - Balintawak | Datu Tim Hartman - Modern Arnis, Teddy Buot Balintawak |
| Nene Gaabucayan - Balintawak | Richard Cotterill - Bobby Taboada Balintawak |
| Esing Atillo - Balintawak | Dan Medina |
| Ver Villasin - Balintawak | Drigo Maranga - Maranga Combat Eskrima |
| Bobby Tabimina - Balintawak | Zacarias Taco |
| Mark Wiley | Dionisio Canete - Doce Pares |
| | Willie Lim - Tai Chi, Kungfu |

Registration Fees:

- \$150 if paid by April
- \$175 if paid by June
- \$200 if paid by August
- \$250 if paid at the door on registration.

Questions Contact Sam Buot: (480) 840-5803 or **Email:** sam@buot.net

Hotel Registration through Hilton Phoenix/Mesa Hilton

1011 West Holmes Avenue, Mesa, Arizona, 85210-4923, [Click Here](#)



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Balintawak Eskrima

By Sam L. Buot Sr.



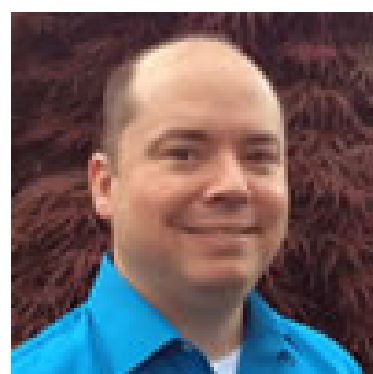
The art of Eskrima stick fighting is indigenous to the Philippines. It was in the 1950s that one of the most popular styles emerged: Balintawak Eskrima. According to author Sam Buot, to appreciate Anciong Bacon's Balintawak Eskrima, you have to understand set-ups, anticipation, the art of outwitting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



3 Simple Strength Training Exercises for Posture

Dr. Mark Wiley

These three simple strength training exercises, using a simple fitness band, will help correct and restore bad posture and reduce and eliminate its painful symptoms.

Good, strong posture is more important than many people realize. Poor posture creates undue stress on the body, creating inflammation, trigger points, stiffness, limited range of motion and pain. All of that can be avoided with the right exercise.

By utilizing the resistance created with a rubber band, you can strengthen and tone muscles to create better posture and prevent pain. These three simple strength training exercises, using a simple fitness band, will help correct and restore bad posture and reduce and eliminate its painful symptoms.



What to use

You can use any kind of resistance band you may have or purchase. They come with handles on each end or in a continuous loop, like the one used in today's video. They also come color coded, where specific colors indicate a different resistance level. Start light and move up to tighter and stronger resistance colors. One set of ten reps is all you need to do of each of the following three exercises, as all of them together equal one "full set."

Exercise 1

You want to grab the band in both hands about a shoulder's width apart. Stand tall and hold the band up at shoulder height, with hands pulling the band slightly past shoulder width to create tension.

Now pull your shoulders back and pull your arms out to their respective sides, elbows locked. Be sure to externally rotate your thumbs while doing this. You want to rotate the thumbs and pull them back as if you are trying to touch them behind your back.

You want to really contract the back by pulling the shoulder blades together as you pull the band and expand the chest.

Exercise 2

Stand with feet shoulder width, band lying across the upward facing palms, elbow have to stay locked in to the sides.

From here simple pull your hands apart. It is not moving through a large range of motion, and you don't need to feel like you have to expand your chest to gain benefit. Just moving your hands apart out to their sides is enough.

Exercise 3

Now hold the band up over your head. Stay tall with shoulders and arms held back. Your biceps should be held even with your ears.

From this position, simply pull arms apart and downward so the band is stretched and lowered down to your shoulder, and then returned back to the top.

Final Tip

Even if you do these postural exercises, you still have to make an effort to stay tall all day, every day. These exercises won't "make" you stand tall and sit upright in good posture; you have to make an effort to do that until it becomes a habit. The exercises will balance the muscles needed to keep you there once you achieve it.



[Video: Click Here](#)

How to Do the Splits in a Week or Less

Three Methods: *Getting Into the Splits* *Practicing the Splits Safely and Effectively* *Doing Your Stretches*

The splits is an impressive feat of flexibility that is beneficial for a wide variety of activities, including ballet, martial arts, gymnastics and yoga. Usually, training to do the splits takes weeks or even months of practice and intense stretching, so if you're aiming to do it in a week or less, you'll probably need to have a pretty good level of flexibility to begin with. Ready to get started?

Method 1 of 3: Getting Into the Splits



1 Get yourself into position. After each stretching session, you should spend some time actually practicing the splits. First, get yourself into position:

- If you're doing a right or left split, kneel down on the ground and extend your preferred leg out in front of you, with the weight on the heel. Keep your back knee bent so the shin is resting on the ground.
- If you're doing a center split, stand up straight and slide your feet out into a wide-legged stance, with your toes and knees facing up at the sky.

2 Lower yourself down slowly. When you're ready, start to slowly and carefully lower yourself down into your chosen splits position.

• Use your hands to support your weight as you lower yourself down. If you're doing a right or

left splits, place a hand on the ground on either side of your front leg.

- If you're doing a center splits, place your hands on the ground directly in front of you, less than a shoulder width apart.
- With most of your weight supported by your hands, spread your legs further and further apart by allowing your feet to slide along the floor. Keep going until your legs are at a 180 degree angle. Congratulations, you're doing a split!



3 Relax your muscles. If you're having trouble getting all the way down, take a deep breath and make a conscious effort to relax all of your muscles.

- Studies have shown that relaxation techniques can make a significant difference to a person's flexibility levels, especially if they are incorporated into a regular stretching routine.[1]
- In addition, letting go of tension in your muscles can decrease your chances of injuring yourself when stretching.

4 Hold the split for 30 seconds.

Once you've accomplished the split position, try to hold it for 30 seconds. It should feel like a deep stretch, it shouldn't be painful. If holding the stretch does feel painful, come out of it immediately and continue with

your stretching routine over the next couple of days until you can hold the splits without feeling any pain.

5 Aim for an over-split. You may be perfectly happy once you achieve your splits and have no desire to go any further. However, if you want to keep going, it's possible to do an "over-split" (where your legs are split at a wider than 180-degree angle).

• This is a pretty extreme stretch so make sure you don't push yourself too far too soon. You should be 100% comfortable with the normal splits before you attempt an over-split.

• You can train for an over-split by putting a pillow under your front foot (or under both feet if you're doing a center split) once you're in the split position. Over time, you can gradually add more pillows to increase the stretch



Method 2 of 3: Practicing the Splits Safely and Effectively



1 Warm up before you stretch. It's absolutely essential that you warm up properly before stretching or attempting the splits.

- Warming up helps to prevent pulled muscles (which can put you out of action for a while) and will also help you to get a deeper stretch.
- You can warm up any way you like, as long as it gets the blood flowing around the body—try doing 5 to 10 minutes of jumping jacks, running around the block, or energetically dancing to your favorite song.

2 Practice for 15 minutes, twice a day. If you want to achieve the splits in a week or less, you're going to have to really commit to your stretching routine.

• You have to practice twice a day, without fail, for about 15 minutes at time. If you can get a third

15-minute session in (without pushing yourself too hard) then that's even better.

• Try to accomplish other tasks while doing your stretching to make the time go more quickly. Listen to music, do it while watching TV, or while learning something for school—like spellings or math tables.



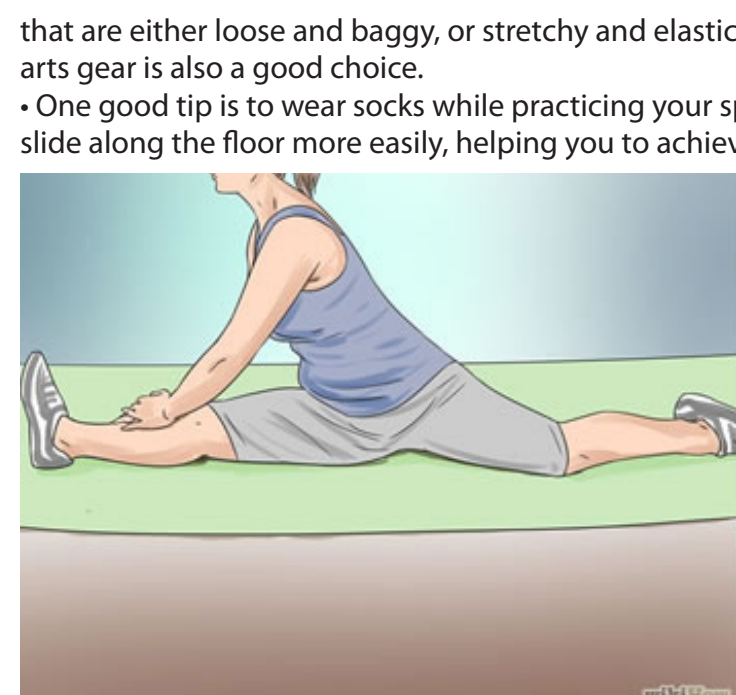
3 Enlist a friend to help you. Doing any task is easier when you have a friend there to help you and push you to do better.

- A friend can help you to stretch and split deeper by pushing down on your shoulders or legs when you're in position. Just make sure that they'll stop immediately if you tell them to—you need to be able to trust them completely!
- You could also try to make it a competition to see who can achieve the splits first—this is good motivation to work harder at your stretching.

4 Wear the right clothes. Wearing the right clothes will help you to feel more comfortable and flexible while you stretch, and will also help to prevent clothes from ripping while you're doing the splits.

• Wear comfortable athletic clothes that are either loose and baggy, or stretchy and elastic (so they move with your body). Martial arts gear is also a good choice.

• One good tip is to wear socks while practicing your splits, as these will allow your feet to slide along the floor more easily, helping you to achieve a deeper stretch.



5 Know your limits. Achieving the splits in a week or less is a pretty difficult task, so it's important that you don't push yourself too hard trying to achieve it -- your safety is more important. You will slow yourself down if you are injured. A good rule of thumb is to only stretch mildly if you wake up sore. Wait a whole day or more if you totally bypassed your limits to do any intense stretching. Prevent needing this by taking it slow and always warming up.

- While you're practicing the splits, you should feel a good, intense stretch in your muscles, but you should not feel any pain. If you experience pain, this is a sign that you are pushing yourself too hard.
- Pushing yourself too hard can lead to strained muscles and other injuries, which will prevent you from achieving the splits anytime soon (if at all).
- Remember that it's better to take your time and achieve the splits safely, than it is to rush and hurt yourself.



Method 3 of 3: Doing Your Stretches



1 Do a V-stretch. This stretch targets your hamstrings, lower back, and calves (but only if you can reach your toes). To do the V-stretch:

- Sit down on the floor and spread your legs into a wide V-shape. Place your feet against the wall if this helps you to achieve a deeper stretch.
- Keeping your back as straight as possible, lean to the right and try to touch your right toes with your hands. Don't worry if you can't—just go as far as possible. Hold this stretch for 30 to 60 seconds, then repeat on your left leg.
- Next, extend your arms straight out in front of you, as far as they can go. Try to get your chest to touch the floor. Hold this stretch for 30 to 60 seconds.[2]

2 Touch your toes. Touching your toes, from both a seated and standing position, helps to stretch out your hamstrings and lower back.

- To do the stretch while sitting down, sit on your butt with your legs together and your toes pointing up towards the ceiling. Lean forwards and try to touch your toes. If you can't, grab your ankles. If touching your toes is too easy, try wrapping your hands around the soles of your feet. Hold this stretch for 30 to 60 seconds.
- To do the stretch while standing up, stand with your feet together, then lean down and try to touch your toes. Avoid bending your knees and try to keep most of your weight on the balls of your feet instead of on your heels. If you're really flexible, try to get the palms of your hands on the floor. Hold the stretch for 30 to 60 seconds.

together and your toes pointing up towards the ceiling. Lean forwards and try to touch your toes. If you can't, grab your ankles. If touching your toes is too easy, try wrapping your hands around the soles of your feet. Hold this stretch for 30 to 60 seconds.

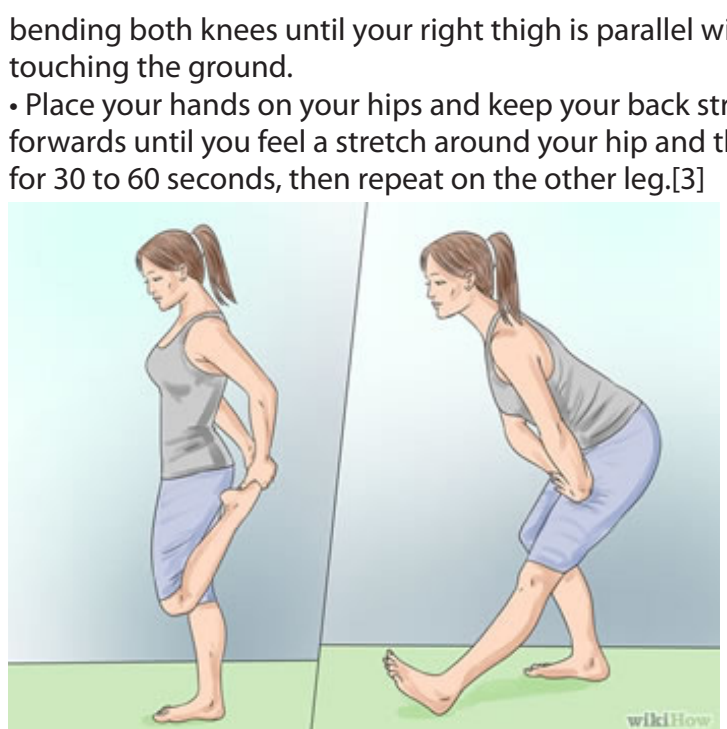


3 Do a butterfly stretch. The butterfly stretch works the groin and inner thighs, making it extremely important for the splits.

- Sit on the floor and bend your knees until they point outwards and the soles of your feet are pressed together. Try to push your knees as close to the floor as possible (using your elbows if necessary), while drawing your heels as close to the groin as possible.
- Sit upright and keep your back as straight as possible. Hold this stretch for 30 to 60 seconds. For a more intense stretch, place your palms on the floor in front of your toes, then try to stretch forward as far as possible.

