

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Learn One, Learn Them All Commonality of Motion and Skill Transferability in the Filipino Martial Arts



By Leslie Buck

The Filipino martial arts are often referred to and thought of as stick fighting, but they involve so much more than that. Really, the Filipino martial arts are systems of fighting that involve a variety of weapons and empty hands tactics and techniques. Sticks are just used as the primary training tools, and not necessarily as the primary weapons.

Because a large portion of training in the Filipino martial arts involves the use of rattan sticks, those who have not had the chance to learn about the Filipino martial arts usually see the sticks and conclude that the Filipino martial arts are just methods of stick fighting. With only a cursory examination, that does appear to be the case. Almost every public demonstration of the Filipino martial arts will provide a nearly incessant clacking of sticks. Practitioners will most likely be seen striking with one or two sticks in a variety of patterns and drills. Because of this prevalence of sticks in demonstrations and

in entry level classes, one could easily conclude that the Filipino martial arts are indeed just about stick fighting. This is far from true.

Sticks are excellent training tools that provide a versatile training experience. The sticks serve as learning tools that can simultaneously represent many other weapons and unarmed techniques. That is why they are so ubiquitous in the Filipino martial arts. If you examine why they are seen so frequently in training, you will understand their value and the reason for their prominence in training activities and demonstrations.

Using sticks in training allows you to develop skills that apply to impact weapons, edged weapons, and empty hands skills too. Using a stick allows you to train close, medium, and long ranges all in one drill. Holding the stick with the butt of the stick protruding by a few inches allows you to use it for drills and techniques that are relevant to a knife held in an icepick grip. Using the forward tip and long portion of the stick develops skills relative to a knife in a forward

Kali Stickboxing

By Richard Lamoureaux

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grip. All these skills can be trained at the same time.

The stick is the primary training tool, but it is really the principles and methods behind the training that make it so useful. Two principles that are paramount in the training methods behind the Filipino martial arts are commonality of motion and transferability of skill.

Commonality of Motion

The Filipino martial arts are structured on what is known as the commonality of motion principle. With this principle, the motions used in many different techniques are the same or very similar. The motions are based on the same mechanics and therefore have a commonality. The significance is that a small set of movements can be used in many techniques.

This commonality includes techniques that are applied with a variety of weapon types and unarmed tactics. The same mechanics used to swing a stick are used to slash with a knife. And those mechanics are also used to deliver an empty handed hack. A circular, hooking movement used with the butt end of a stick to clear a blocking arm is also used with a knife in an icepick grip and with empty hands to do the same.

There are small adjustments in the motions to accommodate the difference in length of the weapons used in the Filipino martial arts, but the gross movements are alike. Often, the movements with a larger weapon are more-broad, whereas the movements of the smaller weapons tend to be reduced into smaller motions.

Sometimes a motion will have several related applications that differ in context, yet still use the same mechanics. When compared to language, this is similar to how a word can have more than one meaning. The word itself is the same, yet the way it is used is very different because it is defined differently. For example:

A circular motion may in one application be a strike, in another, it may be an evasion.

In some circumstances, the motion is the same, but the emphasis is different. A backhanded thrust may be simply used as an attack with the tip, or the same motion may be used to deflect an incoming attack with the back of the blade. This type of change in emphasis can be seen in simple movements as well as in entire combinations.

Transferability of Skill

Another important characteristic of the Filipino martial arts is the transferability of skill. This transferability means that the skills developed by training with one weapon are also available when using another weapon. This includes the physical skills of speed, timing, power, accuracy, precision, coordination, stamina, etc. as well as the actual techniques and tactics used. Rather than learning new methods to maneuver and apply each weapon, one can draw on the methods developed with another weapon.

The training progression typically starts with larger weapons first, then proceeds to smaller and smaller weapons. Skills are usually cultivated with the larger weapons such as the stick first, then transferred to smaller weapons, such as the knife, and finally to empty hands. The broad movements of the larger weapons make subtleties of angle and positioning easier to see and, therefore, easier to refine. This is why the larger weapons, especially sticks, are usually the first ones used in training.

When the skills are transferred from one weapon to another, new dimensions are added to those skills. The fundamentals of skill learned with the larger weapons will be a part of the fundamentals of the smaller weapons, but more depth will come with each transfer from weapon to weapon. As one progresses, new insights and a better understanding of the skills will

be developed. This allows you to become more versatile with the application of those skills. After moving through a progression of multiple weapons, you will find that even the lessons learned with the smaller weapons will lead to better refinement when returning to the large weapons.

The benefit of transferable skills is largely due to the commonality of motion principle. This is because the skills needed for each weapon are more relevant due to their similarity. The motions used with each weapon are similar. The positioning used when applying the various related techniques are similar. The actual methods and concepts behind the techniques used are also similar.

The transferability is not limited to the physical skills. The methods and concepts behind the techniques and tactics can also be transferred. A student can learn a technique with one weapon then through examination and analysis of the technique, discover how to apply the same technique with another weapon.

Conclusion

The commonality of motion principle and the transferability of skill offer a huge benefit to the students of the Filipino martial arts. These defining characteristics of the arts allow students to save valuable training time and learn more skills, faster. Rather than learning a completely new approach and skill set for each weapon, you learn one for them all. Training time is saved because when training with one weapon, you are actually training several.

The rewards of training effort are compounded because the skills developed are applied in manifold ways. The structure inherent in the commonality of motion gives you a framework that can be used

to extend your skills when you understand how to translate movements from one weapon to another. This allows you to outgrow your teacher and continue to develop even when you no longer have instruction.

The way the movements are translated into different techniques and reveal different applications is actually very interesting, and it will keep you engaged in your training. After 26 years of learning the Filipino martial arts, the novelty still has not worn off for me personally. I keep discovering new connections and layers within the arts. This keeps me intellectually stimulated, which then pushes me to work harder at advancing my physical skills. Whether I am training with a stick, a knife or empty hands, I am really training them all.

If you are interested in learning more the Filipino martial arts, consider joining the Tactical Arts Academy Filipino Martial Arts Program. Training includes learning to use a variety of weapons and empty hands. We can help you learn to protect yourself and enjoy making yourself better.

Leslie Buck

Tuhon Leslie Buck is the founder and CEO of the Tactical Arts Academy. Chief Instructor Leslie Buck has decades of experience in martial arts, self-defense and fitness training. He holds the rank of Tuhon (Grandmaster) in Filipino martial arts, and is a firearms instructor with many certifications. He has consulted as an instructor for the Philippine Armed Forces, the US Army and US Marines. Leslie also teaches law enforcement for many departments both large and small in Texas. He has spent the last 10 years operating Tactical Arts Academy so that he can help private citizens like you learn to protect themselves and get fit.

Tactical Arts Academy

Insights from the Tactical Arts Academy
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Kali Stickboxing with Guro Ted Lucaylucay and Richard Lamoureaux

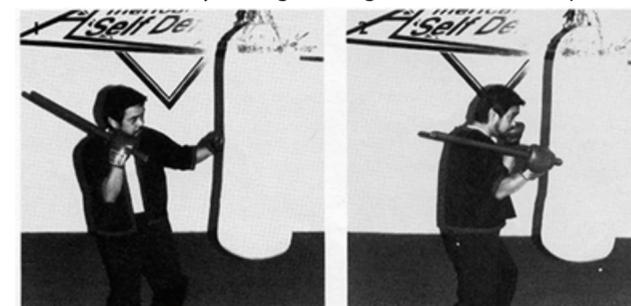
By: Richard Lamoureaux Photos: Wes Bennett

You will be equipped to compete in a modern-day contest of courage and skill that will, win or lose, bring you as close to those brutal matches of old as you can get. Full-contact, no-holds-barred competition that utilizes weapons without benefit of protective armor. Matches that resulted in permanent injury and disability, not just to one combatant but often both. A brutal test of skill and courage that for on participant ended all too frequently in death.

Kali stickfighting was banned in this original form by U.S. forces occupying the Philippines during World War II. Kali stickboxing, a modified version of those matches fought by the escrimadors and kalista of old, continues today, perhaps not as lethal, but just as demanding and exciting. Originally, matches allowed participants the use of sticks called "bahi" or "kamagoon". These sticks made from ironwood, a wood heavier and harder than rattan training sticks used both then and today, were fashioned by the kalista into the shape of a sword.

In contrast to the baston used in today's stickboxing, these early versions had in effect two striking surfaces, the flat, broad face and the narrow knife-like edge, either of which was capable of inflicting severe injury upon one's opponent. Unlike those of old, today's practitioners, in addition to their skills and courage, rely on lightweight armor for protection. What survives basically intact, however, from the art's original form, are its rules and procedures, its techniques and methods.

Credit for the modern design of kali stickboxing belongs to guro Ted LucayLucay, son of the late Lucky LucayLucay, who has furthered his father's kali and boxing method through the implementation of new training procedures of his own. Unlike other escrima systems, in kali boxing the stick work although an important component, is but one element of the overall method of attack and defense. At the core of this system lies the body mechanics of boxing. When using any weapon, one well-placed strike could conceivably end a life, so in addition to taking a true and realistic approach to the art, today's practitioner must also factor in safety during training and in actual competition.



Equipment training is an essential element in the development of the stickboxer's skills. Guro Ted Lucaylucay demonstrates (1-2) how to use the heavy bag in conjunction with the stick.

The kali boxer now uses a 29-inch long cylindrical nylon stick padded with canvas. Headgear used consists of a wire mesh face cage attached to boxing-style headgear or a hockey-type helmet. The weapon hand is protected by a padded glove. The other hand is gloved as well for both blocking and punching. Elbow pads are used but most often knee pads are not because of the limitations they place on mobility. Offensive knee strikes, though legal, are delivered at less than full power, with the objective being not to injure but to score points. The weapon is held in the lead hand. Strikes can be delivered with the tip, the center and the butt of the stick as well as with the hand that grips it. The rear hand is used extensively as an of-

fensive weapon in conjunction with both elbows and knees.



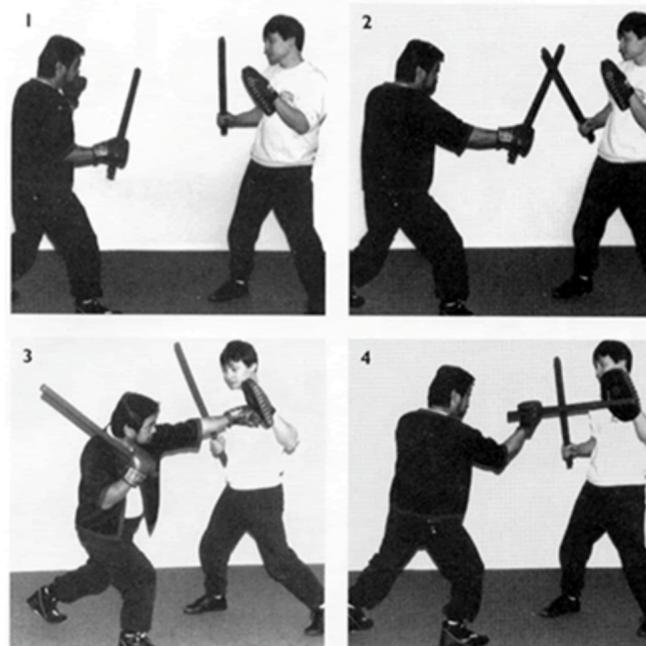
Forty percent of the knockouts in real stick-fights were credited to the use of the rear hand.

Various tools come into play at various ranges. At long range are kicks and strikes with the end of the stick. At middle range are hits with the center of the stick, punches from either hands or elbow and knee

techniques. Close range allows for puno strikes, head butts, throws, takedowns, and ground fighting procedures where submission holds can be utilized.

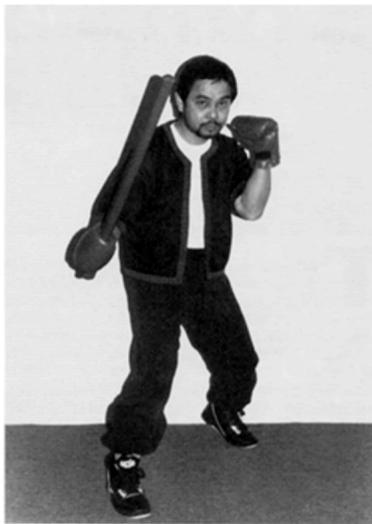
The on-guard position of the kali stickboxer resembles the posture of the Western boxer.

Unlike the old form where fighting continued until one combatant is either disabled or dead, in current competition fights consist of rounds timed at either two or three minutes depending on the class and skill level of the fighters.



Focus mitts are used extensively in the kali boxer's preparatory training. Here we see guro Ted closing the gap with the stick jab and following up with the cross and flip/hit combination.

The number of rounds to be fought and allowable target areas are pre-determined prior to each match. A clinch or grappling situation, whether in a standing position or on the ground or even the loss of a weapon, are not cause for a break.



The fighting continues until the sound of the bell or until a victor is declared. A winner can be decided in several ways; through an accumulation of points scored by strikes to legal target areas, through the inability of one opponent to answer the bell, by submissions or lastly by TKO or knockout.

Endurance, stamina and cardiovascular conditioning are attributes that a kali boxer

must bring with him to the ring. Fatigue sets in rapidly if you

have not prepared to spar with a stick. The use of the heavy bag, speed bag and focus mitts plays an important role in preparing the stickboxing. Grip strength and the ability to properly hold and maintain the weapon are of paramount importance. Lose your weapon and you will most likely lose that round, if not the match itself. In the old days, loss of one's weapon more often than not equated to loss of one's life.

Although not geared toward all martial artists, kali stickboxing has much to offer. As a practiced stickboxer you will realize an elevated skill level of the attributes that you brought with you, along with having acquired some new techniques unique to this style. You will be equipped to compete in a modern-day contest of courage and skill that will, win or lose, bring you as close to those brutal matches of old as you can get, and still live to fight another day.

From *Martial Arts Ultimate Warriors magazine*, June 1995.

Richard Lamoureaux
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6 Rules of Mechanical Advantage

By Philipp

Historical Fencing Academy

Ever wonder why a fencing technique you know should have worked didn't? Chances are, you violated one or more at the core principles of mechanical advantage. This is fairly common, since many fencers never break these principles down into simple rules. In fact, it's entirely fair to say that a large part of any given fencing system (regardless of the type of sword involved) is how it arrives at the same conclusions.

Handy as that realization may be, period sources are lousy at explaining mechanical concepts in simple terms, particularly if you study medieval and renaissance sources that predate the study of physics. I'll leave the tactics and philosophy to those who fought and died to establish them, but here's a handy checklist of mechanical principles and corresponding rules you can use to diagnose the problem when an otherwise successful technique goes wrong:

1. Proximity (Gain Relative Strength)
2. Edge (Apply the Front Edge)
3. Angle (Observe the Precedence of the Point)
4. Gravity (Dominate from Above)
5. Momentum (Speed Multiplies Your Effect)
6. Form (Increase Strength via Concordant Posture)

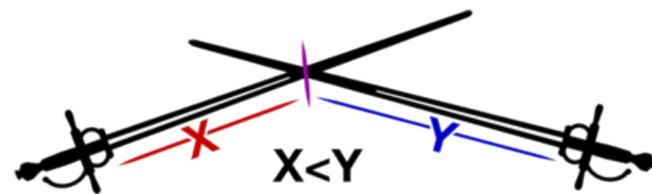
Practice your techniques with these principles in mind, and eventually, you'll be able to consider them all constantly at an instinctual level. When you no longer have to think about the underlying principles, you'll not only have more mental space to focus on tactics and strategy, you're certain to be far more successful in their application.

Principle 1: Proximity

As you progress into the renaissance, many fencing systems break the blade down into three or more sections to indicate the relative strength of the weapon in the hand, defining its behavior in opposition as that of a simple lever. This makes sense, as the lever was one of the six simple machines identified and obsessed over by renaissance natural philosophers.

Period masters reasoned correctly that the leverage applied to fencing had little to do with the weapon itself and far more to do with the distance blade contact occurs relative to the fulcrum created by either fencer's wrist (or core, in the

case of two-handed weapons). Just as the historical fencing masters did with words like *forte* and *debole*, we often discuss leverage in terms of strength (e.g., a point close to the sword hand is "strong", whereas a point close to the tip is "weak").



Rule 1: Gain Relative Strength

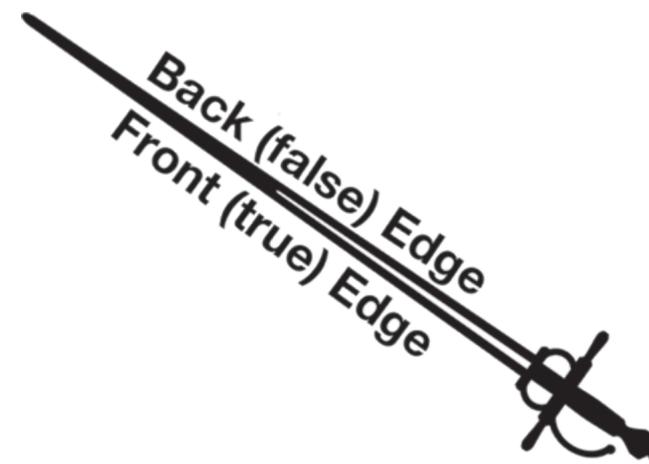
What matters more than the absolute strength of any point on the blade is the relative strength of each blade when they meet. Simply put, never place a weaker part of your blade on a stronger part of your opponent's blade. This guideline holds true most of the time, but you'll still need to compensate for the relative strengths of the fencers if you wish to gain a dominant position.