4 Do a lunge stretch. The lunge stretch helps to loosen your hips, which is necessary for performing a good split.

- Get into a lunge position by stepping forward with your right foot and bending both knees until your right thigh is parallel with the ground and your left shin is touching the ground.
- Place your hands on your hips and keep your back straight. Gradually shift your weight forwards until you feel a stretch around your hip and the top of your thigh. Hold this position for 30 to 60 seconds, then repeat on the other leg.[3]



5 Stretch your quads and hamstrings. Your quads and hamstrings are two of the most important muscles involved in the splits, so it's important to get them as flexible as possible. Here are two more useful stretches for these muscles:

- To stretch your quads, kneel down in a lunging position, using a pillow to support your back knee if necessary. Keeping your back straight, reach back and grab the foot of your back leg and pull it towards your butt until you feel a good stretch in the quadricep. Hold for 30 to 60 seconds, then repeat on the other leg.
- To stretch your hamstrings, lie down with your back on the floor and your legs propped up against a straight wall. Keeping your lower back on the floor, reach towards your toes until you feel a good stretch (but no pain). Hold for 30 seconds.



Wiki How
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3 Best Exercises to Lose Belly Fat

By Christian Heftel



A lot of people think that doing crunches is the best way to lose your belly fat and get a flat tummy. They spend hours and hours doing abdominal exercises at the gym and yet never seem to see much of a change. While abdominal exercises are great and an important way to build a strong core, it's a mistake to think that you can spot reduce fat in this way.

If you want to lose stomach fat, you'll need a combination of exercises to lose belly fat and other healthy habits. For example, getting good sleep, being active, de-stressing and eating a good diet are all very important. We've gathered some of the best exercises to lose belly fat here. Try incorporating these into your life along with other healthy changes, and you're likely to see success and lose stomach fat.

1. Squat Thrusts and Kettlebell Swings

Men's Health asked top trainer Alwyn Cosgrove to develop a routine of the best exercises to lose belly fat fast. He returned a simple workout of just two exercises. These two exercises are done at a quick pace in a short time: the whole workout can be completed in under 15 minutes right at home. It will send your metabolism into overdrive, which is a great thing when you're exercising for fat loss.

This is a countdown workout, and it's performed without rest breaks. Begin by doing 15 repetitions of kettlebell swings. As soon as you're done, perform 15 repetitions of squat thrusts (here, a motion similar to half of a burpee). Then, perform 14 kettlebell swings and 14 squat thrusts. Then do 13 of each, and so on until you reach 1 repetition of each.

Part of why this workout can help you lose stomach fat is that it uses a lot of muscles. Both the kettlebell swing and the squat thrust are nearly full-body exercises. This helps increase the number of calories you use.

2. Sprinters, Leg Raise + Hello Dolly, and Reverse Lift Crunches

This next workout comes from ThePostGame, and it's designed to help flatten the stomach by working the whole abdomen. According to founder of HASfit Joshua Kozak, "many traditional core exercises like crunches neglect the lower abs," and the included exercises help to rectify that. Kozak also hastens to add that "working your core isn't a replacement for a healthy diet." In short, even the best exercise to lose belly fat won't work unless you're living healthily in other aspects of your life.

You'll perform four rounds of the following exercises:

- Sprinters
- Leg raise + Hello Dolly
- Reverse lift crunch

If you move quickly and without rest periods, the entire workout will take you six minutes. Like the Men's Health workout, this can be done from home if desired, making it convenient to fit into your day.

To do the sprinters, sit on the floor with your legs out in front of you and your torso leaned back about 45 degrees. Tense your core to hold this position. Bring your left knee up toward your chest while you keep your right leg straight up and lifted a bit off the ground. Then switch leg positions so your right leg is bent and raised and your left leg is straight. While you do this, swing your arms as if you were running.

To perform a leg raise + Hello Dolly, lie on your back with the small of your back pressed against the mat. Lift your legs straight up to about 45 degrees. Open them, then close them again, and then lower them to just a couple inches off the floor. Repeat.

To perform a reverse lift crunch, lie on your back with your arms out at a T. Raise your legs up to a 90 degree angle. Push your hips up toward the ceiling, then lower them back with control.

3. Lunge Twist, Step Hop, Shot Put and More

Fitness Magazine put together a list of nine movements designed to work the core muscles, tighten the abs and help people have a trimmer stomach. Combined with other dietary and lifestyle factors, these exercises can help you to lose stomach fat and appear trimmer. Two sets of each of these moves should be done twice a week.

Here are the recommended exercises, with the easier ones listed first and the more difficult later:

- Lunge twist
- Step hop
- Shot pu
- Lunge reach
- Hands-up hop
- Discus throw
- Jump lunge
- Squat jump
- Hammer hoist

Other Suggestions

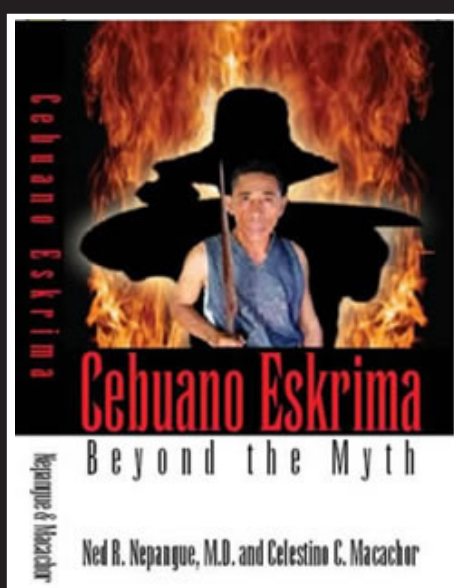
There are many tips that can help you slim down generally and thus lose your belly fat. Here are some that you may find helpful:

- Eat more protein
- Drink water
- Limit alcohol
- Eat more fruits and vegetables
- Get up and be active
- Eat more slowly
- Start meals with a salad
- Take deep breaths and de-stress

Sources:

- The Truth About Belly Fat – Click Here
- 9 Moves to Beat Belly Fat for Good – Click Here
- Lose Belly Fat with Just Two Exercises – Click Here
- 3 Exercises To Kill Lower Belly Fat – Click Here

Fitness Republic
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Cebuano Eskrima Beyond the Myth
By Ned R. Nepangue, M.D. and Celestino C. Macachor

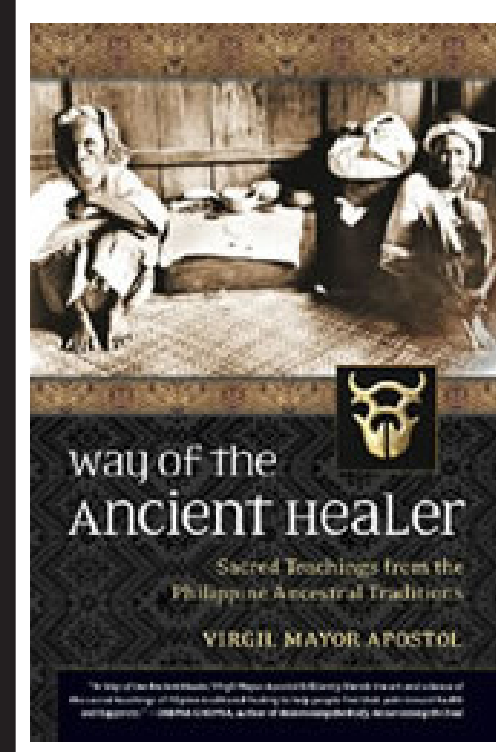
Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada. The authors present prima facie evidence on the fraud of the supposedly precursor art called kali. A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance.

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

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

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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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Women Empowerment Through Self Defense

Kali Majapahit India
 December 20, 2015
 Venue Suncity School Auditorium
 Suncity Township, Sector-54., Gurgaon, India

Workshop Based upon dealing method for Domestic Violence, Emotional Violence, Rape Rescue Operation, Techniques to avoid Kidnaping. 250 Girls from Various Cities of India came and Participated. Training conducted by Mr.Asif Rahman and his 10 Assistant Instructors. At the End of our Workshop a lot of Happy Faces... - **Asif Rahman**



Trainer Guro Asif Rahman, Guro Ben Boeglin and 10 Assistant Instructors

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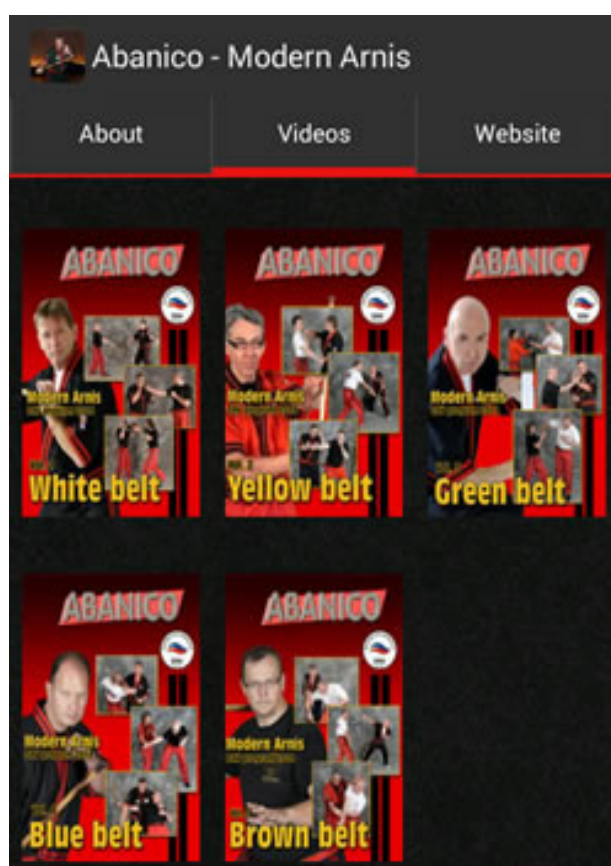
The first apps covers the new Modern Arnis grading program.

The apps are free of charge and you can buy the videos in-app and watch them on your device. The videos in the apps are cheaper than the DVDs. You can download the videos to your device or you can stream them, whatever you prefer.

This way you have the videos there on your smartphone or tablet during your training. The videos in the app do have menus, so that you can jump directly to the topics you want to train.

Here re the links to the appstores:

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For the future I plan to issue more apps of my ABANICO videos. The apps will always be free and you can buy then the videos you are interested in. Also, they will be theme orientated. Like a JKD app or an Inayan app or a selfdefense app.

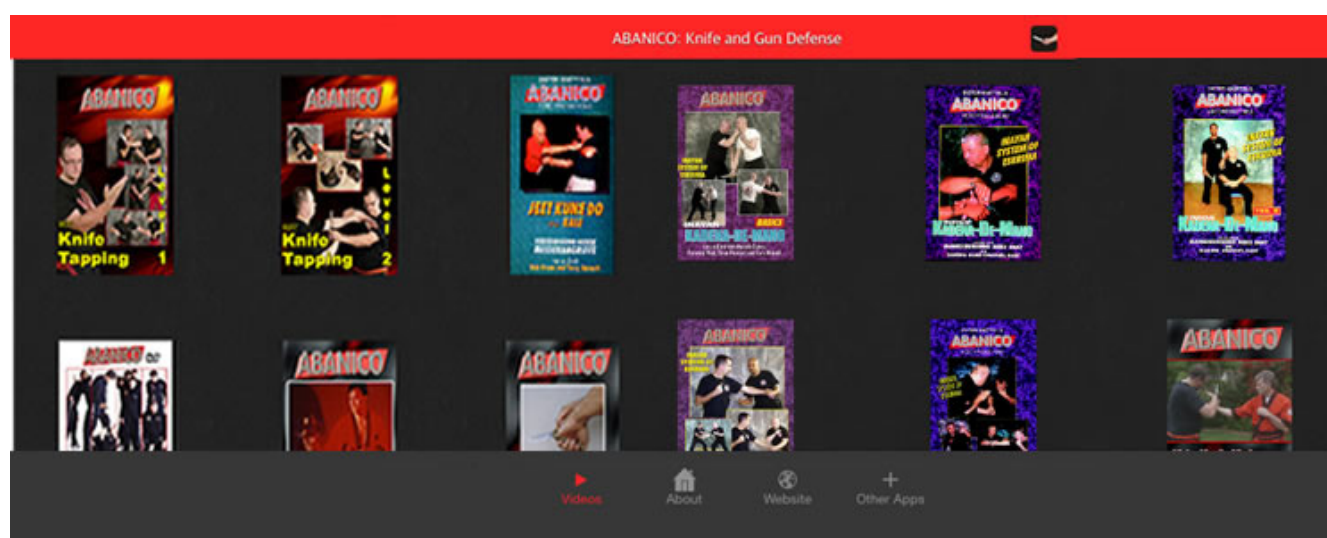
I would be glad if you download the apps and give me a good rating in the stores. But I am also happy, if you would give me a direct feedback, whether you like them or if you think we can improve the app.Modern Arnis App?

Dieter Knüttel
 Email: dk@abanico.de



Knife and Gun Defense app:

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Building Blocks of FMA

Footwork and Timing in FMA Fighting
 By Marc J. Lawrence

When you are fighting someone, you must remember about your measure and the measure of the other person and their weapon. What I mean by that is when can they reach out and touch you with their weapon and when you reach out and get them. In old European Martial Arts they used to measure up each other's weapons before they would duel. It is nice formality in gentlemen's fight. The funny part about this, you still see this done at FMA matches where they cross sticks and the referee tell the two fighters to fight.

A measure of your weapon becomes critical to your footwork and body positions in the skill of avoidance. This is part of how you learn to fight, by not being there when they strike but being there to hit them. Remember my four rules of fighting, this is the science behind rules 1, 2, & 3. (Rule#1 do not blink, Rule#2 get out of the way, Rule#3 block, Rule#4 the armor takes it.) Say we are going to fight just you and I with large knives one of my favorites! You must keep watching my movements with my weapon a large knife. (Rule-1) You must protect your box that makes up your vital core and keep yourself from leading with anything else but your weapon. When I attack you must be able to move out of the way (Rule-2) and off to one side then parry my blade before it finds mark (Rule-3) This requires you to have a working understanding of three critical things- timing, rhythm and fluidity just like you have to for dancing. As we are not walking about with armor on that means Rule-4 does not apply. This lesson will aid you in surviving a very dangerous situation. That of course would be fighting a skilled master with large knife, may you never find yourself there!

I have heard it said that footwork was everything and nothing at the same time in a fight. This statement is so true because by simply learning to step out of the way or just step off line allows for quick follow up with counter attack. When you think of most fights, people have tendency to fighting on the center line and only move forward and reverse. This method is called Avanti-Returanda- Avanti, this was used by several old time masters to a positive effect with certain weapons and terrain. This was taken directly from Spanish fencing of the late 1800's. This trick does not work with all hand to hand weapons. Some weapons it will get you killed. Some of the old masters used the left outside line or the right outside line and then stepping off 90 degrees. This is very effective but requires you to practice the footwork and not crossing your feet when you move forward and to the side. This is what is typically taught in the V-step footwork of classic FMA.

The method works well on most uneven terrain and un-even surfaces. On slippery surfaces like the decks of ships this was done with a shuffle slide step method. Your footwork is directly dependent upon the surface you are fighting on and how stable it is to what you are wearing on your feet. How you stand when moving also is effected by the surface and the stability in which you are fighting on. How you would fight on a ship or barge is different than how you fight on the beach in shallow water or how you would fight on wooded trail. Each requires adjustments and practice. Try for a exercise try sparring on log that is off the ground. Then try fighting in area with low shrubbery and then down a narrow alley of hall. Each requires another method of footwork. Give it try and see where your art takes you. Train as if your life depends on it as it may someday!

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

3 DVD Set
 Vol-1 Stick Grappling & Submissions
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 Vol-3 Escrima 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.

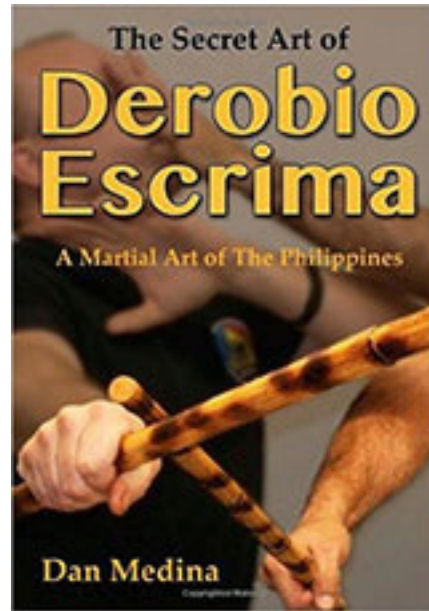
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Order from Punong Guro Marc Lawrence and receive a package deal plus his book **"The Basics of Filipino Martial Arts"**
To Order Masters magazine: [Click Here](#)

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

The 3 Best Eskrima Books On The Market - 2015



The Secret Art of Derobio Escrima: A Martial Art of the Philippines

By Dan Medina (forward by Mark V. Wiley – see below)

This book describes the heroes of Eskrima and then examines its principles and techniques, including blocking, counter-attacks and locks, with focus on how to move with an opponent's force and use their energy against them. In particular it reveals how the stick locks make this martial art such a potent defence weapon. It is written by Grandmaster Dan Medina who was trained by the U.S. Navy in combat judo and Navy Seal quick kill methods before he was assigned to the Philippine National Police. There he mastered Eskrima – the ideal combat training for this dangerous posting. Now holding awards and black belts in a wide variety of martial arts, Dan Medina trains police departments, airline pilots and flight attendants and other large organisations with anti-terrorism needs.

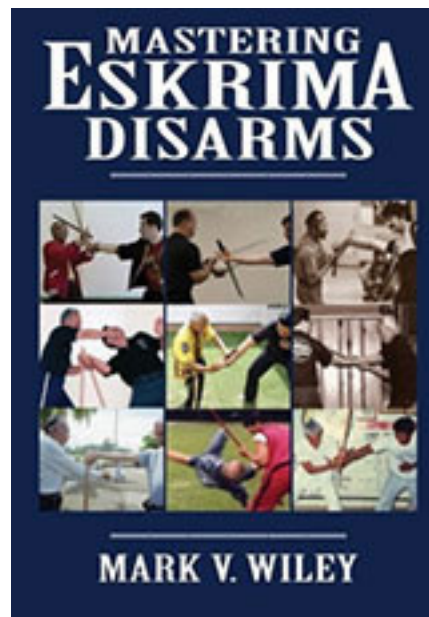
Eskrima: Filipino Martial Art

By Krishna Godhanian

This book describes Eskrima's history, evolution, essential principles and concepts. It illustrates how the martial art's exponents are able to win through in a wide range of combat situations involving fighting with both weapons and open hands. Eskrima: Filipino Martial Art also includes in-depth analysis of techniques, two person flow drills, self-defence applications, training with specialised equipment and the philosophy behind the martial art.

analysis of techniques, two person flow drills, self-defence applications, training with specialised equipment and the philosophy behind the martial art.

Krishna Godhanian is considered one of the leading exponents of the Filipino Martial Arts in Europe.

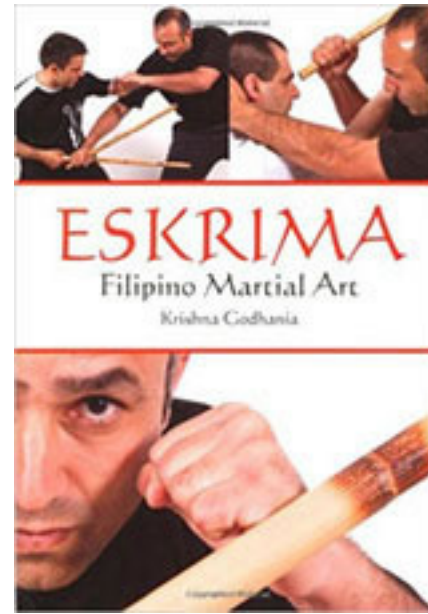


Mastering Eskrima Disarms

By Mark V. Wiley

This book teaches disarming techniques from a wide variety of Eskrima, Kali, Arnis and Kabaroan styles. It includes analysis of their essential principles, modes of engagement, footwork methods, joint control and grip releases. 250 pages long, Mastering Eskrima Disarms boasts nearly 1000 photos, 140 techniques, 35 styles, and looks at 70 legends and masters of Filipino martial arts.

Mark V. Wiley is described by Masters Magazine as a 'martial arts grandmaster, doctor of Oriental medicine, author and publisher.... in a class of his own.'



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Arnis Pederasyong Internasional, Inc. (i-ARNIS) aims to give recognition to special individuals for Arnis skills acquired or contributions done for the propagation of Arnis as a martial art and sport by classifying practitioners with a sports Arnis Grading System. This grading system is specifically designed for Arnis to standardize levels for all its practitioners. It will set up specific requirements to ensure that the rank given is in accordance to the criteria established to determine the level of expertise of the practitioner. This system will also protect the origins of the different Arnis styles and their masters, thereby protecting the history of the styles. Arnis Masters shall be given the proper stature and honor they truly deserve.

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15 Mistakes to Avoid in Your Martial Art

By Andrea Harkins



1. Being a Know It All

Please, please don't walk into any martial art school thinking you already know it all. If you've had other training, that is fantastic! Anyone who already has the basic concepts is well ahead of the game. But, guess what? Every school and program is different. What took you two months to earn a yellow belt there, might take you a year here, or vice versa. That kick? It might have a slight variation in this school.

The way you bow, the commands, and the overall philosophy may be completely different. No teacher wants to hear "I already know that." "I learned it this way." "My Sensei said...."

And, if you are a new martial artist, just be humble. Just be honest. You don't know anything yet and you've got nothing to prove.

2. Making Assumptions

You know what they say about assuming things. Let's just say, it's not a good idea.

If you really want to know what a program or school offers, ask them right up front. If it's a black belt in two years that you want, don't get angry while going through the program if you are more than two years in and still have a long way to go and you never asked.

Don't assume you are guaranteed a black belt. Just putting in hours doesn't cut it. There is skill, technique, dedication and performance involved.

Don't assume your school is the best, your style is the most comprehensive, or that other martial artists are any different from you. Discussed in some of my other blogs, this borders on disrespect.

3. Not Practicing

You call yourself a martial artist. You go to class. Do you practice? I've heard excuses ranging from "there is not enough room in my house" to "I'm too tired" to "I can just practice in class." I understand, really I do. I'm right there with you and agree with all of these excuses. I still

take action, though. On any given day, I might be practicing a kata in my living room or in the driveway or before or after class or during break. I know that I have a long way to go to be where I want to be in my art.

Not practicing is going to set you behind. You will come to class still struggling with the skills that have already been taught. Your proficiency level will lag. If you don't get to test when you want, this might be the reason why. I can tell if you practice when you come to class. No practice, no improvement.

4. Hitting Full Force in Practice

Some styles wear a lot of fighting protection and go full force. In my program we use head-gear and punches and maybe foot gear and while contact can be made it must be controlled. That is why we wait until green belt level. It gives students the opportunity to learn the control and precision they need to spar in this manner.

For me, "practice" is about honing those strong sparring skills by repetition and you can only gain repetition by having opportunities to spar and practice all your skills. Hitting full force in practice is not allowed and if done, the student is pulled. We are not a competition school so we focus on the skills to fight and point sparring.

I understand that each school has a different philosophy. When I see our seasoned students fighting in class, I know that they have what they need to defend or fight back and that is what is important to me. Other styles have other methods and they are all acceptable, if monitored and coached well.

5. Not drinking enough water

Taking a strenuous martial art class without drinking enough water is a no-no. You are probably going to sweat, work your muscles, stretch and strengthen, use different body parts, and exert energy. Drink water to nourish what you lose in the work-out. Even a few sips of water on a break can make a huge difference in how you feel during your training. If you are in a high aerobic type martial art training, you must drink water to stay focused and strong.

Feeling sluggish? This may be why.

6. Working with the same partner all the time



We do a lot of partner drills. Students want to partner with the same people over and over. It becomes comfortable for them. They know what to expect with this partner. This partner is the same size, has the same skill set, has been training just as long.

This is a martial art mistake because life is not comfortable. If someone attacks you or gets in your face, chances are he is not going to be the same size or have anything in common with you. Working with people who are more or less trained than you, bigger or smaller, or the opposite sex will not only push

you to train harder because these new partners are going to test you as they learn themselves.

In some cases, that common partner is a great idea, but not every time. See what the unexpected feels like.

7. Not stretching or warming up

I start each class with a warm up and a stretch. After stretching we do some sit ups or pushups, then general skills drills. All this warming up gets the body ready for the more demanding technique work.

Whatever martial art you practice or teach, a stretch or warm up gets the juices flowing. It is the transition between just walking in the door of the school a little tired to giving 100%. It brings you from stillness to activity in a matter of minutes and gives your muscles a chance to prepare. Hopefully, it will eliminate potential injuries, too.

8. Not getting enough sleep

Try, try, try to get enough sleep. Learning a martial art can zap your energy at times. Struggling with fatigue is a sure way to forget what you've learned, have difficulty paying attention in class, and diminish the power you need for your skills. Not just for your martial art, but for your everyday activities and commitments, try to get the amount of sleep that is right for you.

9. Trying to learn advanced before beginner

There are times you will be shown advanced moves even as a beginner. This happens in class when there are a lot of advanced students and only a couple of beginners. The advanced grab/escape technique may be something that these new students should learn down the road, but for convenience sake, it's added in now so the whole

group can work together. This is okay, since it is the Sensei's call.

If you are a beginner, just go with the flow. Learn what you can if taught something advanced.

On the other hand, don't focus on learning all the advanced stuff all the time. There is only one way to work up to the advanced cool stuff and that is to start at the beginning. When learning, don't ask "When will I learn THAT???" and point to other upper belt students who are practicing. Learn what you should and then, when the time is right, you will move on.

10. Not paying attention

This is probably more for kids than adults because kids are the ones who lose focus quickly. Too busy talking to his friend in class, or twirling her hair, or looking out the door, if not paying attention you will miss what is being taught.

Many times I walk around class just to remind students to watch the skill or technique being taught. "Eyes up front!" I screech, meaning watch what is being taught so you can try it. Still, when I walk around, half of them have no idea what they should be doing.

That should be expected. I just take the time to show them again. Kids will lack focus for many reasons and my job is to be patient and show them what they need to know. Some learn better in a small personal environment where I can talk to them up close and show the technique again. Over time, they will start to pay more attention at the right times.

11. Not resting if injured

I am very stubborn. I hate to rest if I am injured. I feel like I will fall behind in whatever training on which I am working. Once I finally built up to running 3-4 miles on the treadmill on my lunch hour, then twisted my ankle. By the time I got back to running, I had to build up all over again. It was frustrating.

The same goes for your martial art training, except that some things can be rehearsed in your mind or in slow motion. The beauty of martial arts is that they are physical and mindful. If you can't apply them fully physically, due to an injury, you can still practice what you know in your mind and also practice a stronger martial art mindset to apply to your life.

Rest, if injured, so you can return just as strong as before.

12. Not wearing your belt to class

On occasion, a student forgets his belt. While I know my students pretty well, for some reason without that colored belt securely wrapped around his waist, I cannot recall off the top of my head what color he wears.

Maybe it's a mental block on my part, or forgetfulness; no matter what it is, my life as a Sensei is much easier if I can clearly see the sea of belts floating out on the open floor. If all the yellow belts need to gather in one spot, it's easy for me to count how many by just glancing over the colored belts. Or, if I want to determine where the black-belt candidates are, I can pinpoint them based on their belts.

Wearing your belt shows me who you are and where you are in your training; and, it's something you've earned so keep it with your gi and wrap it on, and let's get training.

13. Wearing jewelry to class

Take it off. Earrings, bracelets, necklaces, rings, fancy hair things. I'm not just talking about girls or women. Men and women alike show their personality through the things they wear. In class, these personal expressions can not only get in the way, they can hurt you or someone else.

14. Arriving late

Sometimes it cannot be helped, but arriving late disrupts the flow of the class. I'm never going to turn a student away or embarrass him for being late. I'm glad he's there. I'm glad he's jumped through some hoops to step foot in the place where I teach.