The other important thing you need to bear in mind is that it's the distance from the hand that determines relative strength, not the distance from the tip. This can make it hard to tell at a glance who has relative strength when two people fence with swords of unequal length. This is one of the many reasons not to look at your or your opponent's sword when you fence and to feel through your sword instead.

Principle 2: Edge

Edge strength has far less to do with the blade itself as it does with the way the joints in your arm and the muscles of your back function. For starters, it's important to consider that a blade is a relatively thin plane of metal designed for rigidity along the edge and minimize resistance when passing through its target. As a result, blades tend to flex on the flat, which is a desirable quality when cutting through flesh and bone, and even those that don't present greater surface area on that axis.

In any event, the blade itself is the most stable on its edges, and even techniques that begin with a deliberate flat-on-edge orientation typically end with an application of one of the edges.



Rule 2: Apply the Front Edge

It's true that your back (false) edge is stronger than either flat, but when you consider how your wrist and arm work, the greater strength of the front (true) edge becomes abundantly apparent. The front edge is the one on the same side as your knuckle bow, if you have one.

Put another way, if your sword were a hammer, you'd swing the front edge side down to pound in a nail. If it were a chef's knife, then the front edge is the one you'd use to chop vegetables. Even as you orient your hand around to meet a threatening blade on any given line, if you align your true edge to meet it, you'll gain an extra measure of strength.

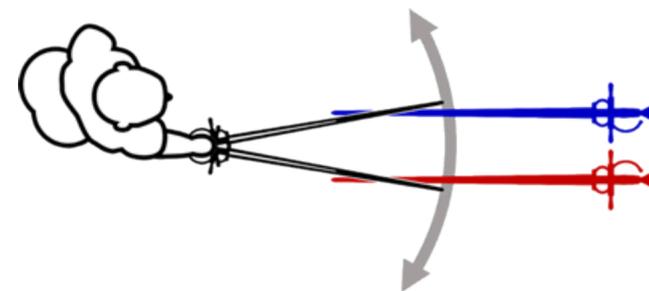
One caveat to this particular rule comes in the form of the *puntoreverso* or *stech in bogen/schutzen*, where your opponent deliberately thrusts with the back edge facing your blade. If you attempt to meet the blade with your front edge, your opponent can simply curve around the resistance and land the blow anyway.

This doesn't actually violate the rule of the front edge, because the contest isn't about leverage, because the opponent is avoiding extensive contact with your blade. There are several ways to deal with these rare forms of attack (e.g., a *mezzo-spada* parry with the back edge), but we won't go into them here, as they are specific to the circumstances in which they occur.

Principle 3: Angle

In order for one blade to affect another, there must be some degree of angle between them. The greater the relative angle of the blades (the more perpendicular they are), the more they can effect one another. There are several ways you can apply this principle, both on the horizontal and on the vertical axis. For example, you can lower your hand and raise your tip to create an angle on the vertical plane that you can apply to ward off a flat thrust.

Put another way, a flat thrust delivered without securing the safe offensive position created by applying an angle (what we fencing snobs call a *potshot*) will do absolutely nothing to protect you, resulting all too often in the kind of double hit that causes your deity of choice to sacrifice some cute and innocent creature in a fit of pique. But this is all esoteric—let's talk about application.



Rule 3: Observe the Precedence of the Point

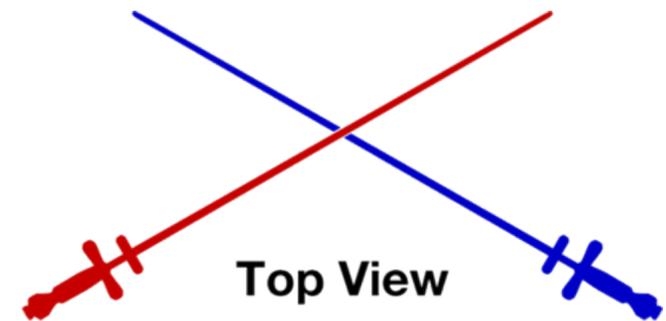
Technically, you can force a more perpendicular angle by moving either end of your sword: the pommel end, or the tip. Whichever you move will create a natural ramp to the other end. As a result, moving your hand will almost certainly result in loss of mechanical advantage, whereas moving your point will bolster your control. Another way of putting this is that the sword is strongest in the direction it points, and we call this The Precedence of the Point.

If you observe this rule, then you'll both attack and defend yourself by manipulating your point in an outward cone of control. This flies in the face of generations of fencers who've been taught (and, in turn teach) the maddeningly foolish notion that one should never to take one's point off of one's target. In reality, you're far better off bringing your point over your opponent's sword (aiming for a spot just over their shoulder or past their frame) to gain the blade and then reorient the tip in for a strike once you've established clear dominance.

Principle 4: Gravity

Just as renaissance fencing masters were eager to appropriate the lever in their discourse of fencing as a means of justifying fencing as a science, they recorded their observations about gravity with equal vigor—even if they couched the as-yet undefined principle in Aristotelian nomenclature. Nonetheless, the role of gravity in swordplay is immutable, as any novice can observe that whichever blade is on top will have an easier time controlling the blade below.

In addition to the force of gravity allowing you to use the weight of your blade to your advantage, the position above allows you to apply the muscles of your back (e.g., the *latissimus dorsi*) to control your blade.



Rule 4: Dominate from Above

All other factors being equal, the blade on top will win a contest of leverage, so it is generally the position you'll wish to achieve. There are a few hazards to be cautious about when pursuing domination from above beyond the mere physical strength of your opponent. For one thing, gravity can work against you, and an opponent who can exploit an over-zealous attempt to gain the blade can quickly put you in a precarious position.

Also, gravity gives you an advantage, but not an overwhelming one. A savvy opponent of modest stature may be able to slip a closer (stronger) part of their blade below yours and strike you with an *imbrocata* or similar low-line attack.

Principle 5: Momentum

While Newton didn't pen his *Laws of Motion* until the second half of the 17th century, long before classical mechanics was an established discipline, swordsmen such as Giacomo di Grassi were putting these foundational principles to the test. One established fact was that an object in motion tends to stay in motion (inertia), and the greater its motion, the more likely it is to stay in motion (momentum). Thus the application of momentum to the contest of leverage in fencing is an

established method of seeking advantage and increasing the effectiveness of sound mechanics.



Rule 5: Speed Multiplies Your Effect

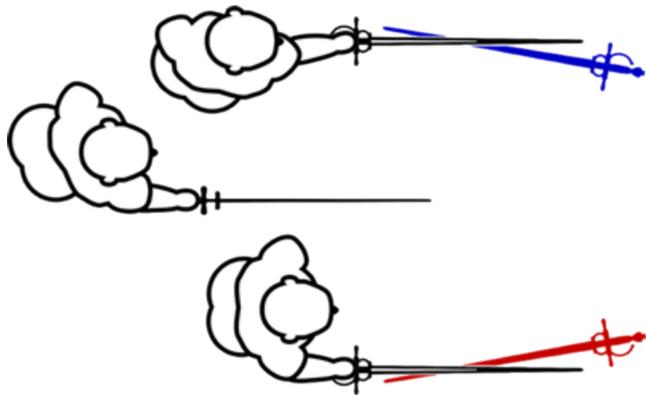
Notice that at no point are we suggesting that speed makes your technique better. Whether it's playing music or making love, if you are doing it right, doing it faster won't make it better. Instead, the rule is that the faster you move your blade, the more momentum it has, and more likely it is to stay in motion.

If that motion happens to effectively gain mechanical advantage, then the payoff is likely to be greater. However, if that motion is going to fail, then your failure will be all the more spectacular—an effect savvy fencers tend to exploit. For this reason, it's likely that those who lived and died by the sword demonstrated a degree of caution far greater than those of us pursuing historical fencing as a sport do today. At any rate, you're probably better off focusing on doing things right than doing things quickly.

Principle 6: Form

Nothing short of time, repetition, and feedback can reinforce proper muscular-skeletal alignment, and the specific posture you assume at any given moment while fencing is dictated by the style of fencing you practice and a stream of constantly changing variables. Nonetheless, form is a sum of many parts (e.g., keeping a straight spine, bent knees, and a stable center with your shoulders over your hips) from which you apply all other principles. Maintaining balance and correct muscular tension is also critical.

If you find yourself struggling with other aspects of blade mechanics, then try relaxing a bit. Excessive tension (e.g., keeping a death grip on your sword) can ruin otherwise correctly executed actions. The fact of the matter is that you can appear to do everything else right, but if you fail to apply force correctly because your form is off, your technique may still be ineffective.



Rule 6: Increase Strength via Concordant Posture

One way you can apply good form to your fencing is through the observation that the lever most visible at the sword end is balanced on the other side of the fulcrum by the rest of your musculoskeletal structure. The organization of your hips and shoulders has a dramatic effect on the stability of your arm and shoulders. When your core is arranged to support your sword arm, you're in a concordant posture, whereas when your core isn't arranged to support your sword arm, you're in a discordant posture.

This kinesthetic subject is literally complex enough that multiple books have been written on the subject, but there are a couple of easy rules to observe that will help you achieve the best possible structure behind your sword. When manipulating your opponent's sword on your inside line, profile your hips and shoulders (sand sideways in relation to your opponent). When manipulating their sword on the outside line, square your hips and shoulders (like you're about to tackle them). This second arrangement is aided further by stepping forward with your offhand foot.

But What About...?

As with any simplification of complex principles, there are always exceptions (or cases that appear to be exceptions) to these rules. For example, a longsword may feel like it doesn't obey the principle of proximity because of the added leverage you gain from a two-handed grip, but while that may hold up if you're facing someone with a single-handed sword, the extra leverage isn't as much of an advantage if you're facing another longsword.

There are also plenty of techniques that don't observe all of these principles but are still incredibly effective. Often, that's because you don't need the strongest position to win; you need a position that's stronger than that of your opponent.

Lastly, when all you have is a hammer, all your problems look like nails. In other words, this article specifically deals with gaining mechanical advantage, but there are plenty of times you can do better by getting your opponent to pursue mechanical advantage, using misdirection to capitalize on their misapplied commitment to strike safely on an undefended line. It would behoove any student of fencing to develop a firm understanding of these techniques as well.

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Books by Bram Frank



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. - 406 Pages

FMA Grandmasters and Masters

By Bram Frank

This book is about some the many Masters and Grandmasters of the FMA: 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 GM Bram Frank. Some are the heroes of the Philippines and the spirit of Arnis like the late Professor Remy Presas, part of American martial art history with the FMA and JKD like Guro Dan Inosanto or like GM 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! Regardless of gender these people give their lives, souls and energy to the Filipino Martial Arts. This is the first in a series of volumes of these wonderful people! This is the first book written by a non Filipino with a forward by a Filipino President: President Benigno Aquino III. - 475 Pages

Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pesas as seen by 1st Generation student / Senior Master Instructor, Grandmaster of Arnis: Bram Frank. Modern Arnis is seen through the perspective of the family art of the Bolo and knife, (edged tools) rather than a stick. The art of the blade as hidden in Modern Arnis based on the family style of Bolo is shown. The Presas family was known for teaching bolo to the brigades during WWII. Bram was named by the last of the Presas family GM Roberto Presas and The Worldwide Family of Modern Arnis and Filipino Martial Arts Council as the Guardian of the Legacy of Presas bolo. Bram's innovations and translations are shown: the same as he teaches at the FMA festivals in the Philippines. Some history of Modern Arnis in the USA is told. - 511 Pages

Bram Frank Knives

By Bram Frank

This is a 30+ year look at the knives of Bram Frank. Why he designs knives, the progression of idea, to drawing to CAD and finally to steel. It show Bram's Patents and ideas used by Bram and others in the Knife Industry. There is an overview of Brams Gunting Family of knives and his "trademark" BRamp or Ramp (Allowing for Kinetic OPenig by contact of any object), his rounded triangular hole (always able to open with Thumb easily), his Indexing (ability point to rotate from Forward grip to reverse grip and back) and his spoon clip that allows function in a flat clip. A brief overview of training, magazines and comments about Bram's Tactical and Practical knives that have influenced

WHFSC Grandmaster's Council: a compendium of the world's leading Grandmasters

By Bram Frank

This a compendium of the world's greatest council of Grandmasters. These Grandmasters both past and present represent an amazing history of the martial arts. It contains their bios told as they want it heard and seen along with pictures past and present of these Grandmasters. The WHFSC World Head of Family Sokeship Council brings together Grandmasters and Sokes from every style of martial arts to a yearly meeting, with an awards dinner, Hall of Fame and seminars sessions given by the Grandmasters themselves. Included in the book are some of the upcoming masters in the martial arts. - 645 Pages

WHFSC GM book vol #2

By Bram Frank

Vol #2 is a compendium of the worlds Grandmasters of the WHFSC World Head of Family Sokeship Council. These Grandmaster and Masters are those on the committees, boards, and representatives plus hundreds of grandmasters that weren't in volume #1 due to the numbers of members of the WHFSC. These members, in Vol #1 and Vol #2 make up a large piece of the history of martial arts in the current times. Almost every martial art known is represented by these Grandmasters and Masters. Their bios and stories are told in their own words with current and historical pictures. - 639 Pages

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Grandmaster Maximo C. Caballes "Grandmaster Max"
Arnis de Caballes Style with Balintawak

Concept: Like walking with a x and then a cut or a combination of both, Start with stick, however when learning from his parents, he started with the bolo and knife. Our clan especially his father specialized in the metal or as it was called 1/2 of the knife (it was longer than a knife but shorter than a sword) bolo size.

Footwork – X footwork and a combination

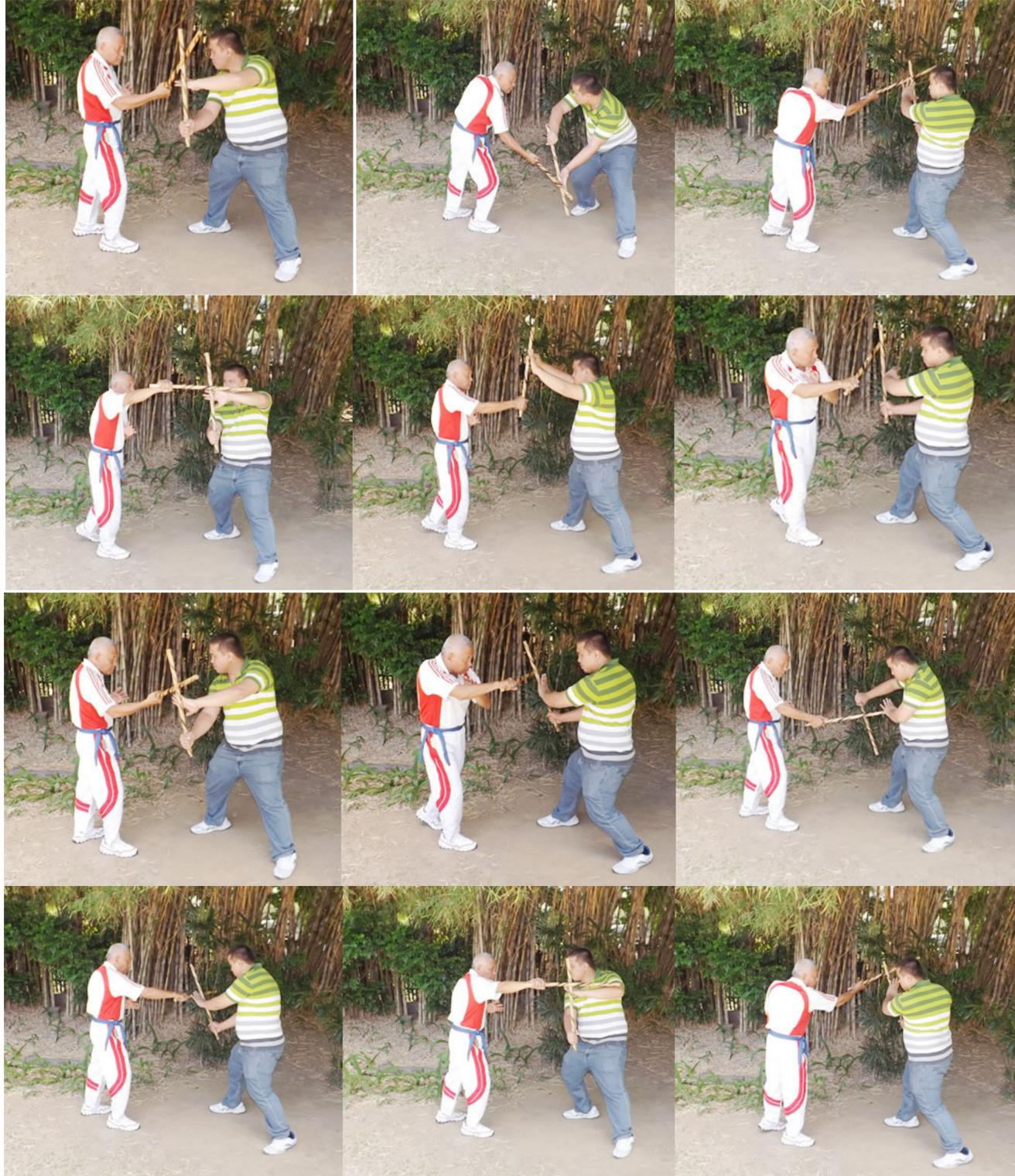
Striking – powerful strike meaning a force with full power, with speed / also with his training in Balintawak uses 1/2 strike. Using a Baston always treats it as if using a bolo, or a sword.