If, however, lateness happens because you became engrossed in something else and left the house late, or stopped for a smoothie on the way in, perhaps that can be avoided next time around.

15. Quitting

Here is the biggest mistake you can ever make in your martial art. Giving up is not a response to anything. Everything good in life presents a challenge. Everything worth working toward requires time and effort. So many students quit somewhere in the middle, around a green or blue belt karate level, because suddenly they are accountable for their skills. They need to really know what they are doing in order to advance. Learning might be more difficult now because the concepts are more complicated. Have no fear. You can do it.

Take baby steps. Learn one thing at a time. Don't get frustrated if you don't understand a technique. Don't allow mental fatigue to drag you down. There are enough black belts in the world to show that you can be one, too. All of them started in the same place as you, as beginners, and fought their way through the obstacles to attain their dream.

The biggest martial art mistake you can ever make is quitting.

There are the 15 mistakes you can make in your martial art journey. Oh, there are more, for sure. You can probably come up with several of your own. The point is, that with every good thing comes learning, acceptance, transition, and understanding. Martial art journey or life journey, your health, your mindset, and your ability to push through in difficult times is what creates the positive and exciting accomplishments in your life.

15 mistakes aren't too many to avoid. Not if you are ready to become the martial artist you've always wanted to be.

The Martial Arts Woman

Check out all my blogs and podcasts at: www.themartialartswoman.com
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Handling Defeat: Why Your Loss is NEVER Your Opponent's Fault

By Jared Loper

This article though actually talking toward Jiu-Jitsu coming from a Jiu-Jitsu website actually can be pointing to any type of fighting art that has competition.

Of course everyone likes to win in competition, even a tie is better than losing.

However you cannot blame anyone for your losing as this article says. One must remember that the point is not whether you win or lose, but did you give it your best?

When the FMA Informative staffers were in competition it is an experience to remember, especially if you win. But a true professional if losing looks at it as a training aid in how or what he or she has to do to improve. Where are the flaws so they can be worked upon to improve ones' skills?



A few years ago I competed in a submission only, no points, no time-limit tournament. It was the end of the day and I was tired, but I had one more match for 3rd place in the open weight division. My opponent? A massive, 400lb man; and he was doing the splits as a warm-up. Our match began and ended quickly. He threw me, pounced into side-control, and

My teammate was wrong. Yes, he was big, but he was wrong



rather than the exception when we lose. I get it. Taking blame sucks. We don't like losing and we like being wrong even less. So we talk about how the other guy was bigger than we were, or we talk about how his teammate said something rude to us before the match. Hell, we'll even talk about those damn, slippery mats before we talk about how we just weren't ready like we should have been.

Back in the day when I did traditional martial arts, I had an instructor who shared a lesson that has stuck with me ever since. He drew a line on a sheet of paper and held it up in front of the class. "How can we make this line small?" he asked. We all shouted out answers, "Erase part of it," "Rip the paper in half," "Fold it over". He paused, shook his head at us, and drew another, much larger line on the paper. "How does that first line look now?" he asked us. He then went on to explain that we never make an opponent small by breaking them down. We

make them small simply by being bigger.

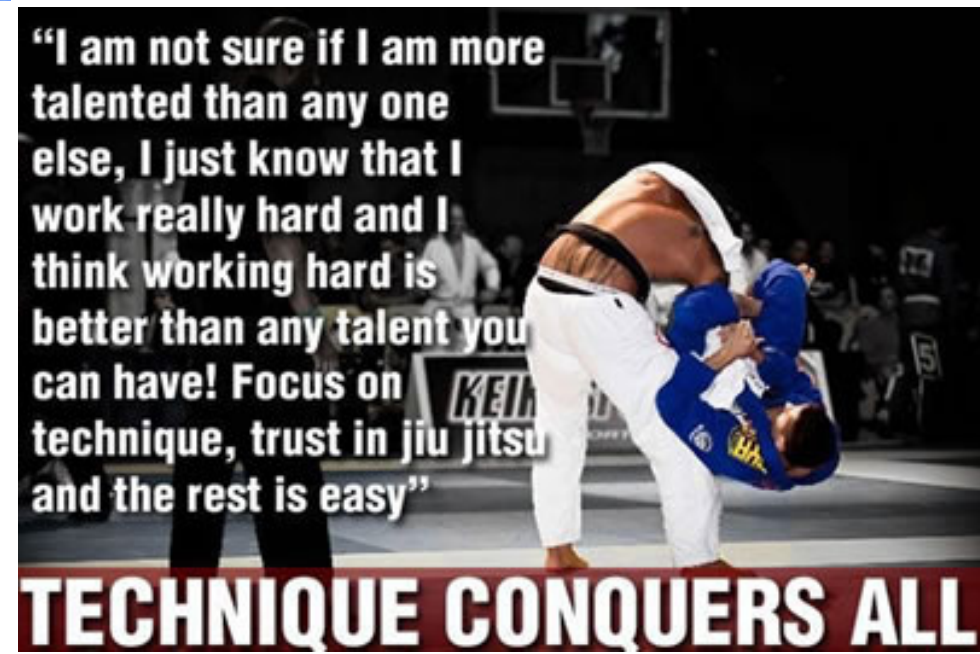
We should never belittle someone's victory over us with excuses. Don't break their line. Instead, we should just realize that we need to improve; to make our lines bigger, so to speak. Don't get me wrong, there are legitimate excuses. Sometimes we get sick or injured and can't compete to the best of our abilities, or even at all if that's the case. That's ok. The idea though, is to not get stuck in a cycle where we always have an excuse ready for our shortcomings. A loss can be a great teacher if we allow it to be.

From now on, if you lose, it isn't your opponent's fault. It's yours. You own it. Realize you failed somewhere and that you need to improve. Then go and improve. When you start making excuses, you're giving your power away. You stop improving. If you stop improving in Jiu-Jitsu, then why would you even bother doing it?



finished me. When I left the mat, a teammate of mine said, "No worries, man. He was huge."

that guy was big or strong. I lost because I hadn't prepared. Excuses seem to be the rule



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A Developmental Sequence for Martial Arts Instruction

By Dr. Jerome Barber
Independent Escrima-Kenpo-Arnis Associates

Over the past 35 years of instructing Tracy Kenpo, Modern Arnis and st I have come to realize that there is a fairly consistent pattern or sequence that exists with regard to student learning. This sequence involves four (4) stages or steps which my associates and I refer to as the "subject / material acquisition sequence". The four stages are as follows:

Mechanical: consists of rote memorization of the system basics and foundational movements that the student must learn in order to proceed through the early introductory portions of the system. The student is learning the stances, stepping methods, evasive movements, hand strikes, forearm blocks, balance points for kicking, simple kicks along with some simple self-defense techniques. The students must learn how to coordinate their hands, eyes, feet and body as a single unified whole in a reflexive manner without thinking before they move.

Technical: involves taking the mechanics that one has already learned and using that previous information to develop an understanding about how and why these mechanics actually work when executed properly. Within this stage the student is concerned with blending both the art and craft aspects of a particular system, plus improving their performance of each technique. The improvement involves developing an appreciation for the minute details within the movements of each technique. The student then learns and refines their own understanding of the techniques through one on one coaching of the newer students at the school.

Conceptual: taking all of the previous ideas and behaviors already learned, and finding the relationships between them, by comparing and contrasting the effectiveness of these ideas/ behaviors for one's self. This process is always on-going and is "tailored" to fit one's own physical abilities, body type, flexibility, strength and mental / moral orientation. Each individual will very likely find within other martial arts systems items, ideas and movements that are similar to what one has already learned or mastered. The on-going comparison allows each individual student to gain and benefit from a better understanding of their own original martial art system. The conceptual stage validates the strengths found within one's own system. Because the individual

student is able to move beyond thinking strictly in terms of definitive set of concrete terms within a single system approach, they can begin thinking abstractly. This newer style of thinking and understanding makes it possible for the student to develop their own ideas within a particular martial art system. The conceptual stage allows a student to find a concomitant approach to various martial arts systems such as Kenpo, Arnis, Tai Chi, Pa Qua and Escrima, for example. There are numerous ways in which various martial arts systems can serve as companions to one another, but only individual martial artists can make these connections for themselves. The art has to be altered and "tailored" to fit the body and mind-set of each individual person without resorting to cloning and mimicry.

Innovation: the student has moved beyond merely repeating the movements as they have been initially taught, drilled and rehearsed. In this critical stage of development the student is beginning to understand how to mix and match parts of techniques with one another to meet a specific situation at that precise moment in time and space. The student reflexively understands that he (or she) must act in a spontaneous manner but draws on all of their previously learned movements to fashion a "new" set of behaviors to cope with this specific situation, right here and right now!

For analytical purposes the four stages are presented as separate and distinct from one another, however, in reality these stages overlap. A student can be in different phases of 2 stages at the same time. The transition is not always smooth and seamless. There is not a really clear, definitive demarcation point between each of these stages, nor is every student going to experience the same rate of transition and growth.

As a teacher, I know that the above sequence exists, however I present all of my instructional information in small units to my students. Depending on the topic and the skills of various individual students who I am teaching at a particular moment, I will present 1, 2 or at most 3 units of instruction at a time. I never exceed 3 instructional units because that seems to be the upper limit that most people can absorb and utilize in a single



instructional period. Once the initial lessons are learned and the students can demonstrate physical control of the material, I will add 1, 2 or 3 applications of the techniques or drills.

It is very important in my opinion to have a larger, comprehensive curriculum written out. The three unit lesson plan is worthless if there isn't a larger plan which supports the smaller unit lessons. There are a good number of martial arts instructors who literally teach "the lesson of the day" right off of the top of their heads! They only have a very vague idea about what the end plan or goals are for their instructional ventures and that leaves their students in a bind. They do not know what they are actually learning and how the various lessons connect to one another. The lack of perceived connections in turn makes it very difficult for all but the very best students to move successfully through the developmental sequences to mastery of the particular art style or system.

The lack of long term curriculum planning on the part of many instructors is a reflection on how they themselves were taught the martial arts system that they are now attempting to pass on to a new generation of students. We all are products of our own past experiences, both good and bad. Most martial arts instructors in the USA have not been tutored and schooled in the art and science of instruction. Simply because someone has persevered long enough to earn a black belt/ sash, diploma or certificate does not mean that they can in turn properly instruct others in that same art form. Even if someone were a highly accomplished performer in martial arts tournaments, with an impressive array of trophies and medals, that alone does not qualify the individual as a knowledgeable or skilled instructor. All too often the people, who own and operate martial arts schools, while well

intentioned, are in fact very poorly prepared for the art and science of instruction.

In my opinion, instructing others is a noble and honorable task. However, it is not as easy as it might appear to those who have never tried their hand at it. This is why I have written this essay on the developmental sequence of learning. It is not that this sequence of some sort of closely guarded secret that can only be passed on to a select few, lest the martial arts would suddenly become overrun with would-be experts and instructors. Quite the contrary, the developmental sequence is well known and has been utilized by numerous people in nearly every area of instruction regarding physical skills training. I am simply putting this information forward in a martial arts context with the hope that my essay will spur some in-depth discussions about how the next generation of martial arts instructors should be trained and instructed in the art of instructing others.

Time will be the true test with regard to whether or not some people in the martial arts are able to step beyond their own systems and learning experiences to engage in some serious discussion about how to instruct students. The individual martial arts systems are not the important thing in such a discussion. Each martial arts system has a set of drills, forms, techniques and a discussion involving instructional concepts does not have to touch any of those things.

The real issue involves developing a curriculum plan and establishing a measurable set of goals for each individual martial arts system in general and a particular school setting that strives to teach that art competently. I have some ideas about curriculum development within the martial arts and I am looking forward to an in-depth, ego-free discussion with other serious minded martial art instructors.

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Kali Majapahit Singapore Testing

November 28, 2015

One word: FAMILY!

Thank you all for being part of it, thank you for training hard, thank you for wanting to make a difference, thank you for the brotherhood and sisterhood.

Remember what you train for, make time for it and reap the benefits!

Regarding our graduation, all our students were tested, including kids. 4 people were tested for Kasama (assistant instructor rank).

Special congratulations to newly minted assistant instructors/Kasamas Antoine Fillet, Jan Sorensen, Wesley Gunter and Vinz Low - Let the fun begin!



Arnisadors Attempt Record

By Richiel S. Chavez
Sun.Star Cebu - December 2, 2015



Arnis is a martial art founded in the Philippines and has been declared as a sport in 2009. As a tribute to the sport, the local government unit of Cebu together with Philippine Sports Commission and the Department of Education spearheaded the setting of a Guinness World Record for the

largest Arnis class.

Jude Gelig, the head coach of Arnis Team Cebu City, said close to 5,000 students gathered on the grounds of Cebu City Sports Center to be part of the historical event. The Guinness World Record attempt highlighted the closing ceremony of the 2015 Batang

Pinoy National Championship. These students came from the Cebu Normal University, Abellana National School, Ramon Duterete Memorial National High School, City Central Elementary School, Inayawan National High School, Team Cebu City arnis, Mandaue Sports Commission participants from different barangays in Mandaue City, and six persons with disabilities.

Gelig said that the largest class world record attempt lasted for 10 minutes for the whole routine. The participants practiced a month to pull the act off. The largest arnis class is a first attempt and there is no standing record to break.

Cebu City Mayor Michael Rama, who graced the record setting attempt, said that the students who joined the largest arnis class have showed their pride as Cebuanos.

"They are showing their pride and that would only mean oneness. I hope through this event, the students are reminded that greatness can't be achieved by one, but greatness can be achieved when we work together just like this largest Arnis class," said Rama.

Cebu City Sports Commission Chairman Ed Hayco said that they started with a hundred participants but yesterday had close to 5,000 students participating in the largest Arnis class. *"We are setting a world record so that we can announce to the whole world that arnis comes from Cebu. We are bringing this sport to the whole world. We started it (the largest arnis class) and hopefully the other countries will try and break it one day,"* said Hayco.

How Not To Suck with the Sticks - FMA Basics for non-FMA People

By Jackie Bradbury – The Stick Chick

My art, Modern Arnis, is generally taught in the United States as "the art within your art". That is, it's taught as an "add-on" to what you already know (that's how the Professor popularized what we do). I think this is true for many versions of the Filipino Martial Arts, as I see people with lots of experience in other martial arts attending seminars and incorporating what they learn there into their training.

I think this is a great thing, and I totally support people learning some of our principles, training methodologies, and techniques and incorporating them into what they do as martial artists.

But the down side to this is that there is an awful lot of poorly understood and poorly performed Filipino martial arts techniques out there.

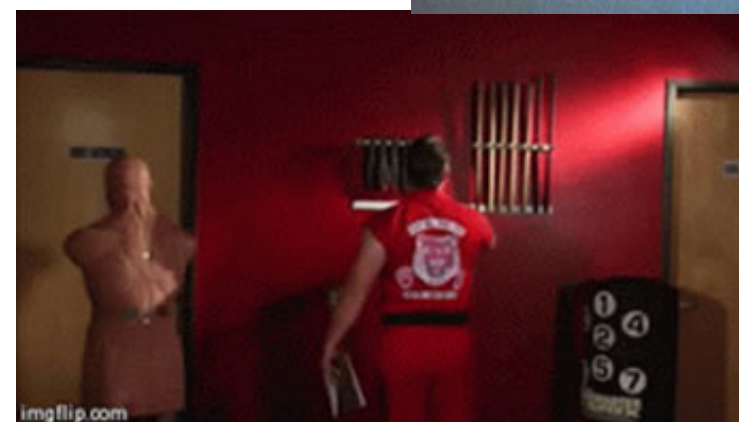
but I find them to be pretty noisy. Best to stick to rattan.

Burning rattan smell is the additional bonus.

Every Filipino martial arts player reading this just smiled and nodded.

Gripping the Stick

There's a little variation



Aw, c'mon, it's more complicated than that, Master Ken. See his whole take on "stick fighting" [Click Here](#)

disarm, that), because that thumb makes a very attractive target, and because you can get grabbed and put into a painful thumb lock (or even get it broken). Avoid sticking your index finger out because the target and lock/break problem applies there, too.

Your grip should be firm, but you shouldn't hold on to the stick with so much force you end up with white knuckles (it's not necessary to death grip it). And for Pete's sake, don't twirl it around like a drummer - you should always keep your stick in a relatively firm grip. If you look like this very talented man in this video, you might have a future in a rock band, but not as a stick fighter.

Understanding Blade vs Blunt

It's a common belief that the stick is ALWAYS a stand-in for a blade, but that's not exactly true. In fact, the way I play is far

FMA's ever do an exchange, but if I were to do so with a bolo, that'd be my advice.

- Blunt weapons can be used to trap and lock.
- Blades - you wouldn't trap or lock with one, you'd cut stuff off instead.
- Blunt weapons do not require you to have "edge awareness" - bladed weapons require that you know where the edge/point is at all times.
- Vital points are different! I wouldn't mind getting hit in the crook of my arm at the elbow with a blunt (it won't tickle, but that's not a critical hit). With a blade, I could lose my entire forearm and bleed out quickly.

It's okay to study both approaches, but don't make the mistake of starting a technique as one and ending as the other (your weapon will not magically transform from blade to blunt in the middle of the technique).



So here's some tips to help you make sure that the stick work you do in your dojo, dojang or training studio isn't bullshit. This is all basic, entry-level stuff in general that seems to be relatively universal (but not totally - there are as many variants of the Filipino Martial Arts as there are islands and languages and families in the Philippines).

Use Rattan Sticks

Do not use hard woods like bahi or ironwood (kamagong) or oak. Rattan is cheaper and is far less likely to cause permanent damage when you get hit - and you will get hit. DO NOT, under any circumstances, use dowels you get at the home improvement store. They will throw off splinters when they break - heck, you could get splinters in your hand just by handling one! White waxwood is not as bad as other hard woods,

within the Filipino martial arts, but generally speaking, hold the stick like so:

This is the hand that will deliver the beatings.

Most Filipino martial arts in North America are taught at medium or close range, so you want to hold the stick a so that you have some space at the end of a stick. Some arts it's a full hand, others, it's two fingers width. If you're a long-range player, you don't want much butt end (or "punyo" - we probably should spell it "puño" as the word is from Spanish, but nobody ever does), in order to have as much reach as possible. Make sure you know which strategy you're using.

Two things to avoid in your grip:

Avoid sticking your thumb out because it seriously weakens your grip on the weapon (easy

more "blunt" than blade (and thus you'll see me do things that makes other Filipino martial arts people cringe as they envision cutting themselves). Know which type of weapon you're studying, and why. Key differences

- Blunt weapons require a lot of force, as they inflict damage by crushing whatever's being hit. Slashing motions will do little to no damage with a blunt weapon.
- Blades separate matter, so it's better to prolong contact with the edge so that it can separate as much matter as possible. You do not need a lot of force to make a blade work - that's why they're sharp. You aren't chopping wood.
- Blunt weapons allow you to do stick exchanges hand-to-hand with any part of the weapon.
- Blades, if you switch hands, must be only on the hilt of the blade. I'll admit, I don't know if the blade-ier

Relax People from "hard" empty hand arts - karate and tae kwon do for example - tend to tense up and hit very stiffly when doing FMA techniques. This is their habit when they do kata and such, as that's how they "have power", so it's understandable that people would think that this is the way to generate power with the sticks.

The power of the stick comes from speed and technique, not pure muscle (our strategy is not typically "one hit and you're out"). You cannot be fast if your muscles are tensed up. Relax and do your techniques slowly at first. Over time, you'll speed up naturally, and your strikes will have more power. As the saying goes, "Slow is smooth, smooth is fast". Tense muscles tend move in a choppy way, and FMA players flow, moving smoothly.

Sinawali, or "weaving" drills, seems to be the most common thing people learn from the FMA's. It doesn't matter which pattern you learn - there are literally hundreds - or whether you learn with one stick or two, the point of sinawali is to learn distancing, targeting, chambering, moving your feet, flow, stick control, training both hands simultaneously, and to get a lot of reps in while you learn those things.



Pictured left: No. Pictured right: Hells to the No.

Applied Eskrima Balintawak (Saavedra System)

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

MODULE 1: LESSONS A-N

MODULE 1: LESSONS O-Z

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

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

Master Virgil Orlanes Cavada, explains and demonstrates in these DVD's starting with the most basic and working up. In learning from these DVD's one will overall most definitely improve reflexes, coordination of hand/eye abilities. Both Modules available in NTSC and PAL formats. DVD's can be purchased through the Official Applied Eskrima Global website store: [Click Here](#)

Here's ways to make sure your practice of sinawali is serving its intended purpose:

- Don't chase the stick. People are doing sinawali as if it's just patty-cake with sticks. They are being careful to make sure that they hit their partner's stick. This is not the point of the drill. You need place your strikes as if you were hitting your partner. If your partner does the same, you'll meet in the middle (like an "x").
- Aim for targets. So, if you aren't chasing the stick, you need to be sure where you should be striking. For example, in the sinawali shown below, the actual targets are to the head, and to the knees. When doing the drill, aim there! People tend to aim high on high strikes (head shots) because they are afraid of hurting their partner. If you have enough space between you, this is not a problem, and you do not want to get in the habit of feeding high strikes too high.
- Don't stand still, rooted. Standing still in a locked stance is just not what Filipino martial arts people do. We move around, we step from side to side, playing with and using angles. You should play with this idea when doing sinawali. You will see videos of experienced people staying in one place sometimes - it's usually because they are isolating something else at that moment temporarily, or the camera can't be moved when they recorded the video. It's not the way they actually play sinawali for real.
- Chamber. Do you train to punch

or spar with your hands hanging loose in front of you? Probably not - you chamber them into a ready position of some sort. We do the same thing, with sticks. Don't let your hands stay out in space in between you and your partner. Chamber them so they are ready for the next strike. Don't drop your sticks down to your sides - this is a VERY common mistake - and remove your guard from around your head.

- Use Medium Range. What this means is that if your partner stood still, you should be able to hit them with the tip of your stick. What a lot of people do is use long range, and so you end up not actually having to defend against your partner (when the sticks meet in the middle, after all, is your "defense" as well as your "strike"). Part of what you're trying to learn is force-to-force blocking, so if you're too far away, this skill never develops.

- Go Slow. Newbies make the mistake of trying to go as fast as possible when doing sinawali. That's not the point here - slow down, chamber, move around, be smooth and target. Speed will, in time, come naturally. Don't force it! Basically, avoid looking like this. Ninja gear optional.

I hope these tips help you integrate your Filipino martial arts-derived techniques into your normal training routine easier. If I can be of help (or if you want to be referred to experts who know a jillion times more than I do), let me know!

The Stick Chick

Musings of a middle-aged Modern Arnis Arnisadora
www.thestickchick.com

2 Golds, 2 Silvers from City Karatekas

By Marianne L. Saberon-Abalayan
Sun.Star Davao - December 5, 2015



Davao City's karatekas clinched a total of two golds and two silvers at the close of the 2015 Philippine National Youth Games BatangPinoy National Championship held in Cebu City recently. Dabawenyos Fernan Santoso and Steve Paul Gica annexed golds for the city team coached by Bern Rexander Tacay. Santoso defeated Ralf Justin Chan of Vigan City in the finals to rule the boys kumite -58 kilograms event while Gica subdued Gabriel Villaluz of Quezon City in their boys kumite -53 kgs titular clash.

Santoso, however, settled for silver in the boys intermediate kata +35 kgs as he lost to Loon, Bohol entry Joris Karl Pergis who took home the gold. The city's other silver medalist was Sean Paul Alexander Gica who bowed to Kris Ian Ubana of Taguig city in their boys kumite -30 kgs finals. The karatedo team formed part of the 190-member Davao City delegation that was funded by the city government of Davao through the Sports Development Division of the City Mayor's Office.

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 Diono Cañete, Supreme Grandmaster Cacoy Cañete, Guro Dan Inosanto, Guro Diana Inosanto, Guro Ron Balicki, Grandmaster Nick Elizar, Grandmaster Ising Atilo, Master Christopher Ricketts, Grandmaster Remy Presas, Jr. and many more.

DVD Available at Amazon.com: Click Here
and also at: www.thebladedhand.com

Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Presas 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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Paperback: \$69.00

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Knife Tactical Response

DVD by Bram Frank



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

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

List Price: \$49.95

This is a Special Order Item \$26.95 Special Order Now: Click Here

The Ocean of Balintawak

By Richmond Balintawak - www.rvabalintawak.com



Stand on the shore with a group of people, look out at the ocean, and you will all see something different. The person next to you may have a nearly identical view but it is still different. This is because we cannot occupy the same space at the same time no matter how close we come. We may be able to occupy the same space but we must wait to do so and as we wait the ocean changes and so do we. Even standing still we cannot hold the same view from moment to moment. As we absorb new information it changes the way we see the ocean, whether we become accustom to the pattern of the waves and begin to form expectations or someone from the group shares a story about the last time they were at the shore, it changes the way we see. Every observation and interaction is filtered through the collected totality of your experience, rewriting and amending it as you go, an exponential number of variables that continue to come together in a specific way to create a view and understanding that only you are capable of having in this moment, in this place. Your perspective is unique and it is what you have to offer. Take it seriously.

"Your perspective is unique and it is what you have to offer. Take it seriously."

I wrote before about how Balintawak is a formless being, an ideal Platonic form. At one time this form resulted from the culmination of Anciong Bacon's experience, it was a small cup of water formed and contained by one man. The first time he taught his art to someone and called it by its name it overflowed its cup. This formless Being gave GGM Bacon's students a way to Be in the world and was simultaneously given form through their being. Balintawak was viewed and understood through a multitude of unique perspectives, seen in ways it had never been seen before. Ways that may have always been there but could not be seen from where people had been standing. As more people learned Balintawak the larger it grew, until it was an ocean deeper and wider than any single man could envision by himself.

But just as easily as the ocean grew it could have dried up. When a person abandons Balintawak or passes on from this world that perspective is lost forever and the ocean becomes that much smaller. Think of the things that could have been seen if the beginner didn't quit. Think of all the untold, unfathomable knowledge that has evaporated into the ether with the passing of the masters and grandmasters. Yet despite what has been lost

Balintawak is still a swirling dynamic ocean! So, why? Because teaching, bringing others to the shore and showing them how to swim, is fundamental to Balintawak.

Personally, this is the difference between completion of the art and a fully qualified instructor.

When you are recognized as having "completed the art" there is a sense that you have an understanding of its essence but it remains to be seen what you do with that understanding. Those who complete the art have stood at the shore gazing long and hard at the ocean, studying its tides and the pattern of its waves, dipping their toes and pointing out their observations to those who have just arrived. They now have a choice regarding what they do with their understanding, do they act upon it or not? Those who are fully qualified instructors have chosen to act and have immersed themselves in the waves. They no longer explain their observations about the ocean, they demonstrate them to everyone on the shore, drawing them into the water, as they become part of the ocean over time.

Balintawak may look different from system to system and between individuals in any given system but its essence is the same. After all, we are all swimming in the same ocean even if we are wading in from different shores. As our students wade into the water and join us they are exposed to our unique understanding of the essence of Balintawak. However, you cannot touch something without it touching you back. Their understanding begins to inform

our understanding, we learn from our students. We must remember that they see things in a way that no one else can, just as we do. We may have gotten to the ocean first but we are all in it together.

"Their understanding begins to inform our understanding, we learn from our students. We must remember that they see things in a way that no one else can, just as we do."