Blocking – use a brace to strengthen and add power to the blocking weapon.

Kicking – low before recognized the short kicking as time has passed being innovative adapted the kicking of other clubs also. So we are able to use the different kicks, however the low kick has been the most effective and taught, up to the groin.

Strikes and Kick – Power comes from then back position then the strike with speed, Builds from the body in a combination movement.

Strikes & Blocks



Technique 1



Technique 2



Technique 3



Technique 4



Empty Hand vs Baston



Ranking – long before as a teacher at the University of Cebu, taught students from the beginners to advance program and then gave them ranking. But now since retiring in 2012 he stopped giving rank even though some from other areas of the Philippines request rank, Grandmaster Max gives them the freedom to rank their teams.

- To develop power, jogging building distance as time proceeds. If student is to become a tournament fighter
- Street fighting, the workout is tailored to the students strength, determination, and adaptability to coordination.
- Training to build power, stamina, endurance etc. use a banana tree. Then the strikes can be full force and targeting can be used. A lot of banana trees then However today we use tires, stacked, hanging or a specially built dummy which can be bought through martial arts stores.

Loosen the body joints – Pan-taw technique like Tai Chi
 New student – interview for purpose of learning discuss the style
 With the program it is in stages, enroll to start and then gain knowledge each section progresses the student.

Last Word: Do something, wake up as early as the sun and do little things for the glory of God, especially when you preform Arnis de Caballes way. – So come join with us.

Arnis de Caballes Style with Balintawak
 Camagong, Lahug, Cebu City, Philippines 6000
 or
Visit: University of Cebu Main Campus
 Sanciango St. Cebu City Philippines
Email: arnisdecaballes@yahoo.com / arnisdecaballes@gmail.com

Senior Master Noel Rosacena Monterde

Kombate / Dumog



Senior Master Noel Rosacena Monterde a former student of Grandmaster Warlito "Lito" Conception of Concepcion Combative Martial Arts passed away on September 9th 2015. But not before he was able to return to Cebu, Philippines in 2009 to fulfill a dream of his to be able to share his art in the Philippines.

Senior Master Noel Rosacena Monterde carrying on Grandmaster Conception teachings and his passion for martial arts only grows stronger as he continues to learn new methods to complement and build on the Concepcion Combative Martial Art foundation.

A basic outlay of the style taught by Senior Master Monterde
 - Footwork 10 basic movements – V, forward, backward, side etc
 - 6 Strikes: Temples (right-left), Knees (right – left), Chin, Crown
 Ranges:

- Largo Mano (long range) - Punches and kicks
- Medio (medium range) - Elbows and knees
- Corto (close range) – grabbing etc
- When blocking actually striking to reflect off of the opponents strike and countering.
- The basic style that Senior Master Monterde continues to build from is:

Kombatan

Kombatan combines several traditional Filipino styles that have been blended into a single art:

Hirada Batangueno - Pinayong. Commonly referred to as hirada bantagueña, after the Batangas province from which it originated, pinayong is Kombatan's "umbrella" block-and-counter pattern. It consists of an umbrella-like covering block/counter followed with any

number of strikes; often an upward strike that can impact areas such as the groin, chin, or forearm. Sungkiti Tutsada - Sungkiti also called tutsada, tuslok, or salag tusok represents the deadly thrusting techniques that can devastate an opponent. It is especially effective for combat in places where lateral movement is restricted. Sungkiti aims to attack vulnerable areas like the eyes, throat, solar plexus, under arms, and groin.

Senior Master Monterde also has added the basic concepts and principles of Dumog:

Dumog

Dumog itself consists of standing locks, throws, and off balancing techniques to take an opponent down.

To that extent Dumog focuses on not only grappling but striking from the ground as well. Using the finger, wrist, and joint locks that are not allowed in a competitive environment.

Dumog utilises the concept of "control points" or "choke points" on the human body, which are manipulated – for example: by grabbing, pushing, pulling - in order to disrupt the opponent's balance and to keep him off balance. This also creates opportunities for close quarter striking using head butts, knees, forearms and elbows.

Techniques encompass a variety of pushes, pulls, weight shifts and joint locks designed to "move" the opponent, often taking advantage of their weight and direction of force to throw them off balance. Dumog is based on the concept of "control points" or "choke points" on the human body, which are manipulated – for example: by grabbing, pushing, pulling - in order to disrupt the opponent's balance and to keep him off balance. This also creates opportunities for close quarter striking using head butts, knees, forearms and elbows.

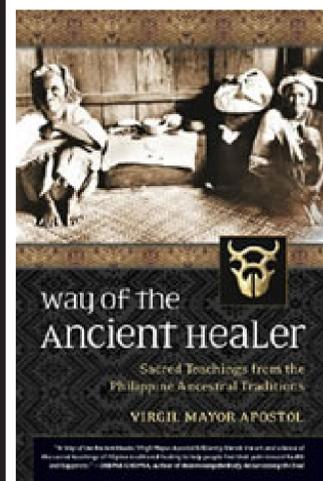
Dumog also contains methods of joint-locking and choking, as well as takedowns, throws and submission holds. Dumog techniques can be assisted by the environment around you, a wall, lamppost or vehicle for example, which helps to immobilise the opponent, or hurt him further by collision with the object. Similarly, Dumog techniques can be used to manipulate an opponent for use as a shield to protect yourself during a multiple attacker scenario, or to quickly move an unwanted person from an area, much like security or law enforcement "come-along" type techniques. Pain compliance is an important aspect of any grappling art. Hence, Dumog techniques can be complimented by nerve point attacks, as well as Kino-mutai which is the term generally used to include pinching, biting, gouging, ripping/tearing methods.

Senior Master Noel Rosacena Monterde assisted by Senior Master Patrick Jason P. Balos

Set 1



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

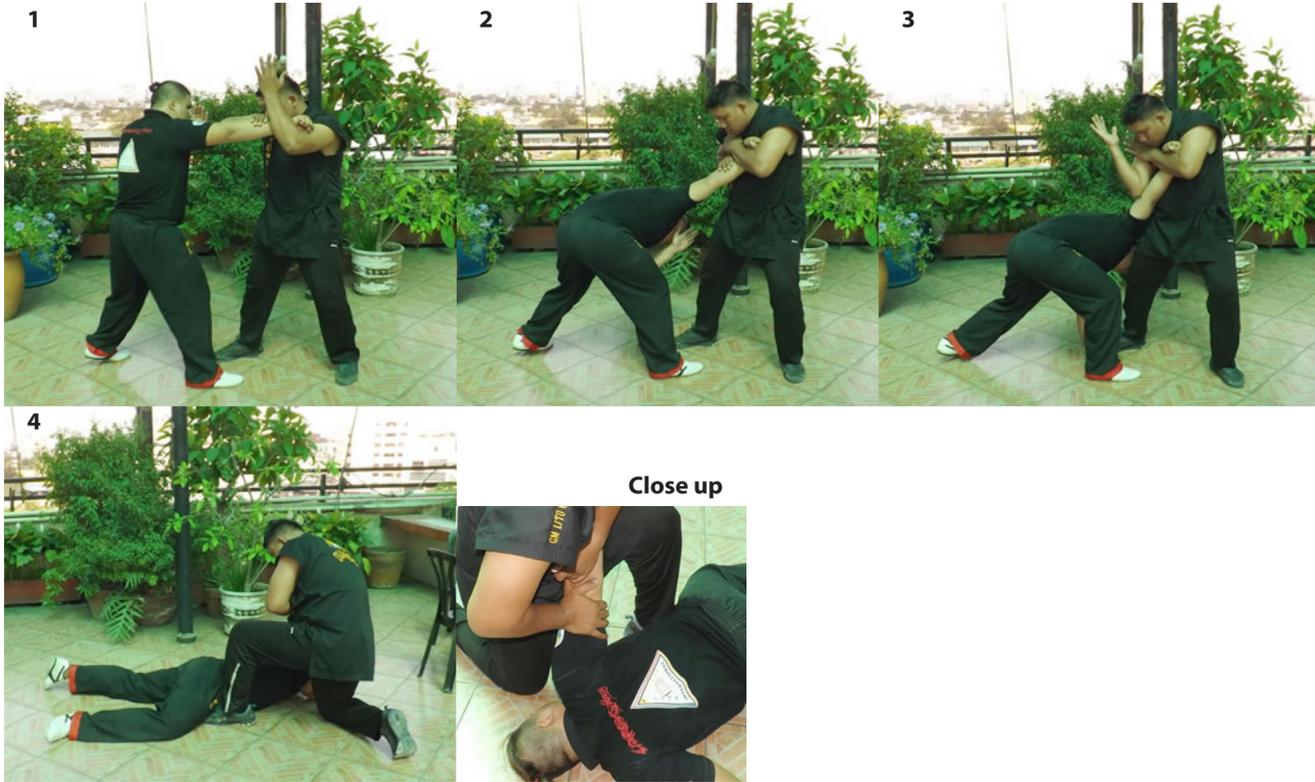


After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. 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.

Published by North Atlantic Books: www.NorthAtlanticBooks.com
 Distributed by Random House Distribution Services, to order: www.RandomHouse.com or call (800) 733-3000

Set 2



Set 4



Set 3



Set 5



Past Events

Aikido Summer Training Program

April 2 - May 28, 2015
LCC Mall of Legazpi
Legaspi, Philippines

The FMA Informative wanted to bring this event to the readers of the FMA Informative in an issue by its self. This is a program that is brought to new prospective students of Magdaraog system. The FMA Informative was trying to follow the program and then after the program on those that continued and how they progressed.

However Grandmaster Roy Magdaraog being extremely busy with his personal accomplishments in making a living other than the martial arts and also teaching his art, has been unable to provide what was needed for an issue. So the FMA Informative at least wants to bring what it has compiled to the reader.

Instructor: Ariel M. Dacillo

Assistant Instructor: Rom Jehnry Louis A. Llamera

1st Week: Introduced then the way of Magdaraog system and some basic exercises preparing the students to learn the proper foundation of the art.

For the first week of the Aikido Summer Training Program at LCC Mall of Legazpi, newly enrolled students were first taught of the rules, the principles and the way of Aikido. Every training starts at 5:30PM and ends at around 8:00PM.

First is the briefing. Sir Roy Magdaraog said that having been enrolled in the program is not a joke. One must be tough, must have courage and must believe in the way of Aikido. It is a defensive type of martial art. But not only can it be use for self-defense but can also be applied in our daily lives as a discipline.

Bowing, proper meditate/breathing and the sack position were given of most importance since these three are the basic roots of a martial art.

The following week, students were taught of the different wrist exercises, namely (kote gaes, ikkyo, niky, sankyo). It is needed so our wrist may be strong and can endure the pain when a technique is used.

The first five basis exercises were taught the following week. These basic exercises will serve as the foundation of each individual as one continues his training in aikido. Students found difficulty in performing the exercises but no one was expected to get it right away anyway.

Basic rolling is perhaps one of the toughest that were taught. Students with a higher rank first demonstrated how it is done and then let the students do it with proper guidance and assistance. It took so much time and effort for the students to get it.

Most of the students fin basic cartwheel to be easy and only a few had difficulty. Each were given a chance to do it on their own first so we may know who needs improvement.

2nd Week: Taught the students additional exercises and still continued what was taught on the 1st week and in the training there is always a review of the previous lessons before proceeding to another lesson.

The start of teaching the techniques/arts started on the second week of May. The first art taught was the Katatetori Kotegayshi. Students were excited to learn this but it took them a long period of time to learn it. First they were taught by partners giving one another a chance to execute it to the other. Then they were taught individually having the higher ranks to be their dummy. After which, they were taught of the next art, the Ikkyo. Students were a lot more confused on how it is done and so more attention and effort was needed. It took two weeks in teaching the arts.

3rd Week: Reviewed on what the student has learned from the beginning and then proceeded to teach the students some break falls like rolling (front roll), cartwheel and the back roll and this will be standard for future training.

4th Week: The students were taught some basic techniques.

5th Week: reviewed what was taught to them and added some more techniques.

6th and 7th Week: A Review was held starting from beginning of their practice and then tested the students with partners.

8th Week: This final week a review of the program from day one up to the final week, noting foundation, correct movement in executing techniques and prepared students for their graduation and on the final day did some demonstrations with them.

The graduation for the summer program and everyone especially the students were excited. Each of the students first executed the basic rolling and cartwheel followed by the two arts (Katatetori Kotegayshi and Ikkyo) on stage with the higher ranks as the dummy. After them, the higher ranking belts also presented different art technique on stage. And lastly, the graduation ceremony won't be complete without the demonstration of Sir Roy showing the power of Ki and other art techniques too.



Discipline and Mastery

By Trisha A. Bitara

A true martial artist doesn't simply know how to do martial arts, but can also do, teach and obtain discipline with it.

A basic martial arts self-defense program held at LCC Mall Activity Center, Legazpi City, April 2 to May 28 of 2015 was conducted by the Magdaraog Philippine Zen Aikido Jutsu Ryu that made a total of 18 students complete the Basic Orientation of Zen Aikido Jutsu.

The training follows a Tuesdays and Thursdays schedule that is equivalent of 17 sessions. Each session was composed of 2-hour training, from 5:30 p.m. to 7:30 p.m.

Each student was in their proper attire which was either a pair of jogging pants and white t-shirt or kimono. The training started with breathing. The students were required to be in the seiza meditation position while their eyes were closed as they focus on their breathing. Then the exercises followed with mainly 10 of those which are the basic exercise. After that, the students are taught to do and being practiced to do the basic rolling and cart wheel, then after a few days when they already were taught and then was added the routine the 2 arts which are the kote gaeshi and ikkyo The session ended with breathing as each bid their goodbye.

As days turned into weeks and months, the trainings became more nurturing and students got to learn more about Aikido.

Unlike other martial arts clubs, the Magdaraog Philippine Zen Aikido Jutsu Ryu is not commercialized. Sir Roy, the inheritor, Permanent President/ Liga de Maestro of Magdaraog Martial Arts System or Magdaraog Philippine Zen Akido Jutsu Ryu always said that the

profit he gets doesn't matter, but what he had taught to his students is what matters.

Unlike other martial arts who promote a martial artist in a certain amount of time which is usually that quick, for Magdaraog Martial Arts System it takes years, almost 10 or more, to make a martial artist a full black belt. He focuses on his teaching of Aikido in a higher level where discipline is the core of learning. Perfection is being thrived in every exercise done that serves as a foundation of being a true martial artist. He describes every exercise as important for each has its own purpose. He values his students' abilities and skills as he helps them hone them.

Sir Roy then demonstrated what Ki has to offer, which is defined as Internal Powers. Through Ki, his participants were amazed as though it was something unbelievable, but believable for they could see it with their own eyes as they witnesses the demonstration of Ki. Mr. Ariel "Bong" Dacillo as well, had shown how strong he was because of his training and perseverance that never stopped after being promoted but instead was continued as a part of his life.

Although the training had ended with each student receiving their certificate of completion, for those students who decided to continue, they do martial arts in the central headquarters, located at Washington Drive, Cruzada, Legazpi City, Philippines.

The summer training, even just in a limited amount of time, taught students what real martial arts is. It's not about what your teacher or Master earned, or the color of your belt, but the way of teaching that has been taught to you that developed the discipline and mastery within yourself.

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

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Tortal Method
w/ Guro Stephen Shy
July 22 - 24, 2016
John Bednarski's School of Arms
5159 S Archer Ave.
Chicago, IL

On July 22nd, 23rd, and 24th, Guro Stephen Shy came to SOA Headquarters to train in the Tortal Family Method of sword. Guro Stephen Shy, was the first formal student of this method offered by the School of Arms. - **John Bednarski**



What a fantastic weekend, martial art training in my favorite martial art, Tortal Sword (DTS). My 3 days of training, over 12 hours of hard work and intense training, great company and good food were everything I have been hoping for. My eyes were opened this time around and I think I finally have the opportunity to continue my study under an excellent teacher. We will see cause I have many many hours of personal training and a personal inner drive to preserve Grand Master's Nene Tortal's wonderful sword art.

John Bednarski is a fantastic teacher. He has continued to teach me the art that "Nene" started to teach me many years ago. It is unfortunate that I have not been able to continue my study directly under Grand Master but circumstances in my life have lead me to this point.

If you have a chance please go to John Bednarski's School of Arms Facebook site and watch him move. He emulates Nene more than anyone I have ever seen. It has been a wonderful experience and I look forward continuing to my study.

Stephen Shy



Those who are interested may contact the School of Arms through the School of Arms Facebook Page or the School of Arms website www.schoolofarms.com coming soon. They may also email us at theschoolofarms@gmail.com or follow us on twitter@theschoolofarms.

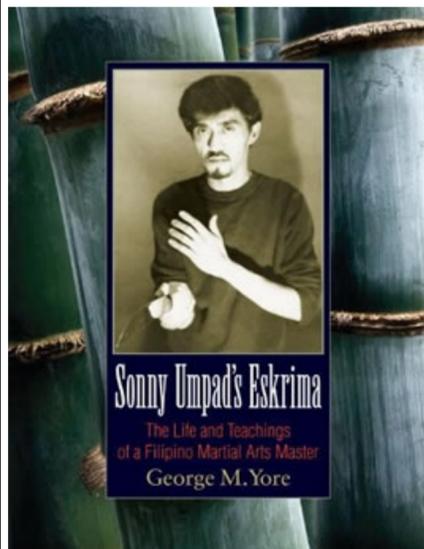
Ptk-Smf Footwork Workshop
July 23, 2016
Just Train Martial Arts - Self Defense
3520 Quaker Lane, North Kingstown, Rhode Island

Under the hot July sun, a diverse group of people came together to train elements of the PTK Foundation Footwork System. Each core footwork pattern was demonstrated and drilled individually. Emphasis was placed on empty hand at the beginning of pattern and progressed to striking with weapons. From there, the group began to combine and drill the different patterns together layering the execution of tactical movements and maneuvering. For example, students drilled movements slowly and built to full speed while touching on elements such as timing control, bridging, ranging, body angling, power generation, and weapon manipulation.

The goal of this dedicated workshop was to show how certain elements of footwork combine essential PTK offensive and counter-offensive techniques. The bottom line - You've got To Move! - **William Schultz**



Sonny Umpad's Eskrima: The Life and Teachings of a Filipino Martial Arts Master
By George M. Yore



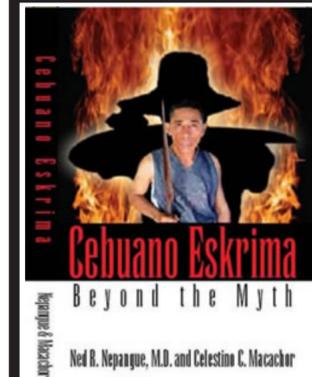
Born with the soul of a warrior, the intellect of a scholar, and a zealot's devotion to his art, Maestro Santiago "Sonny" Umpad forged an enduring contribution to the rich and colorful history of Filipino martial culture. In 1976, after immigrating to the United States, Sonny founded the school of Visayan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

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

Paperback: \$12.89

Kindle Edition: \$10.48

To Order Through Amazon - Click Here



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

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

The authors present prima facie evidence on the fraud of the supposedly precursor art called kali.

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

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

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

To Order Visit - Amazon.com

Advertisement for **Philippine Martial Arts Supplies** with the website www.pmasupplies.com. The ad features images of martial arts equipment and a list of disciplines: Arnis, Kali, Eskrima, Kendo, Aikido, Judo, Ninjutsu, Kobudo, Karate.

5th Annual East Coast FMA Gathering

July 23, 2016
Best of the Best
16000 Trade Zone Ave. #103
Upper Marlboro, Maryland

Dear fellow warriors and all who took the time out of their busy schedules to come and share in this FMA East Coast 2016 gathering, a momentous event that happens only once year and I can't express enough my gratitude to you who came to teach and share with our brothers and sisters in arms. I'd also like to take all who came out to spectate and learn from our educated and experienced teachers I cant wait til next year to meet new faces and personalities! We will plan further ahead so there won't be any conflicting schedules and we can get everyone who couldn't make it out this year and have next years event unison and make it bigger than ever! Please keep posted because we are hoping to keep it around the same time so everyone knows 6 months in advance so as to plan the summer ahead accordingly. I hope to see you then and I look forward to making history once more! Mabuhay tayong lahat. - **Lex Crisostomo**

Just got done with a great day of training Filipino martial arts with everyone at the 5th Annual East Coast FMA Gathering in Upper Marlboro, MD, and Malenga Patrick Gayle's school. Another great spirit of sharing, training, and fun for everyone - a big thanks to the hosts, the instructors, and above all everyone training! Maraming salamat po! And thanks to everyone who put all the great food together, too!

Quick recap: After opening ceremonies and remarks from the hosts Lex and Walter Crisostomo, we jumped right into some Lightning Scientific Arnis training for entries showing some non-largo work with Angelo Garcia, then some Modern Arnis thoughts and training from myself, then Roman Picardo led a discussion on stick sparring planning and considerations, then we ate (yum!), and then we went back into it with some demos and flexible weapons techniques from Lugiase Skittles, then Koliver Garote shared how traditional moves can set you up for combat entries, giving you room to flow right into your particular strengths. Next up was some Kombatian material from Tom Saysithideth starting with espada y daga work and how the motions translate to other applications. The day was topped off with some individual expressions of Pinakatay Arnis Sigidas from several of the practitioners, Lex and Walter Crisostomo, and also sparring demos. For those with some energy left, there was a run-through of sparring ring control and management and sparring led by the Roman and others - the plan is to add sparring at next year's Gathering so you definitely want to plan for around the 3rd Saturday in July next year (don't quote me, but that's a notional timeframe, depending). Hope to see you all at the next one! Pugay - **Tye W Botting**



Great day today at the Filipino Martial Arts East Coast Gathering 2016! - **DC Lightning Scientific Arnis**

Fighting Arts Seminar

July 24, 2016
Vicarage Community Hall
Dagenham, Essex

Awesome seminar today in Dagenham Essex UK with Master Martin Sillitoe, Guru Paul Bennett and Guru Stewart Francis.

Master Martin Sillitoe Bulldog Chapter World NickelStick Balintawak Eskrima teaching on the the groupings 2 and 5 Guru Paul Bennett teaching on the concepts of the tomahawk and Guro Stewart Francis teaching Satria Empty Hand very good day all the students enjoy coming away with some lumps and Bumps and Bruises - **Martin Sillitoe**



What a brilliant day and group in Essex big thanks to Martin Sillitoe Paul Bennett - **Stewart Francis**

The Tactical Combat Kali Experience

July 25 - August 2, 2016
w/ MSGT Manuel Prado Jr.
Ternate Beach Resort
Ternate, Cavite, Philippines
By: **Andre Rainier Fuggan**

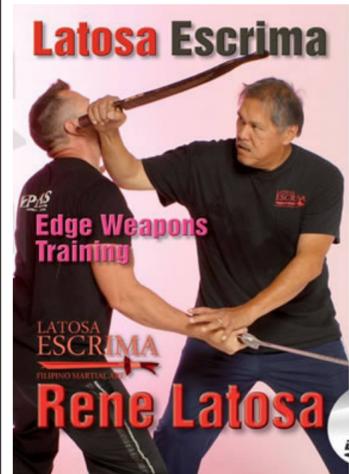
We can all call it by different names Kali, Escrima or Arnis collectively known as FMA or Filipino martial arts. It is an art that has been passed on for many generations within the family and to some carefully selected students from master to student, what I can say from experience is that it is truly one of the components that made our recon forces "Swift, Silent and Very Deadly. Let me start this column by providing you a brief glimpse on the background of MSGT Manuel Prado Jr. Top Prado came from a family of blacksmiths, he joined the military during the 80's and has been serving and receiving awards for valor and bravery in the line of duty since. Prior to joining the military Top Prado has already been taught kali by his father who was also a war veteran and whole heartedly shared his skills with everyone in the military who is willing to learn and train. Now let me just share to you how I got to know MSGT Manuel Prado Jr. it was a rainy night of September 2014



when we started communicating through social media about the art we both were passionate on. The Filipino martial arts, so in one of our conversations MSGT Prado informed me that he was planning to conduct an intensive training camp to share the skills he honed for years in deployment while serving as a recon marine. Interestingly I inquired when will it be held? So he told me he plans to do it August of the following year and I replied that I am very interested to train with him, come August of the following year lucky enough I was able to complete the training and became one of the first batches of civilians to know the style of Tactical Combat Kali. Which happens to be the same style being used by our Philippine Recon Marines for their Close Quarters Battle training and that Top Prado as we or some of the other marines affectionately calls him is the Chief Instructor of this combat training program in the marines for years or may be a decade or so. Even though we have already completed the training Top and I remained in constant communication wherein I would sometimes visit him in Fort Bonifacio. Then during my visits we would talk about the art and suddenly the communication will be shifted to a practice session. This would be the second training camp he has conducted, I was not

Latosa Escrima Edge Weapons Training

By Rene Latosa



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

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

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

Budo International: Click Here

supposed to go as I was a feeling a bit down and depressed as well as having some bruises from a motorcycle accident I had. Suddenly he gave me a call and told me that "Brother (as we normally call and treat each other as brothers) you will come with me at any cause even if I have to hunt you and carry you to the training camp" So I was not able to do anything but come to the training camp and stay there as an observer due to some minor injuries I have.

During the training camp it was nice to see and spend time with some of my former batch mates Ivan Frank Olea and Bullent Buyuk and meet new friends who are as passionate about the art like us. The training was as intense as we had before and as challenging as expected from a decorated military man such as Top Prado.

Day 1 was focused on the introduction of kali as an art, its evolution to becoming a systemized fighting and how it got integrated in the military training. Other than that participants were introduced to the basic footwork patterns, the striking methodology and angles of attack as well as physical conditioning.

Day 2 was focused on drilling the basics as well as correction if there are some errors and constant evaluation of the participants' performance under the watchful eyes of Top Prado and the instructor staff of the training camp. It was aimed at deeply implanting the basics onto the participants as the old saying goes "keep practicing it until you can't get it wrong anymore"

Day 3 focused more on the review of the previous lessons, the distances, some practical drills and application and combining the angles of attack fluidly. It also focused on the safety precautions on using the bolo or the blade.



Day 4 introduced the participants in the area of pistol disarming, basic striking combinations and live stick sparring.

Day 5: focused on introducing the participants to freestyle combinations and was asked to use real live and very sharp bolo, ginunting or talibong in both stationary swinging exercises and mobile swinging exercises. They were taught the safety precautions prior to letting them move around with the bolo.

Day 6: I was not able to observe as much as Top Prado and I went to his blacksmithing shop where only a select few student have had the privilege to go to. I was honored that top himself was the one who personally took me there and had a very calming and relaxing talk like a brother to a younger brother. Would never forget the words that came up from him "brother lakasan mo loob mo... walang iwanan kahit saan..." which means that: Be brave brother we will always be at each other's side no matter what. When we got back to the training camp, Top Prado and Sgt Engalam demonstrated with live blades play before ending the training for the day. We had a little drink after the training and it was nice to see us all like family that is really bonded. Well I guess that is what separates our bond in



my growing family of Tactical Combat Kali.

Day 7: I had to leave very early in the morning to report for work and Top Prado was still the one who took me to the terminal going back to manila... we shook hands and hugged each other like brothers do...

We may be practicing the art of the blade and how to use it combatively but it is a very strong wakeup call that Kali the art of the blades is not just used for fighting. It is a tool for the promotion of culture, brotherhood and peace. It is also practiced in the spirit of protecting oneself, loved ones and in times of war our beloved country.

As my big brothers Top Prado, Kuya Mar and Sgt Engalam says: We may all be different racially, we may not be biological brothers and we may be separated by distance as some of us will be going on their way back to their homes, but one thing is certain we will always carry with us the brotherhood and bond of our growing Tactical Combat Kali family that would always bridge that distance. - Andre Rainier Fuggan



Filipino Martial Arts Workshop

w/ Guro Ben Salas
July 26, 2016
Atlanta Mat Club
4540 Roswell Rd. NE
Atlanta, GA.



Filipino martial arts workshop with Guro Ben Salas, last night at the Atlanta Mat Club. Thanks to everyone that participated, and a special thanks to Guro Ben for having us and sharing your knowledge. We are all wiser and better for it! - Atlanta Kali Group

Marines Martial Arts Instructor Course 1-16

w/ Sensei Phillip Palmejar - P5 Academy
July 29, 2016
Marine Corps Base Camp Pendleton, San Diego, CA.

The martial arts path is one of diligence, suffering, duty, loyalty and honor. As part of that path I choose to teach meditation in the prisons and train U.S. Marines in knife and hand to hand combat. As my first time teaching on Camp Pendleton, it was nostalgic to be back at my place of birth. After 3 hours of bladed and empty hand training, the soldiers had learned the necessary tools to be able to create an effective systematic approach to Filipino based knife work. Thanks to Nate Horn for his invaluable assistance.

The lead Martial Arts Instructor Trainer, (M.A.I.T.) Staff Sgt. Marlon Cajina, had these kind words to say about me: "Another outstanding seminar given by Sensei Phillip Palmejar for MAIC 1-16 at Camp Pendleton. Your words of wisdom and training techniques are an inspiration and a privilege for us all. I assure you your teachings will assist these Marines throughout their career as Martial Arts Instructors. Also, Thank you for giving up your time off to make this happen, Semper Fidelis" - P5 Academy



Kaluyugan de Palares Training Camp (Principles of Blade Combat)

July 29 - 31, 2016
State Police Academy
905 2nd St., Sykesville, MD

The Principles of Blade Combat Seminar, an annual seminar hosted by Kaluyugan de Palares (PTK-KDP), was held last July 29 to 31, 2016 at the Maryland Police and Correctional Training Commissions (Physical Training Center) in Sykesville, Maryland.

The training seminar focused on the training methodology of Pekiti Tirsia Kali under the direction of Grandtuhon Leopoldo Gaje, Jr. with the assistance of his advanced instructors from Maryland. The participants were able to train different aspects and weapon categories such as: footwork, body mechanics, single stick (solo baston), double stick (doble baston), double knife (doble daga), and empty hand.



Break sessions were also conducted by various guest speakers. The sessions included: Meditation and Breathing, Bystander First Aid, and Situational Awareness.



The training event is an annual event by Kaluyugan de Palares (PTK-KDP). A Pekiti Tirsia Kali training group in the DC/MD/VA area. They train every Saturday from 1 pm to 3 pm at Love's Taekwondo Academy located at Livingston Rd. in Oxon Hill MD.





The organizers of the event and Founders of PTK-KDP (Kaluyugan de Palares) Training Group Arlene and Malcolm Stevens - **PTK-KDP Combat Arts**



Level Zero (Arnis/Escrima)
w/ Grandmaster Louelle Lledo - Amara Arkanis
July 30, 2016
World KM Lawrenceville
2495 Brunswick Pike, Lawrenceville, NJ

Seminars at the Double Dragon Martial Arts school in New York by Mataw-Guro Andy Samano and Mataw-Guro Louelle Lledo in The World KM Taekwondo New Jersey. Mataw-Guro Lledo taught the level zero introduction to the Filipino martial arts Mataw-Guro Academy basic fundamentals of teaching arnis de mano. The seminar started with the Filipino martial arts education such as bowing, mano po, stretching, stick exercises, principles of the basic blocks and strikes, combinations, and then the basics of forehand and backhand strikes translaing the abecedario Doce Henerales 12 general angles of situation or targets. Continuing with the double and solo baston, stage one, two and three.

Ending the training session with the sumbradas or exchange striking and blocking partner system.

The seminar started at 3pm and ended with a bow, salamat po at 7:30pm with dinner at a Chinese restaurant. These two organizations are the first two request for the Mataw-Guro Academy FMA education program seminar training.



A recap of the Filipino Martial Arts Education workshop held at the World KM Tae Kwon Do facility in Lawrenceville, NJ. The workshop was created and organized by Nicholas Robert Meyers and Joel Manuel and led by Grandmaster Guro Louelle Lledo. The seminar focused on the art of Filipino stick fighting covering the basic necessities needed for combative applications utilizing single and double stick which translates to the empty hand. This is Amara Arkanis. - **Louelle Lledo**

Bahala Na Seminar
w/ Master Kirk McCune
July 30, 2016
Groundwellers, 9222 Louetta Rd. Spring TX.

Master Kirk McCune shared the fundamentals of bladed combat and the Larga Mano style of Giron Arnis Escrima. As always the history lesson that went along with the seminar was just as fascinating and informative as the techniques and concepts that were taught. - **Jason Evans**



Ikatan Kali
w/ Pierre Hartmann - Non-Classical Kung Fu
July 30, 2016
Burnaby, British Columbia, Canada



A great weekend of Martial Arts Training and Friendship! Thanks Ed for organizing the seminar. Excellent teachings from Pierre, always been awed by Pierre's speed, power and timing. It was also nice to be reacquainted with Michael and Jarlo who drove all the way from the Seattle area despite the long weekend traffic. Hope we see you all again next year! - **Kenneth Co**

Self-Defense Training Based on Filipino Martial Arts

w/ Master Zach Wilson
July 30, 2016
Victory Performance Training
1072 Wolfrum Rd., Weldon Spring, MO.