This exercise is stretching a metaphor was inspired by advice that Grandmaster Taboada gave at the East Coast Gathering in 2015 (and I am paraphrasing here):

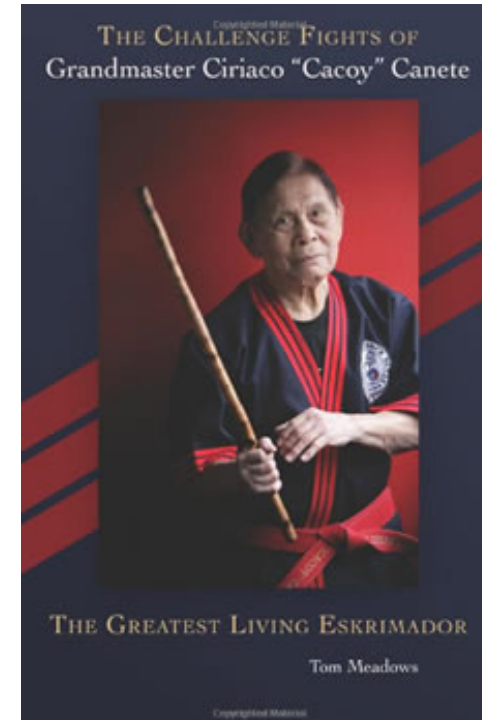
"Your students should always be ahead of you, building upon your understanding and adding their own. Don't hold back from your students, show them everything (in due time), and in return they will push you to become better. They will figure out how to counter your favorite moves and you will have to figure out counters to their counters and the quality of our understanding will grow."

The art will grow in us until there is no difference between us and the art. Anyone who has seen Grandmaster Taboada hold a stick, let alone swing one, understands what I mean by this. There is no distinction to be made between him and the stick, it's not just an extension of his body, it is him. He no longer swims in the ocean of Balintawak, he is a tidal wave.

This is what I strive for. I have left the shore and swam out into this vast ocean of Balintawak after my brothers, showing others how to swim after me and beyond me. One day I will become so good at swimming I will no longer have to do so because I too will be a wave in this mighty ocean.

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.

To Order Visit Amazon.com: Click Here

Thank you for your support.
Grandmaster Kitty Canete-Knight

The Importance of Keeping It Real

By Andrea Harkins

I've been involved in the martial arts for a long time, but underneath it all, I'm still the same me; an over-achieving, positive, compassionate person who does what she can to make a difference. I'm never going to claim that I'm an expert in anything, or that I'm better than anyone. The key to my personal success has little to do with what others think or say about me, although a compliment is always nice. Negative feedback never feels good, but I can deal with it. There is only one way that I can continue trying to be a better person, better martial artist, or better instructor and that is to keep it real.

When I look back at my life, I see a lot of interesting things unfold; or, at least I can see why my life seems interesting to others. I've been a private investigator, a writer, a martial artist, an instructor. I've overcome interesting personal obstacles. I share my personal self with others on social media. I'm writing a book. You see me in a grandiose light, while I see me simply as me. No matter how many compliments come my way, I am still the same, through and through. I have flaws and exceptions and difficulties, just like the real you. Even if I appear like a super woman to you, I understand and acknowledge my own limitations. Clearly, I play up my strengths but I always show the genuine me, the real me.

If martial arts have taught me the importance of anything at all, it would be the importance of keeping it real.

I refuse to let my weaknesses overtake my strengths. While never over-confident, I've learned to enhance my positive attributes through a healthy perspective. I know there is always room for improvement. I know that my words have good meaning behind them. I know that martial arts have molded me. I represent women and middle-agers, and martial artists who internalize what they have

learned. I'm well-received because I have no airs and no preconceived notions. In a sense, it is a very pure way of thinking and binds itself with humility. I never exaggerate for fear of getting caught in an outright tale. I never demean for fear of being seen as a monster. Somewhere in the middle is the truth, and that truth keeps me real.

A long time ago, I was a martial art novice, a beginner. I didn't know anything. Many beginners feel exposed and vulnerable because they have so much to learn and know so little. They generally start off a bit humble because that is the only place from which they can start to grow. Those who enter the dojo, with arrogance, on the other hand, soon find that their unrealistic expectations and self-kudos destruct rather quickly. What it comes down to is either you can perform or demonstrate, or you cannot. The honesty of that keeps it real.

Don't just take my word for it. Ask any reputable Grandmaster why the arts are real. They will probably delve deeply into history and how martial arts have remained true over tremendously long periods of time. They will spout names of important ancestors and clans and time frames when martial arts were essential and necessary for daily survival. They will show how we apply martial arts today in a similar manner as in the past, although perhaps for different reasons; why sparring works; how self-defense saves; and how confidence builds through the arts. I can't think of any better or more real definition of the martial arts.

If you practice a martial art, I bet you've had many defining moments in your life: a particular test, a board break, the first time you successfully memorized a series of movements. Other accomplishments might include when you earned your first belt, sparred, or realized that martial arts made an impact on

your life. Maybe you suddenly found yourself teaching, winning trophies, or excelling in some aspect of your practice. Trust me, in all of these wonderful, life-building events there is nothing



more exciting, nothing more evident, nothing is more true.

How can all of this help you?

Nothing is recognized as "real" until you open your eyes to it. Are martial arts real to you? Are they as real as the sun and the sky? Is love real to you? Is it as tangible or more like a cloud or puff of air? Is the scent of a flower real? Or, is it a scent based on perception? When you decide that something is real for you is when it becomes so. Is fear real? Was it developed from an irrational thought? Is confidence real? Do you believe in yourself?

Martial arts can be the same. They are only real if you trust them. They are only real if they equally indulge your body and your mind, your body and your thoughts. Beginner or experienced does not matter. You must cultivate both.

Life, too, has a component of keeping it real, doesn't it? To live an engaging, incredible life, you must make it so. You have to learn to open up to the opportunities

that come your way and to actively seek your dreams and expectations. Your life is not meant to be a box that closes only from the top; but a dynamic system that evolves. What will your life be? Will it be exciting? Will it be productive?

When I started writing, I thought I would have no readers because I was focused on keeping it real. I planned to expose the real me, the troubles and the triumphs, knowing it would help someone else pull through a difficult time. I knew my martial art mindset had to be a part of the equation as a way of explaining how positive thinking provides a different result than negative thinking. I wasn't sure it would work, but clearly I felt pulled in that direction and called to do it. After sharing steadily now for a couple of years, I only see my friendships and connections growing because I am resurrecting the art of keeping it real.

Today, stop what you are doing for just a moment. Put down the phone, the tablet, the distractions. Close your eyes. Envision yourself. Who do you see? What about your life? Where are you headed? Maybe you need to make some changes based on your answers.

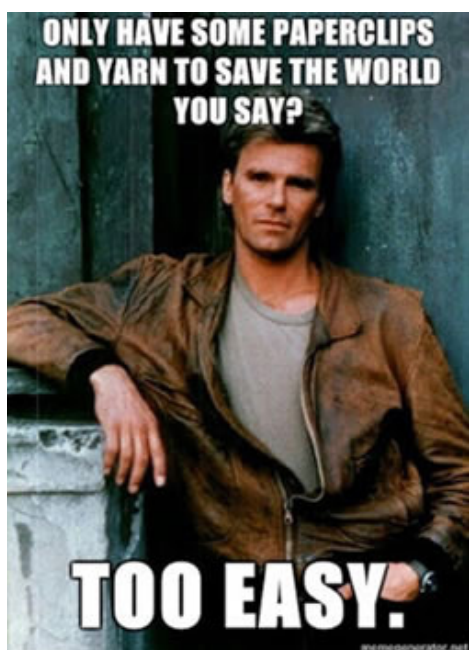
I give martial arts a lot of credit. After all, if not for martial arts I would not have the confidence to share my opinions and thoughts. I would not have the courage to bare my soul. I would not continually seek new ways to expand my horizons so I can expand yours. I would not write every word with such tremendous gripping emotion and intense focus.

It could be that I have wisdom, energy, strength, or power. Or...it might just be that above everything else, I do my best to keep it real.

The Martial Arts Woman
www.themartialartswoman.com

Filipino Martial Artists: The MacGuyvers of the Martial Arts World

By Jackie Bradbury - The Stick Chick



For those of you who don't know, MacGyver was a TV show about a genius government agent who could solve complex problems using every day, often complete innocuous objects - things like paper clips, gum wrappers, and hand mirrors. It wasn't a great show, in my opinion, but the creative ways MacGyver would solve desperate situations using stuff in his pockets or found in the room was kinda cool.

A criticism often made of the Filipino martial arts is that we don't walk around holding a 28" stick or the bolo or short sword

it's a stand-in for, even if we get some admiration for our knife training. It's also not unusual for gun owners (and concealed carry permit holders) believe they don't need to train in anything else, that a firearm is all you need for self-defense.

Both of those positions display a fundamental lack of imagination.

I've already discussed why I think that firearms are not enough, and there are many, many experts in the field of self-defense who would say the same thing. I've also talked about - way back in the very

early days of this blog - how I see my environment as weapons-rich in improvised weapons.

I think most of us would agree that in a conflict, we'd rather have something to help us fight the bad guy than nothing at all. This is especially true if we are smaller than most people, or disabled, or older, or have injuries... basically, we typically want some sort of equalizer or advantage when a bad guy is coming for us. Having something as a weapon provides that equalizer.

The fact is, there were no empty-hand warriors going

into battle anywhere in history. Weapons are, and have always been, something you want if your life is on the line. If you train self-defense, not training in weapons is deliberately hobbling yourself and giving the bad guy a huge advantage.

Filipino martial artists start off training with a weapon in their hand from day one. Early on, we are encouraged to make the connection between the stick and the empty hand (that is, we train both, even when we have the stick in our hand). Flexibility of mind is trained early and often.

Because we usually train with rattan sticks, we are already starting off with a relatively safe substitute weapon - the rattan stick in place of a sword. So already, mentally, we start off having to imagine something that doesn't exist on the tool we are using (that is, we have to have edge awareness if the stick is a stand-in for an edged weapon). That also contributes being mentally flexible.

And then, it's not unusual for us to start training with other tools - dulo-dulo (palm stick) and bangkaw (long staff) and even our version of the nunchaku, tabak-toyok (or chako). So now the connection is also made with very short, very long, and flexible tools and weapons.

Thus, we have all of these things in our training that allows us to look around a room, pick up an object, and use it as a weapon, with some skill.

This is famously displayed in the Bourne series movies (the fighting choreography is from the Filipino Martial Arts). There's so many scenes to pick out, but here's the one that's my favorite - the one with the rolled up magazine.

This nice blog post details more instances in the Bourne series of fight scenes using improvised weapons - you really should check it out.

My teacher +Mark Lynn made a video years ago

demonstrating this exact same principle on Mr. Chick. He used a racquetball racket, a brush, and a ball point pen in an s-lock situation - things we actually found around the Rec Center we train at. I promise that the grimaces of pain you see on Mr. Chick's face were absolutely real, and my teacher wasn't really going very hard on all this. Watch his face specifically when my teacher uses the pen. That one left a mark.

We also demonstrate this idea in our women's self-defense course, to get them thinking about ways to help defend and escape an attacker. We talk about the rolled up magazine - something you can carry on you no matter where you are (having something handy to read is just a bonus!). We talk about the small compact umbrellas. We talk about barrettes, and hair brushes, and pens, and this item right here:

You want the larger "D



I got mine at the dollar store, but you can order a pack with a large one **Here** at Amazon.

ring carabiner" - 3 inches (80mm) or more. Attach your keys to it, it's a flail. If your hands are small enough - mine are - I can grip is so that the non-opening side is on the outside of my fist. Yep, it's improvised "brass knuckles".

There are "tactical" pens selling for \$30 or more, and some TSA staff have caught on to them

and confiscated them at security. So here's what we like instead - the steel Zebra ball point pen:



Found on Amazon **Here**

you can get at a dollar store 10 to a pack. That one definitely will make it onto a plane with you.

So we talk about everyday objects you can have about your person and ready to use in a bad situation that you can carry EVERYWHERE. I am not aware of any "pen free zones" or rules restricting the carry of a carabiner on a flight (or... anywhere).

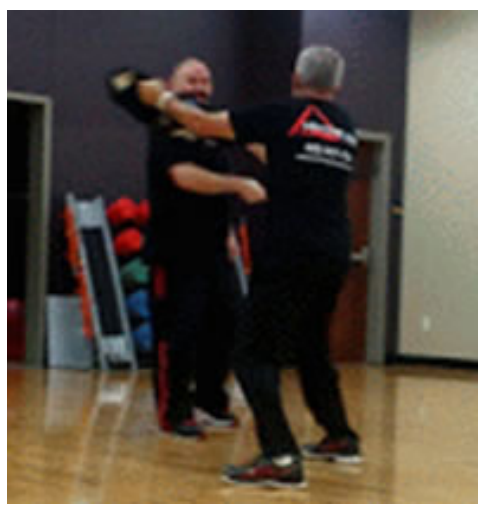
We also learn about defensive capabilities. My teacher is fond of showing the use of a backpack or book bag (or book) in self-defense. We practiced this with a stick bag at Mid-Cities Arnis (a softball bag I carry my equipment in) in our stick sparring class a few weeks ago (this is the use of our "Dos Manos" technique - we teach this in our white belt level):

This is why we Filipino martial artists are the MacGuyvers

It can make you a real-life MacGuyver!

The Stick Chick

Musings of a middle-aged Modern Arnis Arnisadora
www.thestickchick.com



of the martial arts world. We train with all sorts of different lengths of weapons (even flexible weapons sometimes) as well as empty hand, so we have the skill. But because we are often working with substitute weapons (a stick for a blade is the big example) we train to have the mindset of being able to translate what we learn to other objects. Any Filipino martial arts player should be able to find a number of weapons in just about any room or situation.

We are never actually "unarmed", unless we're naked in an empty room.

If you're interested in self-



I'll leave the rest of that to your imagination.

defense, training in the Filipino martial arts absolutely gives you mindset and the skills you need to be flexible and imaginative to cope with fluid situations.

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 vise-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](#)

A Thinking Man's Art

By J. Inay

I once was marveling at the skill and prowess of one of my father's senior students, I was just a boy at the time. I felt this Inayan Eskrimador's power every time I worked with him, and I had seen him full contact spar many times. I've even gotten the bad end of that stick on occasion. As a boy I loved to watch the seniors fight, when we would do reflexive work I would step out of line so I could watch how the instructors would assault those that were senior and more skilled than I. As I grew and matured both physically and mentally within the art, I came to appreciate my Inayan Eskrima even more. I was impressed with the art, with my father's ability and his students. I was proud to be a part of this. I am proud to be Inayan. So with the exuberance of youth I marveled, and my father said to me, "yes, he is good... for an opportunist". It was like he hit me, the way that can change your perspective in an instance. Like "oh there is the ceiling, how did I get down here?" My father used to call it "switching your channels", mostly when he used pressure points, and that was exactly what it was like!