On Saturday July 30th, STL Counterpoint hosted a seminar with Counterpoint Tactical System founder Zach Whitson. Master Whitson taught the blade reversal drill from his empty hands versus knife curriculum in the morning session. In the afternoon session, we learned Master Whitson's signature Kenpo Counterpoint drills. These are counter for counter drills that remind FMA practitioners of hubud. The focus of the weekend session was on countering and countering the counter. It was an excellent day of blade and empty hand training. Two members of STL Counterpoint, Joseph Elmore and Kyle Michelson, passed the test for their first rank in CTS. - **Eric Primm**



Punong Guro Edgar G. Sulite's (Lameco Eskrima System 0

Conducted By Guro David Gould
July 30 - 31, 2016
Practical MMA Training Center
1113 North Point Rd. Suite H, Dundalk, Maryland

I wanted to do a quick write up to review an event I had the privilege to participate in this past weekend, a presentation of Punong Guro Edgar G. Sulite's Lameco Eskrima System, hosted by Sifu Thomas Clark and instructed by Guro David Gould, private student of Punong Guro Sulite and member of the Sulite Orehenal Group. The seminar took place at Practical MMA in Dundalk, MD. Participants ranged in skill levels, from beginner to advanced student and instructor. The 2 day curriculum covered single and double stick drilling, introductory espada y daga techniques, and knife deployment and application in combat.



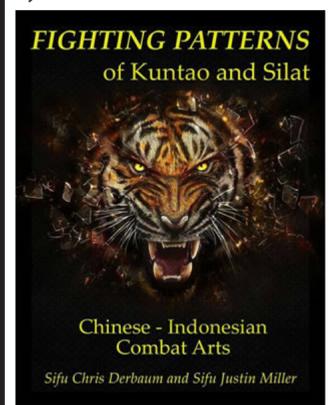
What I found particularly unique about this training experience was the one on one attention that was given to each participant by Guro Gould. Care was taken to instruct and guide each student in an almost personalized manner, with Guro Gould taking the time to correct and instruct each student based on their particular skill level and strengths. Additionally, we were treated to Guro Gould's memories of his training with Punong Guro Sulite, the creation of the Lameco Eskrima System, and the impact it and it's creator had on the Filipino Warrior Arts community.

I found this seminar to be extremely rewarding. I got a chance to get a look inside the life of the man that created the Lameco System, training with a man who stood shoulder to shoulder with him. Sifu Thomas Clark gave his students a great gift this past weekend, for which we are all extremely grateful. I hope that we can help to make additional training seminars with Guro David Gould a regular event at Practical MMA in the coming months and years. - **Eriq Watson**



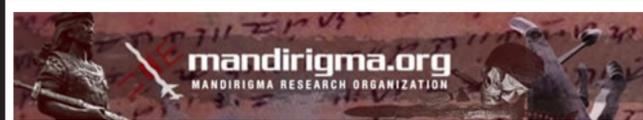
Fighting Patterns of Kuntao and Silat: Chinese Indonesian Combat Arts (Paperback)

By Chris Derbaum and Justin Miller



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

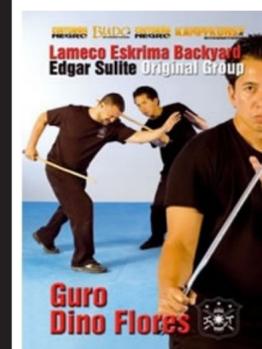
[Amazon.com: Click Here](#)



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!

Lameco Eskrima Backyard
Guro Dino Flores DVD Release from Budo International,



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

[To Order Click Here](#)

Cadets of the Philippine Military Academy
August 1, 2016
Baguio City, Philippines

Organized by Sir Jayson Vicente. Training with the Cadets of the Philippine Military Academy MABALASIK class of 2019 with Garitony Nicolas, Master Bill Johnson assisted by Malik Miranda, Junar Vidal, Mario Mariano and Chris Briosos
Garitony Nicolas



Kali Seminar
w/ Guro Archie Luz - Kalis Ilustrisimo
August 6, 2016
Union Martial Art
70 Devon Rd. Unit 11
Brampton, Ontario, Canada

On Saturday August 6th, Union Martial Arts had the pleasure of hosting a seminar led by Guro Archie Luz of Kalis Ilustrisimo/Undisputed MMA. Guro Archie and his assistant demonstrated the basics of the system, focusing on countering and blade work. With a strong emphasis on basics, participants were able to see the similarities in between long range blades and short range blades. Guro Archie also spent a portion of the seminar focusing on Pinute y Daga concepts. Special thank you to the Garimot practitioners who made it down from Barrie, as well as the Union Martial Arts/Bais Tres Manos students who supported this event. Guro Mark and Guro Archie hope to continue to join other schools for the greater good of FMA across Canada.

Union Martial Arts



Grandmaster Bobby Taboada
August 12 - 14, 2016
Presented by: Maryland Balintawak Group
Kazoku Martial Arts
91838 Central Ave.
Capitol Heights, MD.

On one of the hottest weekends of the summer in Maryland; the founder of the Balintawak Eskrima Cuentada System – Grandmaster Bobby Taboada conducted a seminar, in Prince Georges County. Grandmaster Terry Richardson and Professor Lusk Penn hosted this seminar, during the weekend of August 12 – 14, 2016, where temperatures reached 100 degrees. Grandmaster Bobby also turned up the heat on the inside, once he got started with his various drill sessions. Twenty-five people were in attendance coming from places such as North Carolina, New Jersey and as far away as the country of Russia. The atmosphere was that of a family reunion with others from the Balintawak family coming to show their support, including members of the Richmond, Virginia Balintawak group. The seminar went off without a hitch and the participants were given a special treat by Guro Alexander Pisarkin who taught a few Panantukan techniques. Guro Alexander Pisarkin came from Russia to train with Grandmaster Bobby Taboada and traveled with him to Maryland, for the seminar.



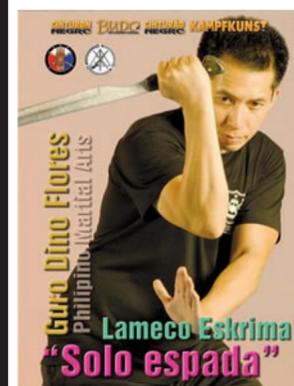
Professor Lusk Penn and Terry Richardson

On Sunday August 14th, Grandmaster Taboada also conducted testing. This was the day that those, who put in long intensive hours of training, saw all of their hard work pay off. I would like to congratulate the following individuals on their promotions, in the Balintawak system: Level 6 Completion - Lusk Penn, Terry Richardson and Alexander Pisarkin; Levels 3 and 4 - Kevin Welch and John King; Level 4 - Leslie Cauthern; Levels 1 and 2 - Mark Henderson, Cesa Salaam, Amoa Salaam and Kwao Magloire; and Level 1 - T'Shango Mbilishaka. Evaluating the testing along with Grandmaster Taboada was Tuhon Felix Cortes, Fully Qualified Instructor Benjamin Winn, Level 6 instructors Terrence Chu and Matt Wagner and Master Guro Cyrus Bongon of Nickelstick Balintawak.

Terry Richardson



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



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

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

Languages: English, Espanol, Italiano, and Francais

To Order Click Here

Kali Weapons Seminar
 August 13, 2016
 Rister Martial Arts Academy
 1119 Luke St., Suite 113, Irving, Texas

"Sumbrada and Why We Do It"

I intended to start with double sticks but, fortunately, we had some very new faces, and I wanted everyone to establish a good base. So I reversed the order and started with solo baston. We taught a basic 3-count sumbrada with a forehand, backhand, and vertical strike as a base of fire. We started in middle range as the lines of attack are the simplest to see at this range. From there, we went to largo mano (long range) and inserted some stroke depth changes (i.e. cut to kill), and then blended it with middle range. Once long and middle ranges are blended, you can then insert broken timing, which double sticks insist on. The broken timing was carried out with a punch in this case.



see when to use these things by learning how we set them up, as well as how we let the opponent set himself up. We can then return to the drill to cycle it, or we can end it.

Once we established this base understanding, next we inserted the dagger. Normally we would do double stick first, as the lines of attack are drawn much clearer. With the dagger in the left hand, we learned to set up that position. We would disarm (or destroy) the dagger first, and then the stick.



So we first established the cyclical drill to establish rhythm and timing: feed angle 1, then defend opponent's angle 4, then feed angle 15, and so on.

Hence, we say 1-4-15-1-4-15. Next, we break the timing by adding a punch ("P") in the last dash. Later, you can add it in any other beats. Once we insert the punch, we must deal with it by creating angle and position on the opponent. If done properly and the opponent lunges to punch, then you must be moving to the rear flank. We follow up with a three hit combination on the punch. We can then either return to sumbrada or "kill the drill" by long range striking; middle range disarming, sweeping, throwing; or close range lock, chokes, or strangles and finishes.

The reason we do the drills like this is to teach how, where, when, what, and why we use certain tactics at certain times. How do we get to these positions to set up the common techniques (in every art) like disarming or locking. We use the drills to help us develop rhythm, timing, and feel (flow). We can



Then we would reverse that, by disarming the stick first and then the dagger. Next, we moved into the "tie-ups" Most people say tie-ups are fantasy and cannot be done. However when you can do them out from sumbrada, you are one step closer to reality. Tie-ups are when you use one hand to control the opponent's two hands while you strike multiple times before throwing, sweeping, or disarming to long range. Once everyone felt comfortable with baston y daga, we did some blade versions using Ron Kosakowski's razor sharp blades.

Next, we took them into double sticks, with the difficult part being sumbrada, because now it has got to be done ambidextrously and the same on left and right sides skill-wise. This sometimes can take more than a year to develop. We broke sumbrada down into some component parts to teach the same tactics as mentioned above in terms of position, angle, and disarming. The gist of the seminar is that we use sumbrada as a base of fire to teach tactics, like fire superiority (largo), recon by fire (probing and setting up entry), kill or capture (locks, disarms, and throws), setting up an ambush (faking or imposing bad distance pacing by the opponent).

This seminar was taught by Jon Rister (Senior Associate Inosanto Instructor) and assisted by Dr. Alfred C. Huang (Inosanto Certified Instructor), Risto Hietala (Associate Inosanto Instructor), and Joseph Day (a senior student at RIMA). Special thanks goes to Tom Hogue of Self Defense 4U in Bedford, Texas for brining his kali group in.. - **Jon Rister**



2nd Annual FMA Day
 August 13, 2016
 World Martial Arts Academy
 316 Anderson Blvd, Geneva, IL.

The International Filipino Martial Arts Association (IFMAA) held its 2nd Annual FMA Day on August 13, 2016, at the World Martial Arts Academy USA (WMAAUSA) in Geneva, Illinois. IFMAA was founded in 1982 by Grandmaster Ramon Ribay, while he was working for the United States Sports Academy in Saudi Arabia. IFMAA's mission is the propagation of Filipino Martial Arts (FMA) and promotion of Filipino martial artists regardless of style. After over 50 years of training in multiple martial arts, Grandmaster Ribay now serves as the Chief Instructor at WMAAUSA.

The 2nd Annual FMA Day once again brought together world-class FMA instructors to conduct workshops on various arts and techniques within the realm of FMA. Instructors this year were Grandmaster Ramon Ribay, Grandmaster Bong Jornales, Master of Tapi Tapi Chuck Gauss, Master Rodolfo T. Poblacion, Jr., and Master James "Jojo" Stagen. The event attendees could not be more thrilled with the variety of topics presented as well as the enthusiasm and expertise of each instructor. The emcee for the day was Phil Acosta, President of WMAAUSA.



Team Jornales just returned from the Global Stick & Blade Alliance World Championships in Honolulu, Hawaii, where they competed in full-contact stick fighting events as well as weapon-forms events. They earned 18 Gold, 5 Silver, and 2 Bronze Medals. Congratulations to Grandmaster Bong and his World Champion Team!



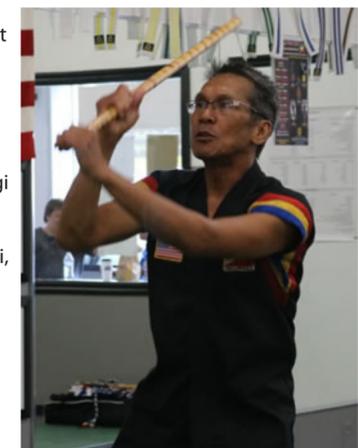
Grandmaster Chuck Gauss is one of the seven Masters of Tapi Tapi designated by Professor Remy A. Presas. In his workshop, he began with Classical Arnis techniques - Redonda and Abaniko. He followed up with Modern Arnis single-stick locking and disarming and concluded with empty hand techniques. Grandmaster Chuck never fails to deliver superb instruction, combining humor and easy-to-understand explanations of techniques. His passion for Modern Arnis and his ability to emulate Professor Presas are unparalleled! Grandmaster Chuck was assisted by Guro Andy Tong from Michigan.

Next month Grandmaster Chuck will head to Germany to join Grandmaster Rodel Dagooc, Grandmaster Bambit Dulay, Grandmaster Brian Zawilinski, and Grandmaster Dieter Knuttel at the East meets West 3-day Modern Arnis Seminar.



Grandmaster Ribay started the day with his workshop on Mano-Mano (hand-to-hand) and Dumog (grappling). He covered techniques involving empty hand, stick, and knife. Using Sinawali drills as a foundation, he translated to empty-hand movements and completed the techniques with takedowns and pins. Some new attendees were very surprised to discover that Grandmaster Ribay is in his mid-60s, as his movement and strength are characteristic of someone 20 years younger!

Grandmaster Bong Jornales, creator of the Jornales System - Arnis Sandatahan Sikaran, built upon last year's workshop, teaching Tungkod (walking stick) and Lubid (rope) techniques. Grandmaster Bong showed the similarity of movement when using a tungkod, a lubid, or empty-hands. To the delight of the participants, Grandmaster Bong demonstrated the Buntot Pagi (whip) at the end of the workshop. Grandmaster Bong was assisted by his student Luke Holden.



Master Rodolfo T. Poblacion, Jr., a Philippine Hall of Fame Inductee, is an officer of the International Modern Arnis Federation Philippines and Worldwide Family of Modern Arnis. This year his workshop focused on 2 sticks vs. 1 stick, including blocking, locking, and counter-striking. Master Rodolfo has a systematic teaching style that was appreciated by all participants from beginners to advanced students. He is a top student of Grandmaster Samuel "Bambit" Dulay.



Master Jojo Stagen has been designated as the International Director of Yaw-Yan Tigreleon by Grandmaster Napoleon Fernandez, creator of Yaw-Yan (Filipino Kickboxing). He finished up the 2nd Annual FMA Day with his hard-hitting workshop, teaching basic and intermediate hand and foot strikes, as well as techniques to counter the clinch. As a veteran Law Enforcement Officer, Master Jojo entertained questions on self-defense and briefly covered street combat at the end of his workshop. Participants enjoyed yet another dynamic facet of the Filipino martial arts!

The 2nd Annual FMA Day concluded with the awarding of IFMAA participation certificates signed by the instructors for the attendees, as well as appreciation certificates signed by Grandmaster Ribay for each instructor.

Everyone - instructors, participants, and on-lookers commented on the excitement, fun, and important lessons-learned during the 2nd Annual FMA Day. Looking forward to 2017 and the 3rd Annual FMA Day! - Phil Acosta





Year 4 #8 Phoenix FMA Training "Monthly Share"
August 13, 2016
1202 W Encanto Blvd, Phoenix, Arizona

We did another evening session. Arizona besides having temperatures up to 110 or 115 getting that humidity due to the monsoon season, so this MIGHT be the last one because it got pretty dark toward the end. Afterward, we all went to a really nice Thai restaurant near the park. Great meal, great company and conversations.

Kea Grace started the training with a knife tapping drill and sensitivity flow from FCS. She conveyed the importance of structure and continued movement. She was keen to point out that nothing shown was meant to replicate, simulate or even represent combat. It was all attribute building, with the understanding that it provides a crossroads and options from which to move once contact has been made.

Richard Gutkosky continued with defense against knife. He used female stepping to get to the outside while simultaneously shielding and striking. His point was to use the stepping angle to one's advantage; to get out harm's way and neutralize the threat as quickly as possible.



Michael Butz continued the knife theme and built on Kea's drill. He added in a counter attack with the opponent stopping it with the empty hand. The focus was to feel the direction in which the opponent's hand was either strong or weak and exploiting it to continue the counter, thwarting the attempt to stop it. - **Michael Butz**

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".



Balintawak Czech
August 13 - 14, 2016
Valhalla Club
Slovakia Czech United Kingdom Hungary
Prague, Czech Republic

Balintawak Czech welcomed CMI Richard Cotteril of International Bakintawak and a number of European representatives to Prague for a two day seminar, whilst there CMI Cotteril tested 7 students who passed their level 1, congrats to all.

Radek Macak (Czech representative) who hosted the event commented "Richard has taught an incredible seminar full of basic, yet advanced movement, with professional comments and great humor. He taught us how to learn, we learn how to teach. With him we didn't stylize, we body weaponized! There was no way of stopping him to make us better fighters..Whatever we didn't understand, he made us to feel it, so eventually we believed it. Big thx belongs to Martin Medvec, John Sharp, Steve Baker, Attila Jonas, Slavek Karchnak and all the other participants for support and great atmosphere!..to be seen in Valhalla Club soon again!"

CMI Richard Cotteril will next be teaching at a seminar in Slovakia in September for more info www.balintawak.co.uk - **Matt Mclean**



Available Now...all-wood sword & scabbard trainers for Filipino martial arts practitioners from Talim Trainers.

If you train the bladed aspects of the Filipino martial arts, you need blade trainers, not just sticks, for your practice. However, if you neglect scabbard use, you're missing out on an important part of your training.

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Health and Safety



Chinese Topical Treatment for Pain Relief

Dr. Mark Wiley

When searching for relief from pain, inflammation, swelling and stiffness, many people reach for a topical cream, gel or ointment. These products fill the shelves of drugstores and supermarkets. Though the Eastern and Western versions of these products have some different ingredients, they serve the same purpose: instant relief from pain and stiffness.

Topical pain products are used mostly for short-term relief; as soon as their active ingredients have metabolized in the body, they just about stop killing the pain. For effectiveness over the long term, they should be applied three times a day, and be part of an overall program for arthritis relief. On their own, these products can provide almost instant relief on some level to one or more symptoms and can be used to help you get through your day or night.

How Topical Products Work

There are several key ways in which the various topical products help reduce pain, swelling, inflammation and stiffness. Many of the products are known as counterirritants; they irritate your skin in a way that shifts your mind and nervous system off the pain issue. In other words, ingredients like menthol, wintergreen oil and eucalyptus are used to counter the symptomatic irritant by creating a new irritant, like redness or sensations of cold or warmth on the skin.

This process is also known as “gate control” or “gating.” It gates off or blocks the receptors in the skin from sending pain signals to the brain, instead stimulating them to send a heating or cooling signal. This “tricks” the mind into focusing on the new irritant. In turn, that convinces the nervous system into perceiving that the area is hot (drawing increased circulation) or cold (metabolically warming the area). Those actions improve the bothersome symptoms.

Many of the topical products contain salicylates, a class of chemicals that acts in a way similar to NSAIDs (nonsteroidal anti-inflammatory drugs). These chemicals appear naturally in mint, menthol and peppermint, for example, and in aspirin. They work by inhibiting the synthesis of prostaglandin, the naturally occurring and chemically related fatty acids that aid in blood pressure and body temperature regulation and that control inflammation and vascular permeability.

A Look At The Common Ingredients

Many of the most popular pain-relieving creams and gels share common ingredients like wintergreen, camphor, menthol, capsaicin and salicylate. Here is a brief overview of each component.

Wintergreen: The oil made from wintergreen leaf is often applied locally at the site of pain for treatment of arthritis, rheumatism, lower back pain, sciatica, headache and menstrual cramps. It is also used for pain, swelling, fever and nausea. In high concentrations, wintergreen acts as a counterirritant. Once wintergreen is absorbed into the skin and metabolized by the body, it changes into a salicylate and then acts like an NSAID. If you have allergies to aspirin or salicylates, do not use products containing wintergreen oil. If not, give them a try.

Menthol: An organic compound derived from the mentha (mint, peppermint) family of plants, menthol is one of nature’s best analgesics, for three reasons:

- When menthol is included in a delivery agent, like topical creams, molecules called ligands attach themselves to receptors in your cells, triggering a change.
- Menthol triggers vasodilation or the expanding of blood vessels. This expansion allows extra blood flow to the area.
- Menthol is an antipyretic, meaning it has a natural cooling effect that fools the nervous system into thinking the body is cold. This leads the nerves to send back a signal that relieves the heat of inflammation.

Camphor Oil: Extracted from two types of camphor trees, this is a stimulant that calms nerve pain, reduces inflammation and is used as an anesthetic, disinfectant and sedative. While camphor has a cooling effect on the area on which it is applied, it stimulates blood flow, helps metabolism and causes the sweating of fluids, especially in and around the joints, to reduce swelling. Its cooling nature makes it a great anti-inflammatory agent. It is very useful at reducing pain through its temporary numbing of the sensory nerves and its vasoconstriction (blood vessel contraction). Those actions take pressure off swelling around nerves. Camphor oil is a toxic substance that can be fatal if ingested in doses as little as 2 grams. External use only!

Capsaicin: The compound that gives the chili its heat and pungency and is the aspect that helps with pain symptoms. While the hot feeling conveyed by capsaicin may feel harsh at first, it does lessen with time. It is a counterirritant that produces a hot, burning sensation on the skin where applied, tricking the brain into thinking the area is hot and attracting blood flow that helps with stiffness, pain and hyperactive nerve firing. Capsaicin also works by diminishing the chemical in the body known as substance P, which is involved in transmitting pain signals to the brain.

Going Beyond Common Brands and Ingredients

Reaching for brands like Ben Gay and Icy Hot is OK, if that is all you have available. However, I’d like to introduce you to a few topical products from traditional Chinese medicine (TCM).

White Flower Analgesic Balm: An analgesic balm that works as a natural pain reliever for aching joints, headaches, sprains and backache. It contains wintergreen, menthol and camphor and also combines the essential oils derived from lavender, eucalyptus and peppermint. It is a potent aromatherapy agent that has a soothing and calming effect on the nerves and emotions.

Red Flower Oil: This oil is good for treating acute and chronic joint pain, muscle aches, sprains and bruising. In addition to wintergreen and camphor, red flower oil blends several essential oils. These include clove, cinnamon and turpentine (alpha pinene).

Po Sum On Oil: A warming liniment with pain-relieving and anti-inflammatory effects. It is uniquely made from menthol plus the essential oils of peppermint, tea, dragon blood resin, cinnamon, scute and licorice. Peppermint oil is both an analgesic (pain reliever) and antispasmodic (muscle relaxer). Dragon blood is a resin that aids in blood circulation and tissue regeneration. Cinnamon oil is a stimulant that aids blood circulation and reduces pain. Scute and licorice both help alleviate skin inflammation.

Wong Lop Kong Medicated Oil: Wong Lop Kong is one of my favorite medicated oils from Asia because it truly employs both essential oils and traditional Chinese herbal therapy. It contains camphor, safflower, peppermint, tea oil, frankincense gum resin and myrrh. Wong Lop Kong also contains dragon’s blood resin, dang gui (agnelica), salvia root (danshen) and ligusticum (chuanxiong), making this topical product great for muscle and joint pain, rheumatism, bruises, blood clots and sprains.

Best Way To Use Topical Products

Please read the labels of any of the products you are going to use prior to applying to your body. Many are harmful if applied to open wounds and scratches, if they touch the eyes or are accidentally ingested. Aside from that, applying to the painful area three times a day should offer enough relief to make a difference.



mandirigma.org



How to Find the Empty Hands in FMA Practice

By Marc J. Lawrence

Long ago when I first started in the Filipino martial arts, I heard storied that there was Empty Hands fighting methods in Double Stick training. I was told that it came from knife work just like Filipino Boxing did in the early 1900’s. So over the years as I have talked to different teachers Masters and Grandmasters each has shared a piece of the puzzle of empty hands. One of the more interesting clues came from a book by Leo Fong called Modern Eskrima. It was stick fighting system he developed by combining his knowledge of Modern Arnis as taught to him by Remy Presas and Serrada Eskrima as taught to

him by Angle Cabales. In the back of the book there is short section about Empty-hand techniques of Angel Cabales with an advisement for a coming book. That book has never been published unfortunately. But it did leave clues about the methods. If you look around on the internet you will find some old footage of Max Sarmento from Stockton. He was known for his empty hands skills. He was one of the original founders of the school that Angel is best known for running. So how does that help you the Filipino martial arts practitioner who is now just learning. You are being told about clues of how to fight the methods too! My teacher Felix Roiles said his grandfather told him “god gave us weapons, it was up to us to learn how to use them”.

So you should be asking; what weapons do we have on us every day? We do not to carry stick or knives with us in most work places or while traveling. We have our hands, arms, elbows, feet, legs, knees, hips, head and mouth! Let’s take this from the simplest method first. With your feet in fighting stance, your right foot forward and knees slightly bent. Your arms should be bent both in front of you about chest level and your hand like almost closed claws you do a lot of fighting. You can forehand parry a punch with one hand and throw a backhand hammer fist with the other. You can parry with one hand and throw an upward elbow with the other while using it as block and as defensive strike. So what are your targets you should be asking? These are simply put soft parts of the body and places where the bone is closest to the skin. You can use a hammer fist strike to a wrist or to the side of the jaw. You can use the hammer fist to parry the strike and then hit the nose and mouth. These are just some of the targets. Your elbows can be used in many ways in simple terms, brush your hair, hug yourself and flap like chicken with both hands. Now you have thrown upper cuts, crosses and hooks with elbows!

Your feet can be use like a stick on all low line targets too! You have low blade kicks, front push kicks, stomps, sweeps, jamb kicks and heal kicks. Keep them low never above the hip line for now. You have knees that can be thrown when in close to your opponent at the thigh and groin. When working in conjunction with hooking with your hand and pulling them in you can use the knee shots to the belly and ribs. Think about this we still have not used your hips or head in this yet. The front of your head is thick and can be used on someone’s nose quite effectively. Your hips can be used to check bump someone out of the way. In a last ditch you can bite a person’s nose, cheek and ears easily.

What I have shared with you is the most basic but very effective methods used in many different village fighting arts. Always follow up your attack with multiple shots of hands, elbows, kicks and knees until the person is down, bleeding and no longer able to fighting. Do not let your attacker get back up and they will not stop until you are completely done for! You must always train as if your life depends upon it as it may someday. Stay safe out there! Until next time!



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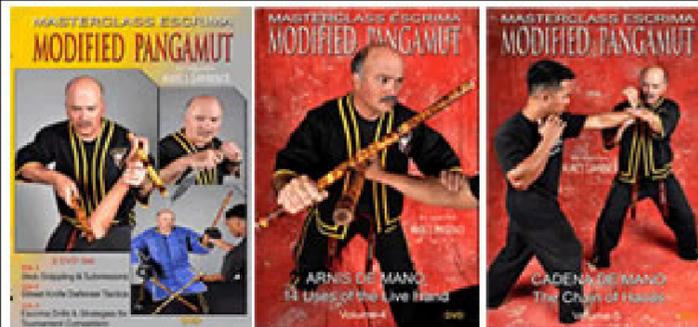
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Tid-Bits (Fact, Fiction, Fantasy or Gossip?)

Aloha, WEKAF

By Rommel C. Manlosa
Sun.Star Cebu - July 21, 2016



Let the games begin. The hostilities start in the Wekaf World Championships and Venus Apresto of Team Tacurong was the first to have won a gold in the single weapon traditional category girls 16 division yesterday at the at the JCenter Mall. (Sun.Star Foto/Ruel Rosello)

Hawaii accomplished what they had come for, as they won the hosting of the World Eskrima Kali-Arnis Federation (WEKAF) World Championships in 2018.

Surprisingly, Hawaii's bid ran unopposed as Australia, who was earlier rumored to campaign to bring the tournament to their shores, was silent when the congress presider Ernest Evangelista called out for another bidder.

Needing just one vote of acceptance from the 25 country delegates who made it to the world congress, Hawaii got five instead, including that of Norman Charles of Great Britain, who was voted as the new WEKAF President, while every delegates and their members started to line for the doors to get ready for the official opening ceremony that was held one floor below the Aster-Peony Hall of J Center Mall in Mandaue City yesterday.

"We will try to bring the 'aloha' spirit throughout the worlds. We are working with the government of Honolulu and the tourism department to make our hosting of the 15th WEKAF World Championships the most exciting and most fun tournament. We have displayed our story to the delegates. It was just an example of what we will be doing in Hawaii," Grandmaster Robert Garcia of Doce Pares Hawaii told reporters.

To pitch their bid, Team Hawaii brought along 15 Hula dancers as well as Joey Manahan, who is the sitting councilor of Honolulu.

Charles defeated Antonio Lucero of USA via 16-6 votes, while winning unopposed were Raoul Giannuzu of Luxembourg, who nominated himself to the vice presidency post and Max Carpin of Reunion Island as secretary.

Newly-installed Philippines Sports Commission Commissioner Ramon Fernandez, who was the guest of honor of the opening rites thanked all the participants for choosing the Filipino martial arts and for visiting Cebu.

"I would like to thank you for choosing arnis, our indigenous Filipino martial arts. And for coming to Cebu. We at the PSC will try to make the difference for Wekaf and the sports. And a special thanks to Supreme Grandmaster Dionisio Cañete for working hard to make our sports reach the foreign shores," said Fernandez.

Only 25 out of the 33 countries, who have earlier registered made it to the tournament this year.

Among them were competitors from Hungary, Slovenia, Liechtenstein, France, Italy, Australia, Canada, USA, United Kingdom, New Zealand, Luxembourg, Turkey, Reunion Island, Germany, Austria, Norway, Puerto Rico, Korea, Chile, Japan, Qatar and China.

10 Tips for Surviving a Martial Arts Camp

By: Brian Johns

Having been to over 50 martial arts camps (the vast majority are Modern Arnis camps) in the past couple of decades, I've learned ways to not only survive a martial arts camp but to also have fun!

For newbies, a weekend long martial arts camp can seem daunting. How do they make sense of all that is being taught, much less digest it all? The amount of time spent training seems overwhelming. When told that a full day at a Modern Arnis camp can involve 9 hours of training, "OH MY GOD" is the usual response. Believe me, it's not that bad.

Let's transform "it's not that bad" to "it's always a blast!"

Here are the following tips to surviving a martial arts camp: (1) Don't focus on the number of hours you are going to train. Most

camp sessions are broken up into hour and a half sessions with water breaks. It is typical for a Modern Arnis camp to have two-hour breaks for lunch and dinner. Take advantage of these breaks to step back and refresh yourself mentally. (2) Relax. You're there to have fun!



Looks like Andy is having fun, don't you think?

(3) Bring a notebook and/or video camera. For those who want to advance their knowledge in the art they are studying, it is vitally important that you bring either a notebook or a video camera to record material being taught. When you return home, you can refer to these notes, written or video, so that you can practice

Chicken Adobo- part of the Filipino dinner, a tradition at the Annual Toronto Modern Arnis Camp.



what you learned more fully. My preferred method is to scribble a few notes either in a notebook or in my iPhone. Based on those notes, I'll do video notes back in the hotel room. Or take some fun photos!



Master Chuck and Master Ken with Miguel, one of my students, aka "The Real Deal."

(4) Bring drinks and snacks for the



Not this kind of drink, mind you.

breaks. Refresh yourself and give yourself an energy boost during breaks.

(5) Communicate with your training partner. "Let's figure this out;" "Let's go slow;" You get the idea. When I worked with the late Karen Callahan, we always communicated about our objectives whenever we trained together at a camp. She was particular about technique and doing things the right way. She and I often trained for muscle memory and getting it right. Every once in awhile, by agreement, we would go hard. The key is that we communicated. Miscommunications can sour the camp experience.

(6) Train with different partners. This is important. While it can be tempting to train with your best buddy or not wanting to leave your comfort zone, it is vitally important that you train with different partners. Different sizes, different speeds, herky-jerky partners vs. smooth partners are some of the variables you may come across. Furthermore, the more people you train with, the more prepared you'll be if that day ever comes. That said, mix it up!

(7) Don't be an asshole. Karma can be a bitch. I have seen and heard stories of people coming to camp

to "show who's boss" and generally be an asshole. This generally does not end well for them. Therefore, don't be one of these folks.

(8) Network! Camps and seminars are always a great opportunity to network. You can renew friendships and make new friends. You never know where the networking opportunities can lead to. Hence, it is important to meet as many new people as you can.

(9) If you're driving a long distance to a camp, carpool with a buddy or two: Especially important for your post camp trip home. Years ago, after an exhausting Michigan camp, I was driving back home to Columbus, Ohio, when I fell asleep at the wheel. Dan McConnell, who was in the passenger seat, realized what was happening and steered

my car back onto the highway. We were headed toward concrete pillars underneath a bridge. We switched at the very next rest stop. Scary moment. Hmmmm, maybe it's a good idea to carpool eh? (10) Advil, Motrin, Aspirin, and essential oils: Some attendees will inevitably encounter some aches, soreness, and pain during the course of a camp. Bring some pain relievers and oils (whether it be Tiger Balm, Dit Da Jow or some similar product) to take the edge off. Don't forget this! In conclusion, following the above tips will make your camp much more enjoyable!

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PHL Team Dominates

By Rommel C. Manlosa
Sun.Star Cebu - July 22, 2016



Team Philippines showed the world that arnis is the martial arts of the Philippines by putting on an impressive performance at the start of the competitions of the World Eskrima Kali-Arnis Federation World Championships yesterday at the J-Center Mall in Mandaue City.