I think that small line changed many things for me in general; the new perspective has become a pervasive influence on my Inayan Eskrima. This and many other occasions of instruction – father/son time has gradually changed my direction towards that of a thinking-man's Eskrimador, like my father was.

Recently, while teaching at Stanford, I was again reminded of the importance to this aspect of the Inayan System of Eskrima as the founder, my father Mike Inay, taught it and how I continue to teach our family system. Anyone can teach you to throw a punch or swing a kick. Anyone can teach you to make a stick crush or sword cleave, anyone can teach you to play with knives... The Inayan Way is not one of physicality exclusively, nor of mere street fighting or self-defense. Those are aspects of importance to be

sure, for no art can be effective without considering those facets of personal combat. The old adage for all martial arts is "Mind, Body, and Spirit". While this axiom is beyond the scope of this article, we can at least invest ourselves into the mind and it's part in the dance.

It is my perspective that to react in a reflexive way is very important in the effectiveness and development of any Eskrimador, let alone any Karteka, Judoka, Aikidoka, JuJitsu, KungFu/WuShu practitioner. Or any other art for that matter, a practitioner should be able to block adequately and counterattack reflexively at the very least. To be able to defend oneself without thought is the first stage to being effective as a martial artist. The traditions of martial arts around the world amount to the ancient military secrets of their respective cultures, the territory of the warrior class. And, no warrior is worthy without being able to defend oneself at least at this lowly level. I liken this level to that of an animal. Animals don't go to classes or take formal lessons on how to fight; yet they all can. Their intellect and desires do not interfere with their sense of self-preservation. This is where every instructor is at least passable at in teaching his or her students... Anyone can teach you to throw a punch... even a tiger, crane, snake, or monkey.

The mind and the body, work together to produce results in martial arts that affect the outcome of any given conflict. The martial arts practitioner learns deliberate control of the body to produce beneficial interactions with another. Whereas there are many performing arts that require movement and deliberate control of the body, martial arts is the only art that does this under stress and versus opposing forces, without choreography. In this way, the essence of the true martial artist is shown through the art of war. Most martial artists that focus on effective combative training

can demonstrate this. This is merely the first way, and most rudimentary way, to harness the mind in martial arts. Merely to mean what you do and do what you mean. At this level you are still just an opportunist in most cases.

The study of martial arts can be divided in many ways, ethnographically, tool usage, influences, and myriad of other ways. Some are useful in certain instances and some are useful in other instances. There are martial art sports... more properly martial sport, for example. Having an understanding of the academic aspects of an art can let you know more about its development and usage in terms of its use chronologically throughout time. As an example, the advent of armor and introduction of cavalry as well as gunpowder had immense impact on martial arts native to cultures that used such things. Technology in terms of armor and armament also had a great effect on how and why people used certain martial art techniques as well as methods. Fashion, some might be amazed, has left an indelible mark upon European Renaissance martial arts, coupled with the advent of sport fencing has nearly killed any semblance to such a great tradition. Academia has its uses for martial artists, in fact in Europe a practitioner of the martial arts was considered a scholar and afforded the same courtesy as any learned man.

From the point of view of a strategist, and tactician, the mental faculties of a martial artist, a warrior, is what separates him from barbarism and bestial

fighting. Producing an affect leading to victory with as little effort as possible is but one of the hallmarks to mastery in regards to martial arts. You can wait, and wait for the right opportunity, and be left with it never happening. Then you are just relying on luck. It is said that a great warrior seeks victory and then goes to battle, and a poor warrior goes to battle seeking victory. Plan your work and work your plan. This is common today in mainstream martial arts, you see people make an attempt at a win during the fight, and owe their win or loss to skill as much as luck.

A tactician and strategist has an understanding of the forces at play so that a plan can be devised in such a way to aid in victory by being both focused on the result as well as adaptable to the ever changing landscape of a fight. How lines of force can interact, and how the body can produce different tangents of kinetic energy to interact with an opponents plane of attack is at the root of this understanding and it's ultimate mastery. The physics involved is finite, its permutation is infinite, this is where art meets science when fists and feet meet each other, and this is my Inayan. Coupled with a deep understanding of intention and the human condition, you will have at least some understanding of how Mangisursuro taught his only son and daughter.

And using your mind, the only true weapon you have, is only the second step in your development as a martial artist, as an Inayan Eskrimador.

Keep Training

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Eskrima Seminar

w/ Master Joel Juanitas
December 10, 2015
Fresno State Campus

Thank you to Bahala Na Martial Arts and the Brothers of Chi Rho Omicron (XPO) for tonight's demonstration.

Shannon Sampaga Law



Supreme Grandmaster Jesus Pallorina

We honor Supreme Grandmaster Jesus Pallorina, the originator and preserver of the unique "Redondo General Style" which is to be known later as WEDO, (War Eskrimador, Death Offensive).

Supreme Grandmaster Pallorina, generally known to everyone as "Tatay Jesus", was a war veteran from the island of Negros. Secretive as he was, only a very short fragment of his story has been recorded. This article is derived from the foreword of an unpublished book by Supreme Grandmaster Pallorina and his student, also the inheritor of his style, Grandmaster Frank Sobrino. The foreword was written by E. S. Ereño.

During World War II, Tatay Jesus was Private Jesus Pallorina of the Seventh (7th) Infantry Regiment under the command of Colonel Ernesto Mata. May 3, 1941 was the exact date of the Japanese invasion of Manila. A year later, on May 3, 1942, the Japanese landed in Negros Island. It was that same day that Guerilla warriors were organized by Col. Mata with Pvt. Pallorina as the Assistant Commanding Officer in Talisay, Negros Occidental. Under the tutelage of a certain "Professor Simon Tapalla", the soldiers were trained in a short period of time in the art of arnis.

A closer look reveals that prior to the training, Col. Mata asked for volunteers to demonstrate any martial art they know for the Commander to choose which will serve the greatest benefit to the Guerillas. Tatay's system was chosen.

After completing their training on the basic techniques, the graduates were called "WEDO War Eskrimador". Since then, WEDO, which is probably a Filipinized spelling of "oido" based on its sound, came to be known as "War Eskrimador, Death Offensive".

On August 10, 1942, in an area known locally as "Snob Hills" (present name and location uncertain), the Japanese soldiers retreated from battle with slashed fingers, cut wrists, and the decapitated heads of their men.

Don't Eat the Stick

By Brian Johns

"Don't Eat the Stick" refers to what happens with the incorrect execution of abanico corto against angle 2, as illustrated by the below video.



Video: [Click Here](#)

This video specifically addresses a common mistake with the abanico corto technique off angle 2, which results in "eating the stick." Great for the local dentist but not so good for you!

"Eating the stick" often happens when there is a failure to move the opponent's cane and the arm out of the way in order to execute the abanico corto technique.

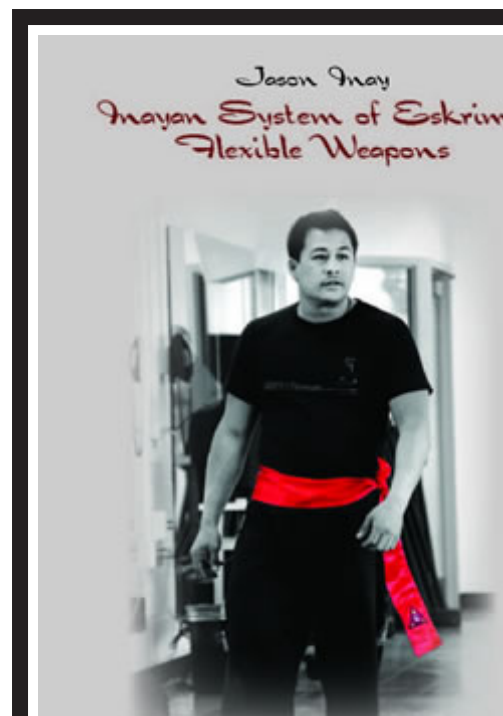
Easier said than done. This is a very technical aspect of the Abanico Corto technique against angle 2.

You must first maneuver your opponent's cane out of the way. As you begin the fanning motion, you will naturally move the opponent's stick hand out of the way. When you do, you will strike your opponent.

The first step is the most crucial step though. If you do not move your opponent's cane out of the way, it will hit your face. Hence the term "don't eat the stick!"

Based on my experience, this requires a substantial number of repetitions in order to correctly execute this. I tell you that rattan does not taste good, whether it be fried, baked, flambeed, or grilled!

Bamboo Spirit Martial Arts Centre, Ltd
bamboospiritmartialarts.com



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

Arrogance at Black Belt

By: Steve Rowe

The FMA Informative thought this was a very good article even though it pretains to Karate, it has all the ear marks of some practitioners of the Filipino martial arts.

It is sad that there are those that really have something in common with this article. But at least the person spoken about earned his Black Belt, however unfortunate that he let it go. Something the FMA Informative and others here that read this article are for sure have witnessed in their journey through the Filipino martial arts.

This is not talking about the ones that use the techniques lip-to-butt to get their promotion or the ones that buy their belts.

"Hey!" It was Manfred, we hadn't seen him for ages, he passed Shodan several years ago and had trained only sporadically since, but he was a happy guy and it was always pleasant to see him.

"How's it going?" I asked.

"Not bad, fathered another rugrat since I saw you last, got promoted at work and been working out in the garage when I had the time, how's things with you?"

"Yeah, OK...." I hadn't the time or the heart to even begin to tell him how much study and change he had missed.

"Thought I'd get back to it and get my Nidan," he said cheerily.

"Ha ha ha ha Right...." I sad jokingly.... and then realised that he was serious.

Well, I don't know what planet he was living on but I could not see any way that he could possibly even dream that after passing Shodan, a couple of lessons over a period of years and a bit of garage training "when he could find the time" could possibly prepare him for nidan. I was dumbstruck, I made my excuses and began warming up.

Whilst waiting for Sensei most of us were warming up, but a group were listening to Manfred regale them with stories and jokes, he was certainly a good storyteller but we were here to train. Then Sensei appeared.

He saw Manfred and went directly over to him, shook his

hand and welcomed him back, his eyes just rested momentarily on Manfred's Black Belt.

The class lined up, bowed in and began with some Chi Kung exercises to warm up, Manfred went through the movements but lacked the concentration required. We then went on to basics.

The class generally moved fairly easily and skilfully, apart from Manfred who was desperately trying to replace skill with effort. He was noisy, snorting, awkward and clumsy but obviously proud of his efforts.... Sensei tried to sensitively give him a little guidance.

We were then split into groups for Kata practice each of us in the group had to perform the Kata in front of the others so that we could compare and comment. Manfred was in my group. His Kata was abysmal, he had forgotten movements, mixed others together and tore into the form with the maximum enthusiasm and very little skill....

Sensei had asked us to mark each others Kata out of ten, five would be a pass mark for the next grade, comments had to be brief like "stances", "focus", "timing" etc. I marked Manfred's Kata at two and as Sensei passed he marked at zero, qualifying his mark as Manfred had "missed out moves" and that he couldn't expect any different as he had "been away for a long time"....

Manfred looked crestfallen and then angry.

"But I've been training at home" he stated angrily.

"Training on your own at home without proper instruction is meaningless as you will only continuously repeat your mistakes" said Sensei as kindly as possible.

"But I want to tidy up my Kata so that I can take my second Dan" blurted out Manfred.

Sensei stopped and fixed with Manfred with an icy stare, he physically wilted.

"We are always pleased to see any student who enters this Dojo with the intention of studying the Martial Arts properly," he said evenly, grades do not come into the equation. As you have not studied, note I use the word "studied" not "trained", for some time, it would have been correct etiquette for you enter as a white belt and wait for me to fix your current grade.

Your Kata does not need "tidying", like your attitude, it requires a total restructure. I suggest that you do some serious rethinking before you enter this Dojo again". With that Sensei strode off to the next group.

"I didn't come here to be insulted!" said Manfred angrily.

"Neither did Sensei", said

one of the other Dan grades.

"Why where do you usually go", said one of the others.

"Manfred, I said, have you ever heard of the expression "invest in loss"?"

"No, what do you mean?" "Invest in loss" is a famous

Martial Arts saying that could be applied here, learn from a humbling experience, use the knowledge gained here to become a better Martial Artist. Training on your own has given you a false impression of your abilities, you can see that you need to take some serious instruction, Sensei is telling you how to proceed in the kindest way possible, listen to him."

"But he virtually insulted me!" he wailed.

"You insulted him" said one of the others coldly.

"Manfred, listen, what Sensei was doing was to inform you of the correct way to proceed. Come back wearing a white belt, invest in loss, learn from the experience, be man enough to admit your mistake and do things the right way. This way you will earn the respect of both Sensei and everyone else here. Don't allow arrogance to rule you...."

"I might just as well give up..." said Manfred throwing away any chance he ever had.

SteveRoweCom

Martial Artist – Writer- Philosopher

steve-rowe.com

Twirling with Purpose

By: Maija Soderholm

Some comments came up recently regarding the utility of flourishing and moving the blade around. In FMA it's called Carenza, or 'shadow boxing with weapons'.

What's it for? Isn't it kinda useless? Where's the application in it?

Well, here's my take, and obviously highly influenced by my time training with Sonny, whose Carenza was indeed a thing of beauty.

Firstly, as a personal practice it is an awesome way of gaining skills manipulating the weapon, learning how it moves, and making it flow as part of the body.

It can also be a way of familiarizing oneself with a particular blade design, where it's power lines are, how it recycles between strikes, how it thrusts and slices.

But are there uses past that? Can there skills be of use with an opponent present? Isn't it just fancy and unnecessary? Perhaps even a dangerous waste of time?

First off, here is a quote



Video: Click Here

from Lt Col W E Fairburn, of Fairburn Sykes fame: "I believe that a knife should be bright and highly polished for the reason that 20% of the fight is lost by not striking awe in the mind of the victim that a flashing knife gives."

The psychological effect of an edged weapon is part of it's character, and thus should not be dismissed in training. One of Sonny's questions to me when we worked was: "Do you want your opponent to see your blade? Or not see it?" Truly, both are

important parts of the whole.