The team dominated the sayaw or forms event in the tournament participated by Arnisadors from different countries all over the world.

The Philippine players carted away 22 gold medals, 20 silvers and six bronzes, which is nine golds more than Team USA, which had a 13-7-10 gold-silver-bronze medal haul as of 2 p.m. yesterday.

Japan, which was bannered by mostly Filipino Eskrimadors is running third after collecting nine golds, four silvers and four bronzes in the tournament participated by 25 countries around the globe.

Canada had six golds, Reunion Island won two, and Australia, United Kingdom and Italy won one gold each as the competition entered the combat stage.

Sebastia Villanueva, Christhyl Mae Gumajin, Trixie Lofranco and Jeffrey Navarete were the top producers of the Philippines on the opening day of competition as they collected two gold medals each.

Navarete also won gold medal in the Male 18+ 53.1-58 kgs Padded point competition. after beating compatriot Jerome Pacatang.

Navarete beat Patrick Paglen of USA in the semifinals 11-3 while Pacatang eliminated Kwok Tze Man of 10-6 in the semis.

Top Producer. Trixie Mary Lofranco led the Philippine team in the Sayaw or Forms competition of the 14th World Eskrima Kali-Arnis Federation World Championship after winning two gold medals for the team. The Philippines had 22 gold medals as of yesterday.

(Sun.Star Foto/Ruel Rosello)

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

By Tom Meadows



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

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

Paperback \$14.40

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

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

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3 Ways To Grab The Cane

By: Brian Johns

One of the major concepts of Modern Arnis is "stealing the lead." If the opponent presents his stick, you can steal the lead, usually by grabbing the stick. This is illustrated by the video below when I grab Alex's stick and counter him.



I just grabbed Alex's cane and am countering him!

Learning to grab the cane is easy to learn but difficult to learn and apply. Grabbing the cane is an essential skill toward proficiency in Modern Arnis.

When do you grab the cane?

Ah, that's the crux, isn't it? I offer three basic methods of grabbing the cane.

(1) When your cane makes contact with your opponent's cane: this may only be a brief moment in time. With experience, you will be able to spot this opportunity and take advantage of it. Be prepared to grab the cane.

Here's an example:

(2) When your opponent extends



The two canes are in contact. Good time for myself to grab Alex's cane. Likewise, Alex is in a position to grab mine as well.

his cane: Whether it is a forehand strike or a backhand strike, the cane is within your reach. Why not grab it?

your opponent from grabbing the cane and stealing the lead is the focus of Bamboo Spirit Flow Drills 3 and 4.



When Alex extends his stick on angle #7, this is a perfect time to grab it. Ditto for other angles.

PHL beats Team USA in WEKAF

By Rommel C. Manlosa
Sun.Star Cebu - July 24, 2016

The Philippine Team formally clinched the overall title of the 14th World Eskrima Kali-Arnis Federation (WEKAF) World Championship over Team USA by 26 gold medals last Saturday at the J Center Mall Convention Center in Mandaue City.

Team Philippines won 67 golds, 65 silver and 50 bronze medals, while Team USA had 41 golds, 29 silver and 34 bronze medals.

Philippines medal haul could have been more but the organizers allowed the Tacurong City-based eskrimadors to fight for Japan, which finished third overall, with a 22-12-15 haul.

Australia landed at fourth place with 12-5-13 and Canada took the fifth spot with 10-10-11.

Dexler Balambao, a 20-

year old native of San Isidro, Leyte who has been practicing at the Doce Pares International gym in Banilad, is the most bemedalled Eskrimador in the competition with four golds, one silver and two bronze medals in the three-day competition.

The other top producer for the Philippines was Henry Talledo, who had three golds and two silver medals, while, Sebastian Villanueva won three golds, one silver and one bronze. Trixie Lofranco and Rhonda Lucero also added three gold medals each.

Joshua Lucero had the best output for USA with three golds and two silver medals, while Amity Fernandez had three golds and one bronze. Lena Fields and Braden Bomgaars added three golds each.



Alex is executing a sweep stroke. This is a good opportunity to grab his cane.

The same goes for life, doesn't it? When an opportunity presents itself, GRAB IT! Or as my lovely departed Aunt of mine once said:

"If cookies are being passed around, take one!"

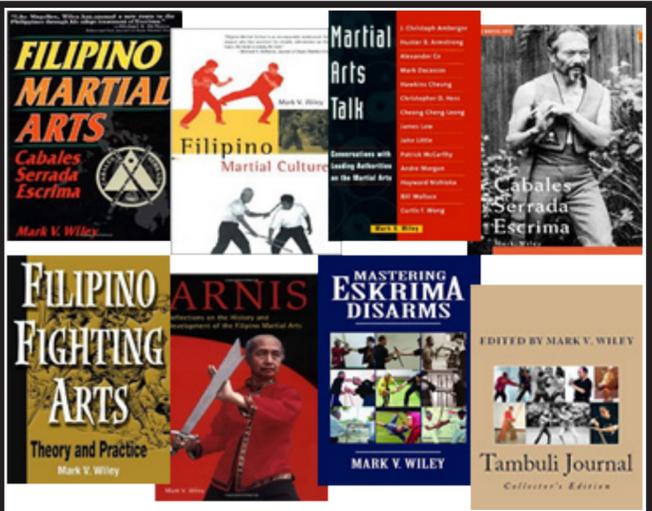
The same thing isn't it?

The mind-bending part about all of this is that an opportunity to grab your opponent's cane may turn out to be a trap or a bait designed to

finish YOU. But that's a post for another day.

In conclusion, it is essential to develop the skill to grab your opponent's cane. It is harder than it looks and takes a lot of practice to perfect. Once this skill is refined, your ability to counter your opponent will explode!

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Books by Mark V. Wiley

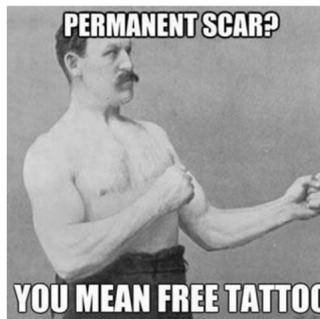
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The Dilemma of the Modern Martial Artist

By Jackie Bradbury

There's a tendency to decry modern martial arts training as soft in some quarters.

That is, modern martial artists wouldn't be able to cut it in the old school blood-n-guts training that our teachers and their teachers endured back thirty or forty or fifty years ago. That modern martial artists are too weak to train without air conditioning or heat. That they aren't willing to work hard, and that they can't or won't take a hit, and are afraid of injury. Modern martial artists are, to some, weaklings.



You know who you are.

In some ways, I think this is true. I think there is a tendency in some martial arts schools not to ask a lot of their students physically. The focus on kids in martial arts schools has sanitized much of what we do.

But there are a certain number of assumptions behind that desire to train the way I just described that I don't think really apply.

Take myself.

No, I really don't want to train in an garage or park. I live in Texas. Summer begins in late March and ends some time around the end of November (yes, I've worn shorts to our Thanksgiving table). I can and do train that way once in a while, sure. But every time I train? Well, I'd rather be coated in sweat because I'm working hard, not because my body is fighting off heat stroke.

No, I don't want to be constantly recovering from injury. I'm in my late 40's and it takes me a lot longer to heal than it does younger people. So no, I am not willing to go all-out and get beat up on a regular basis just to prove that I can or that I'm tough. I'd train maybe twice a month if that happened, and I don't want to be off the mat that long.

No, I don't want to train injured and risk temporary problems becoming permanent. Part of that culture was to do so, and the people who did that ended up paying for that for the rest of their lives in surgeries or pain or lack of mobility as they aged.

No, I don't want to have to spend a lot of my time explaining my injuries. As a woman, I always have to do so. Injuries on women - bruises in particular - are often assumed to be the result of domestic violence. Add that to having a professional job... and it looks weird. It's probably okay if you're a cop, or a firefighter or something, but people in, say, financial planning, or banking, or accounting, or sales, or even computer jobs aren't expected to walk around limping, with cuts and a black eye on a weekly basis. Embed from Getty Images "Let's review your investment portfolio."

No, I'm not training to be a fighter. I train for a lot of reasons, but fighting isn't one of them. So nope, maybe I can't take being in fights. Great, because I do not plan to get into any. My plan is to avoid fighting whenever possible, and if I have to engage in violence, do so and get out as fast as I can.

This is the dilemma of the modern martial artist. On the one hand, we want to be as tough as those who came before us and a part of each of us would like to believe we could cut it in those kinds of schools. On the other hand, modern martial arts training means training in relative comfort so we can focus on what we're learning vs. fighting

our environment (we're not in boot camp, y'all). We benefit from modern sports science and medicine. And I bet we'll be able to train actively into an older age than many who came before us.

I don't live in the world as it existed fifty or a hundred (or a thousand) years ago. I can't predict the future, either, so I train for my own environment, one that I will probably remain in (modern American suburban life). I'm not a soldier and I'm unlikely to be one. I do not have a profession where I will need my martial arts skills on a regular basis, such as being a police officer, military, or other such professions.

I'm a modern martial artist living in modern times in an advanced country. I train in air conditioning in the summer and heat in the winter, although I don't know why Texans bother with heat, personally, as I wear a hoodie as my "winter coat" most of that season. I train with clean bathrooms available, and mats that aren't likely to give me an infection, and equipment that isn't dirty or improvised. I have



I bet, though, that they wouldn't turn down sports drinks and air conditioning.

the option to train where I don't have to be a "fighter". I am not required to get beaten in order to learn. I have the benefit of modern medicine and sports

science to assist me in my training, and therefore, I am stronger and in better shape than someone exactly like me fifty years ago, all things being equal.

Doing all of this doesn't make me soft or weak or lesser than those who came before me, it just makes me lucky enough to live in a time and place where those things are common and we have all the options available to us to train how we wish.

Those old-school dojos do exist - garage dojos are common and if you look hard (they don't tend to be well represented online, go figure) you can find them. My teacher came up in one (and it still exists) and he started out teaching in his garage before he got the opportunity to teach in a Rec Center. Heck, if you want to train like that, you can start your own group, if you like. It doesn't cost much to find a park or to empty your garage and create a training group on Meetup.

I do believe that not asking much of your students is cheating them, and that there is a middle ground between dancing on a mat with no contact and getting beatings until you learn how to block.

Physical fitness and risk is part of what we do, and we can't and shouldn't try to make what we do perfectly safe. Perfect safety means no negative feedback and no pressure testing, and that's bad. We should get a good workout - whatever that means for your art, as it can

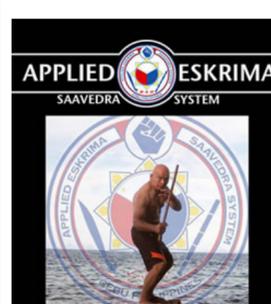
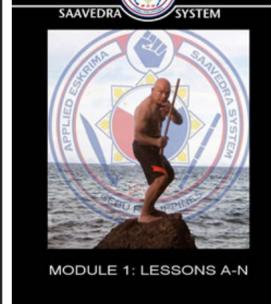
vary - in our classes. That's a given. But you don't have to prove how tough you are by training in primitive conditions and getting beat up every other day, either.

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By Master Virgil Orlanes Cavada



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

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

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

Both Modules available in NTSC and PAL formats.

DVD's can be purchased through the Official Applied Eskrima Global website store: [Click Here](#)

Juego Todo
 UGB Juego Todo Ushers the Essence of FMA Inside the Cage
 By Mark Raymundo



We're very excited about Juego Todo – and so should you!

Juego Todo is no holds barred. Its modern adaptation, the brainchild of Ferdie "Jefe" Munsayac, is probably something we have been salivating for, but never saw coming. Thanks to Underground Battle (UGB), we can have a front row seat to something very special.

"Let's bring the modern-day Pinoy gladiator into the modern-day arena, which is the cage," says Jefe.

Scholarly accounts of Juego Todo's origin may be hard to obtain, as stories were merely passed down from teacher to student. That means most of us can only learn about the likes of Jose Caballero, Cacoy Canete, Inting Carin, and Anciong Bacon through the internet, or perhaps



The Goat Father: Ferdie "Jefe" Munsayac

MMA Philippines
www.mmaphil.com



The Bladed Hand
 Director: Jay Ignacio
 Producers: Jay Ignacio, Kent Vives, Sonny Sison

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

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

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Remember the FMA Digest



The FMA Digest was published from 2004 through 2010

The FMA Digest was published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

Now offered on Amazon the FMA Digest Quarterly issues in Volumes 1 through 7 that is from 2004 through 2010.

Printed in 8.5 x 11, Full color

Just a note: Amazon would not sell all 7 Volumes as a set only individually. Also made the prices as low as possible, so I will actually not make more than a dollar or two if that. It is not the money it is the sharing of information.

- FMA Digest Volume 1: Quarterly Issues 1-4 - 50 pages
- FMA Digest Volume 2: Quarterly Issues 1-4 - 80 pages
- FMA Digest Volume 3: Quarterly Issues 1-4 - 221 pages
- FMA Digest Volume 4: Quarterly Issues 1-5 - 475 pages
- FMA Digest Volume 5: Quarterly Issues 1-4 - 446 pages
- FMA Digest Volume 6: Quarterly Issues 1-4 - 283 pages
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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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Modern Arnis: The Art, Science and Conceptual Foundations
 By Dr. Jerome Barber

The definitive book about the hidden conceptual foundations of the Modern Arnis Filipino Martial Arts System, developed by the late Professor Remy Amador Presas. This book explains hidden conceptual foundations that tie all of the independent aspects of Modern Arnis into a unified whole, stand alone, FMA system. Dr. Barber has taken the written ideas and statements of the late Professor Presas and woven them together to create an in-depth analysis of why Modern Arnis works so effectively and efficiently as a self-defense system. You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.

Redonda Long Blade Essays on Modern Arnis
 By Dr. Jerome Barber

These two (2) essays were written by Dr. Barber, to explain how Modern Arnis can be used as an effective self-defense system. The Redonda/Block-Check-Counter essay covers a set of self-defense applications of the empty hand Redonda Drill. Dr. Barber and several friends photographed their training session for future reference and study. The "Long Blade" essay was written to explain the relationship between the stick, Filipino long blade (bolo), evasive footwork and body-shifting in the Modern Arnis system. You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.

Best Technique

By Jayson Vicente
Sun.Star Baguio - July 28, 2016

Often times in the Martial Arts world, one from 10 students would wonder and ask, what is the best technique? Or if the question is directed to the instructor, what is your best technique? Many instructors would start suggesting and showing a bunch of techniques that he knows that would confuse the student even more. This scenario happens every time in training or during encounters with students and instructors.

Every good instructor should know better than giving or showing a student clusters of techniques much more claiming them to be used by you, because for an instructor that would care for his students would tell him or her that technique comes natural, there would be a stage in your lifetime of training and learning that the best technique is that what works for you, as what most sensible instructors of martial arts would tell you, every individual is unique there is something in every person that is innate which influences acquired skills and its adaptation and development.

Yours truly have had the opportunity to witness this kind of scenario between a student of Mass Communication and a long time instructor of Martial Arts, they were making a project where they were tasked to get an interview of someone expert in his field and

they chose to go with a Martial Artists after seeking advice from me and also asked to recommend someone and so I did and this particular situation during the interview came-up.

Student: Sir as a long time practitioner and instructor of your art what is the best technique that you teach to your students?

Master: if you are asking of a particular punch or a kick or a throw or something like those, I am sorry to disappoint you, although we practice all of those in training I do not isolate my students to focus on specific only, I let nature do its course. You have to understand that I teach every students the proper way to punch, kick etc. suggest on how to develop or enhance it in strength and speed those kind of things, we practice simulations of its applications in offense and in defense in the long run you can just guide them on how they can enhance how they apply it, when a technique is adapted it becomes one with the physical body and the persons character which makes it work for him, of course there would be those who develop faster than the others they are the ones usually successful in using it mostly in friendly competitions those who are less fortunate if unguided tends to start over with another technique it is when we butt-in and guide them and

make them understand that changing it will only make it harder they must understand that failing once does not prove of its infectivity something just needs a little adjustment and you go try it again, that is called mastery all techniques work but it will depend on how it is adapted and

enhanced.
The conversation went longer than their projected time but, lessons were learned and the students were satisfied even yours truly who was just observing have renewed knowledge from the interview.