Sometimes not being seen is crucial, but then so is being seen when they can already see you and are waiting for you to act. Non telegraphic and fully committed motion definitely has a place here, but if you are not fast enough, or are behind the curve to start with, then visual and psychological deception are your friend.

Sonny avoided altercations on more than one occasion by flourishing his blade and having his opponents think better of engaging. He also used his Carenza to confuse and disorient his opponents, thus creating time in the OODA loop to do what he needed to do. Remember time and space are interchangeable, and thus movement is key to this being successful.

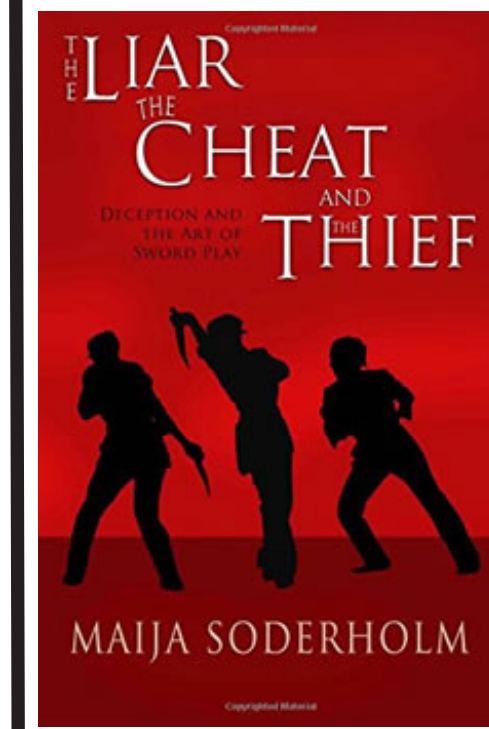
This lack of movement, or using the Carenza in the wrong context (like standing still at long range against a gun) gives this deceptive element a bad rep.

But used in the correct place, as a way to close distance and open up a guarded line, it is very useful indeed. In fact I would say that it is the best way, combined with footwork to move off line and change angle, to get away from the glorious double death outcome so often seen.

I think one major reason why people don't respect the utility of this part of training edged weapons is the multitude of 'twirling' videos on youtube that have given it a bad name. I've actually written about this subject

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".

Amazon.com: Click Here

before if you are interested: One last thing - perhaps the context of the usage can be widened to think about any situation where escape and evasion are paramount. Think of juking and the Malicia of Capoeira as examples without weapons?

Obviously the utility also holds true for knives in the 'real world'. Here is Mark Human of Multi Dimensional Warriors in South Africa talking about his perspective: "We make a point of ensuring that we stay

of fights and stabbings. There are knife ambushes and attacks and yes there are such things as knife fights and even ambushes that evolve into knife fights that resemble duels. Interactions include hard and fast attacks, fast and flowing attacks, committed and non committed lunges, fakes and picks, unimaginative single strikes or complex combinations and really any combination of anything the human mind can imagine. Don't box yourself into finite presumptions of how someone will attack- to improve your chance of victory

Carenza Rant

A Carenza is a display, a flow of strikes and moves strung together to showcase ability and skills ... Originally, I'm sure, to put the fear of the gods into an adversary, and perhaps save having to fight them at all. Just search on youtube and you'll see a whole bunch of them most of which, sadly, fail to put any kind of fear in me. There are a few, a very few, which have the desired effect, that seem to come from a different place, a mind and body that can imagine a real adversary that they are trying to impress. There's a different will, a different intent, and it comes out in the movement in stark contrast to the rest. (And yes, it's usually in footage of 'the old men'). So how do they differ? Well, obviously real experience will change your intent and will manifest in the movement ... but what is there to see that makes it physically more believable?

Carenza Rant: Click Here

up to date with how violence transpires/ particularly related to edged weapons attacks and confrontations. Research includes interviews with victims, practically working in the field, reading accounts and watching footage

become a navigator of chaos by understanding the framework of chaos."

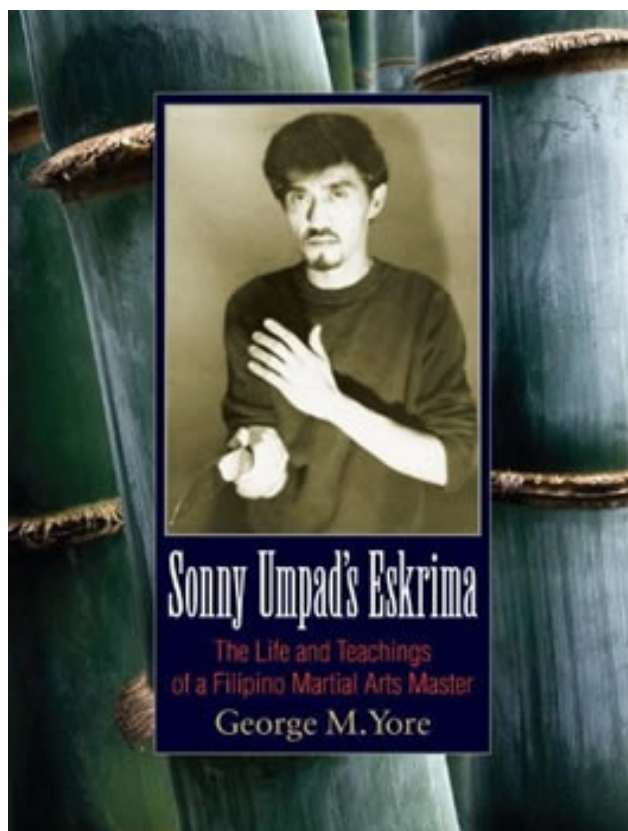
Remember, like Sonny said (paraphrasing here), there is no art in killing, and none in dying, but living ... that's where the art is ...

Sword and Circle

About teaching and training Eskrima and Bagua. Recommended seminars, and related material I find interesting. swordandcircle.blogspot.com

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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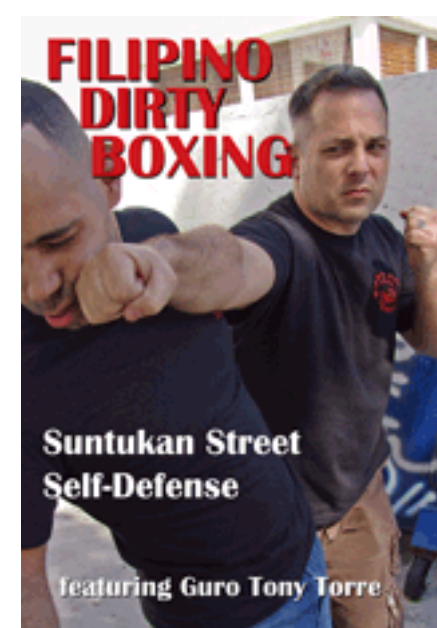
The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book

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! - chrisouts@gmail.com



Filipino Dirty Boxing

Suntukan Street Self-Defense with Tony Torre

In Filipino Dirty Boxing, Guro Tony Torre blends the traditional with the modern to form a comprehensive fighting system designed to enhance any fighter's training regimen. Steeped in the Filipino martial arts of arnis and suntukan, Torre draws on his extensive knowledge to give you a whole new sense of street fighting and self-defense under extreme circumstances. After acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.

170 minutes \$29.95

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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](#)

Perspectives of Modular Instructor Guide

By Bram Frank



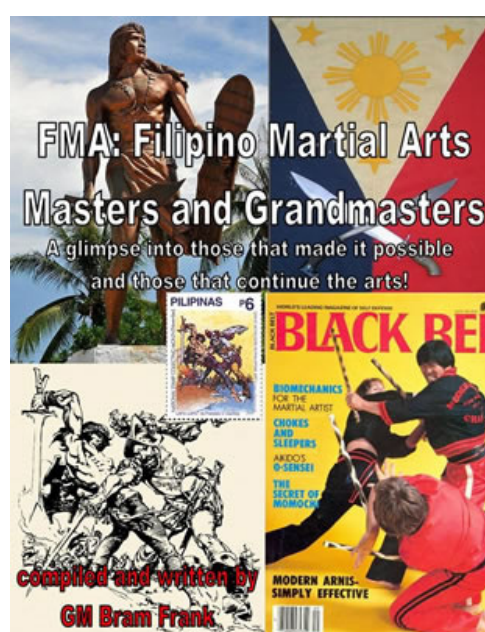
This book is an Instructors guide to the Modular Tactical System: Modular Blade Concepts-Martial Blade Concepts-Martial Blade Craft as developed by Bram Frank. The system is based on Filipino Martial Arts and uses simple gross motor skills and simple modules of motion to achieve tactical use. This book is an instructors guide that shows HOW to teach as well as WHAT to teach. For MBC instructors its a must and for anyone wanting to learn the concepts of MTS:MBC it will open the door to the methodology. The book features tactical tools designed and patented by Bram Frank expressly for the Modular system. The responsible use of edged tools(knives) is shown and the fact that less than lethal response is more effective than lethal to stop any opponent and control a situation. Liability and Legality of the use of the tools and training are discussed in detail.

Paperback, 406 Pages

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

FMA Grandmasters and Masters

By Bram Frank

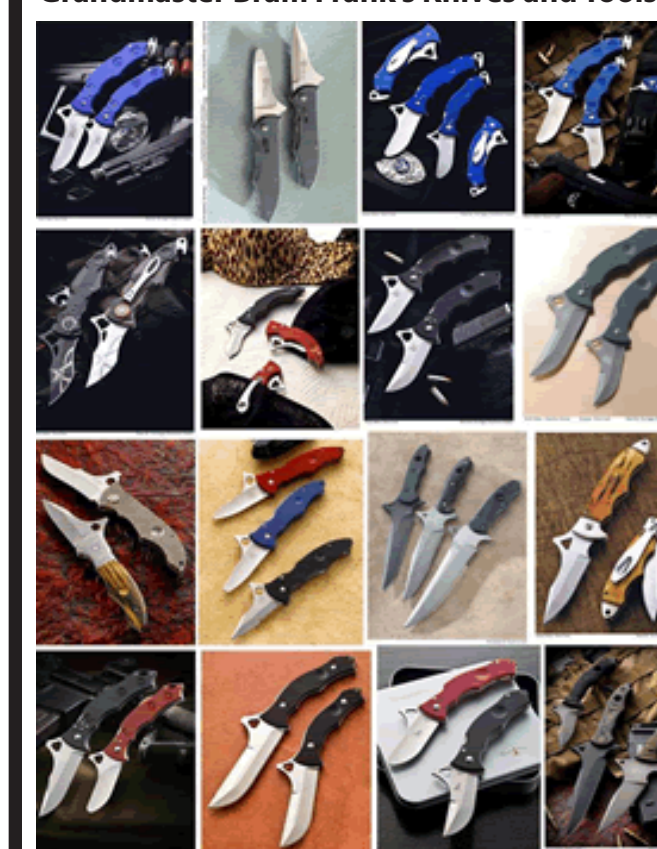


This book is about the Masters and Grandmasters of the Filipino Martial Arts. Some are well known others are relatively obscure, some are famous, others are known only by their skill but they all have in common their love for the Filipino martial arts and their connection through training, friendship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

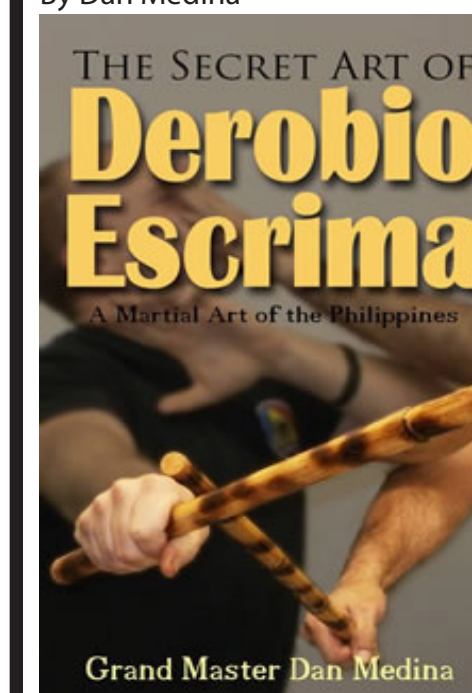
Visit: www.CRMIP.com

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The Secret Art of Derobio Eskrima

By Dan Medina



In The Secret Art of Derobio Eskrima 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 Pedro, 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 Eskrima is the first look into this amazing battle tested art. Not only does it take you through the basics of Derobio Eskrima, 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 Eskrima, 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](#)

Latosa Eskrima 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.

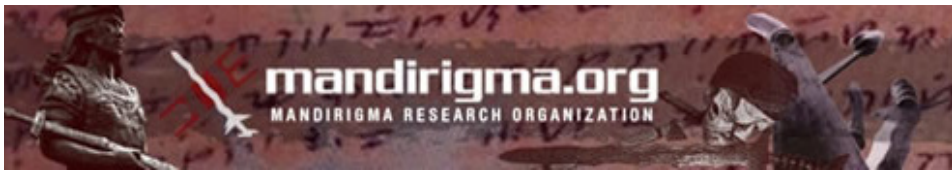
- Languages included in DVD: English, Español, Italiano, Français

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Mandirigma.org now offering Sponsor Membership

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

even expand capabilities.

For more information on how to be a "Sponsor Member" or donate to the cause, please go to the following link.: **Click Here**
Please contact us for any further questions. - Thank you for your interest and support! - Maraming Salamat Po!

'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.

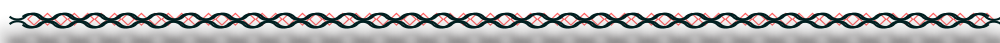
Visit www.wayofthebalisong.com

School Submission

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

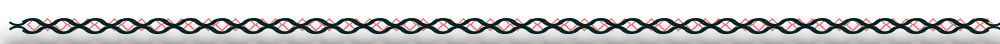
If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - **Click Here**



Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - **Click Here**

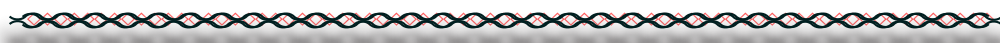


Advertisement Submission

Advertising in the FMA Informative Website is FREE.

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

To submit Forums **Click Here**. To submit advertisement for products and/or Services **Click Here**



Article Submission

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

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

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

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

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

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