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APRIL 22-26, 2017
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- II. Categories**
Philippine Hall of Fame Categories:
Regular Category
- FMA Instructor of the Year (Male)
 - FMA Instructor of the Year (Female)
 - Instructor of the Year (Male)
 - Instructor of the Year (Female)
 - Master Instructor of the Year
 - International Instructor of the Year
 - Man of the Year
 - Woman of the Year
 - Male Competitor of the Year
 - Female Competitor of the Year
 - Martial Artist of the Year
 - Martial Arts School of the Year
 - Martial Arts Organization of the Year

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

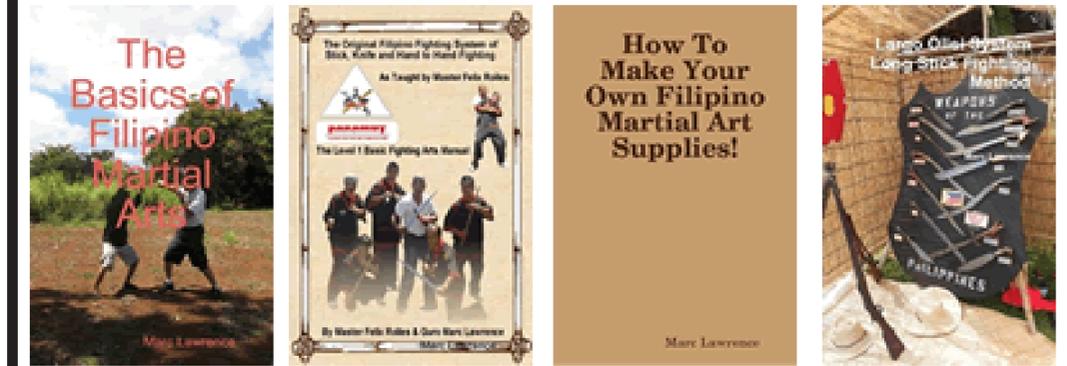
- Recognition Award**
- Humanitarian Award
 - Living Legend Award
 - Ambassador Award
- The Philippine Martial Arts Hall of Fame leadership holds the right to cancel and/or remove any inductee not meeting the specified recommendation or moral standards befitting for the said event. All participants of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

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

- April 22** - Martial Arts Seminar MMDA Arena
 - April 23** - International Tournament MMDA Arena
 - April 24** - Gala Night at Makati Sports Club
 - April 25-26** - Beach Calatagan Batangas
- Just in case there are some changes will be posted only at Website, FB Pages and Group
- Rate:**
5 Days Event - US \$350.00 April 22-26, 2017
Includes:
- Seminar, Tournament, Gala Night and Beach Resort
- Food, Certificate, Souvenir items
- Accomodation for the Beach Floating Cottages,
Tourist Bus going to Stilts Beach Resorts
- 3 Days Event** US \$130.00 April 22 - 24, 2017
Includes:
- Seminar, Tournament and Gala Night
- Certificates, Souvenir Items, Lunch and Gala Dinner
- April 24 Gala Night** US \$100.00
Includes:
- Dinner, Certificates and Souvenir items

The Nomination for the 4th Philippine Martial Arts Hall of Fame will run from September 15, 2016 - December 15, 2016. Open to all Martial Artists.
All entries must send: philippinemartialartshalloffame@yahoo.com.ph
Once ballots are received, nominees are notified by the board of directors for induction. The Martial Arts Hall of Fame induction ceremony is a formal event.

Books By Marc Lawrence



The Basics of Filipino Martial Arts

By Marc Lawrence
This book is about the basics the make the Filipino Martial Arts know as Eskrima, Arnis and Kalis. This book covers the basics of footwork, striking, using sticks, knives, bolo, as well as your hands and feet. The book also contains a section on how to make your own training supplies out of basic materials. - 92 Pages

PAKAMUT Filipino Fighting Art

By Marc Lawrence
This book is about Mountain Visayan Fighting Art used to defend your village and family members. This information is battle and sport tested. This book is for those who are defenders! - 75 Pages

How To Make Your Own Filipino Martial Art Supplies!

By Marc Lawrence
This book is how to make your own Filipino Martail Arts equipment for home, back yard or other similar location. Ideal for for anyone intersted in self defense training working on a budget. - 28 Pages

Largo Olisi System Long Stick Fighting Method

By Marc Lawrence
This book is about a stand alone fighting system that can be used for self defense, combative methods or dueling. The Largo Olisi system can be used with any other martial art system, self defense system or Military Combatives. - 118 Pages

Purchase one or all in Paperback or PDF - Click Here

Punta Y Daga of Kalis Ilustrisimo - Learning Punta Y Daga
By Peachie Baron Saguin

To Purchase Click Here



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

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

- From: Kenneth Co**
- 1. Taking orders for the books. US\$ 55 for the book, shipping and handling are extra. Only prepaid orders will be confirmed. Money order in US funds only. PLEASE READ:
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Team Filipinas to Compete in Wado Ryu Karatedo Meet

By Jean Russel V. David
Manila Times - July 28, 2016

A ten-man Team Filipinas will see action in the 8th International Wado Ryu Karatedo Championships beginning today in Tokyo, Japan.

Led by Filipinas Wado Ryu Karate Federation chief Alejandro Vasquez, the team is composed of John Enrico Vasquez, Alexis Louise Nuñez, Jude Michael Uson, Joanna Lyka Uson, Abigail Iona Brito, Aldrin Christian Brito, Arianne Isabel Brito, Ren Jericho Bistudio, Vishnujana Das Mesina and Narayana Rsi Das Mesina.

The younger Vasquez, competing in the under 12 to 15 years old class, will pit his skills against 63 players from around the world.

Kadayawan Karatefest Opens

By Adam B. Morrell
Sun.Star Davao - August 05, 2016

A total of 17 teams are set to compete in the 31st Kadayawan sa Dabaw Karatedo Invitational Tournament that unfurls at 10:30 a.m. Friday at the NCCC Mall Davao activity center.

PSKAI-Takai Gijutsu regional chief Bern Rexander Tacay, in Thursday's Davao Sportswriter Association (DSA) Forum held at the NCCC Mall B3 Bowling Center family room, said the rationale of the event is to boost the 2016 Kadayawan Sports Festival, to beat drugs and to

"The administration of Philippine Karatedo Federation (PKF) is very happy since we have many players who are eager to represent our nation," PKF Secretary-General Raymund Lee Reyes told The Manila Times on Thursday.

Reyes said the Wado Ryu Team Filipinas is based in Pangasinan.

"We, in the PKF, believe they will perform well on this tournament," Reyes said.

Filipinas Wado Ryu Karate Federation is an active member of PKF National Sports Association Inc. and the International Federations of Wado Ryu Karate-do Organizations.

develop karatedo as an Olympic-recognized sport in the grassroots level.

Tacay said that the event drew participants from Misamis Oriental, Misamis Occidental, Butuan City, Cagayan de Oro City, Tagum City, Surigao City and Antipas.

"Majority teams na sumali came from Davao and CDO," Tacay said.

Vying for honors are Modern Martial Arts Association, Inc., ASK-Aquadance, PTKF-JKA

Counter Blade Tactics Ohio Seminar DVD

By: Guro Jerome Teague



event.

This DVD covers:

Blade to Blade Application
Footwork
Anatomical Targeting
Fatal and Non-Fatal Applications
Empty Hand to Blade Basics
Flow and Reflex Drills

This DVD is the covers the introductory seminar presentation of the Counter Blade Tactics curriculum instructed by Guro Jerome Teague. This presentation includes a basic overview of blade to blade and empty hand against blade applications. Thank you to the owners, staff, and students of Endeavor Krav Maga and Crossfit for hosting this

To Order: Click Here

International Karate Team, ASK-Butuan, Kauswagan Karatedo Team, ASK-CDO, Liceo de Cagayan University Karatedo Team, Antipas Karatedo Team, University of Mindanao, Standard Karatedo Association of Mindanao, Inawayan Sta. Cruz Karatedo Team, Panabo Traditional Shotokan Karatedo, Shorinjin Karatedo, University of Mindanao, Jose Maria College, Indonesian School of Davao and PSKAI-Takai Gijutsu Headquarters.

Categories entered are

men's and women's kata and kumite as well as boys' and girls' kate and kumite.

Cash prizes and medals await winners in all divisions.

The event is presented by PSKAI-Takai Gijutsu School of Martial Arts in cooperation with the Sports Development Division-City Mayor's Office.

The City Government of Davao and NCCC Mall Davao are sponsors.

How the Stronger Fighter Can Lose...

By Mustafa Gatdula

Mustafa Gatdula shared this article with a Kung Fu group. Somebody translated it and shared it to a Croatian language group and there was a discussion about it. Interesting how people find Mustafa Gatdula blog, this came about because they were discussing Roberto Duran and Mustafa Gatdula only mentioned him once in the article, but it came on the search engine--and now Mustafa Gatdula has 400 new viewers!

To a Man the Weaker Fighter Can Beat

The title was a little long, and I couldn't think of a shorter one that conveyed the main idea of the article. Hope you don't mind.

A few nights ago, I was talking to a young Muay Thai fighter with MMA aspirations from another gym. He really came into my gym out of curiosity, and had not been taught to say, "Sir I was curious and would like to see what it is that you guys do." No harm done. I just can't stand it when a martial arts teacher does it. As with many martial arts students in the Muay Thai/BJJ/MMA gyms, he was told that his art beats all others. As if all you needed to do was learn it, and you'd be unbeatable.

You know, we have lots of people in the Filipino martial arts who think this way...

Anyhoo...

He was watching my Kung Fu Intermediate students training—which I almost never

allow, but I'd left the door open and didn't want to kick the guy out—and he noticed that one of my students, Norman Wong, had a very fast and powerful wheel punch. He commented on how he would love to be so quick and pack as much power. Thank you for the compliment. Then he goes on to say that no one at his gym had that kind of speed, but there were several that could match his power. He asked how much Norman weighed, and I answered "120." Same weight, he says. So I ask him, do you think you could stop that punch? And his answer was what many aggressive fighters say:

"We focus on attacking, so an attack like that wouldn't matter."

I am an attack-based fighter myself. However, that young guy is in for a rude awakening with that belief. While it is true that having a strong offense eliminates some need for defense, it does not negate the need altogether. In fact, it's stupid to think so.

First, the question is if the fighter in front of you is dangerous because he is:

1. faster than you are
2. stronger than you are
3. has better timing
4. is more pain tolerant
5. has superior strategy
6. is more aggressive
7. has longer limbs and knows how to use them
8. is more evasive or otherwise has better footwork
9. strikes only vital points (therefore being more efficient)
10. intimidates you
11. is trickier than you are (due to experience or fighting wisdom), or
12. is busier than you are

Because of all twelve reasons he is dangerous, only #12 can be negated by having only having a stronger attacking skills and does not rely on anything else. If you have inferior footwork, your skills mean nothing because he can outmaneuver you—and you will never find a target long enough to fire. If he has a reach

advantage, he will never let you get close enough to use your technique. If you are intimidated by him, psychologically you won't be able to pull the trigger when you want to... or at all. I'm not going to go through all 12 items, btw. If it is all of the above, my friend, you are in for a major ass-kicking and I hope you've been praying, cause you don't have any other chance.

Secondly, you must be able to ensure that your opponent's attacks do not interfere with your own. This is accomplished with one of the 12 items listed above, and either of two things:

1. good use of counterattacking skills
 2. knowledge of defensive tactics
- Although it is difficult to control the opponent and when he attacks, it is not impossible. This is cannot be learned by blog, and it cannot be learned from someone who does not have enough ring experience. What I can tell you is that in order to force

your attacks to meet their mark when you want them to, you must have one of the above, plus the ability to stop the opponent in the event he attacks you

-while you're attacking, or

-when you're not ready to attack

In this case, you must be able to block his attack, jam him/ intercept, or counter his attack at the drop of a dime. And of these three things, the first—blocking—is the fastest thing you can do, especially when caught by surprise.

Finally, defensive skill—useful, strong defensive skill—is

imperative to keep you going if you find yourself injured or too tired to launch an attack; i.e., when you, yourself, has been "defanged". We talk of defanging snakes so much, no one ever talks about what should be done if you have been defanged. Sorry, but those Sinawali skills are irrelevant here. This is self-explanatory, so I won't say anymore about this subject other than that.

When I was talking to the young guy, I told him that I rarely will disagree with a teacher to his student, but that philosophy will cause him to lose to an opponent

Common Training in the Filipino Martial Arts

By Jon Rister

The common Training in most martial arts is to train a base set of skills, a base set of movements and or mechanical structures. Secondly drill these base movements and structures into muscle memory. Then once these drills have produced the desired route motions people move to the phase of contact sparring, some prefer different levels of contact(light vs. heavy) this is then repeated and more info more structures and more drills and techniques get added. Here is where many people become disillusioned about the art, about the effectiveness of certain mechanical movements (techniques), these movements by some get tossed aside as ineffective by some students who do lots of heavy and medium contact training. They discard fully 3/4 of the art as nonsense or "training Routines that Won't Work" in a real situation.

The big problem with this attitude is that you missed in your training regimen the mindset and physiology and strategy and tactics phase, you were taught and learned the motions, the mechanical structures and the skills that are needed, except you left out some very critical information you do not understand the motions and the reason why they are like they are you have learned the physical part of the art only, you have a base set of skills, movements and training routines. But where is the violence in your routine training? Mostly you do these techniques squared off and dry fire, so when you got to full contact you have

a tendency to square off. This is why many thing do not work (like disarms). When you learned a skill for a particular "range" you often learned that in and "isolation drill" what I mean by this is you practiced that range exclusively as long, middle then close(for instance). You drilled and practiced in these isolated ranges until you were very, very good at each. Now having mastered that range and the skills that went into it. You proceed to full contact training and find it difficult to execute certain techniques. Mostly because you get caught looking, you have a technique in your heard to see if "it works for real" this will make it almost certain it will not work. The problem is in all the bone training you never learned to set yourself (or the opponent) up so that the techniques you are having difficulty with or have discarded have the right conditions to be effective. You did not create the environment to allow it to work. Now you think that you learned this in your drills like sumbrada whee you learned to disarms in "flow" or you learned to do takedowns from flow. No you just learned to do them in motion not flow even if your sumbrada is real actively free flow it is still ask and answer and or you allow him then he allows you. So you are not under threat of being hit, you are not under duress like in full contact sparring. So because you train a certain way you have difficulty bridging the gap between full speed drills and full contact sparring. And the reason for that is in your drill it

that a weaker fighter may be able to defeat. He was scratching his head, and I did not have time to fully explain—but there you have the answer. You and a weaker fighter face the same strong/ long-armed/experienced/iron jawed/intimidating/blah blah blah opponent. You have no defense, and he destroys you because you never get to use your tools. The weaker fighter is able to stop punches until the guy who beat

you got tired, then he destroys him.

Don't believe me? Take Fraizer versus Foreman, and then Ali (who was not as strong as Fraizer) versus Foreman. How about Buster Douglas versus Tyson, and then Tyson versus Holifield? Duran versus Hearn, and then Hearn versus Leonard. Sometimes you need more than big balls to beat the tough guy.

"Secrets" of the Filipino Fighting Arts

Words from a Modern-Day Warrior
filipinofightingsecretslive.com

has become so routine you forgot to add violence to it before you moved to sparring. Sumbrada is supposed to be that bridge, there are many stages to it and most people do only stage a and two, now they do these with multiple combinations of weapons (stick and dagger, double stick, single stick , sword, maybe even double sword), but the do not do them with intent, no broken timing, often even staying in one range with little or no footwork. This is fine at level one and two, but your saying you are a master or such and such rank.... You should elevate the training to your level not just do level one really fast. This is what I see way too often by way too many very skilled teachers or Guro. I ask listen to what I say do not get offended and try this out, see where it takes you... Begin your base sumbrada with a real attack and counter that fully to stage five(5 hit follow up) then begin again and have the partner counter that counter and not let you follow up countering at stage 5 himself, repeat this for each and every move In your particular drill type, we call this Kill the drill training it is violent and rough, these counters should be done at all three ranges (or four) depending on your arts particulars. Then Try taking the base sumbrada add a punch in the half beat and counter that and flow back to sumbrada at regular interval. the punch should be a full lunge and intend to land. After you have become able to flow with the half beat punch kill the drill at the punch, then have the person counter that

and low and behold you will find the perfect spot for your disarms and takedowns and all the other things you found it hard to make work. Now go back and spar full contact with soft gear no pads except goggles. You will find the art works just fine and all of the so called fancy disarms and "movie techniques" come out pretty simple after you put yourself in a position to allow them to work, or rather put your opponent in a position to make them work. So far to date I have not seen people training in this way. I learned this from my instructor, but you really have to listen close to understand what he is teaching. Once again my advice is to try this out and see what happens you might find out it does work like it should. Now the main reason I felt the need to write this to you all is that, the reality based martial arts community is making fun of us. Making fun of "traditional arts" well I remember when FMA was not traditional and was making fun of traditional arts back then. It's not the art it is how you train in it. I believe the art is just fine the way it is, we as Guro and Sifu and what have you need to look a little deeper that is all. And Remember this Kill The drill is my coin phrase I coined it in 2004 we have progressed it and evolved it for 12 years now. We as FMA practitioners need to remember it is a violent art and that does not mean hit hard, it means hit properly a blade does not need to be swung hard it just has to land, and the stick when used properly can disable a person at 1/4 power if you hit the right spot. This is a rough draft please do not share it.

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



All our blades are hand made, fire forged and carefully crafted by Filipino expert blade smiths. Our forges skills are tested by time. Forging process handed down from generations and continuously improve to give you high quality and dependable blades for your use. All our blades carefully passed the tempering required for 100% efficiency and durability. Blade is tough and balanced so user can be confident of its usefulness.

Website: www.kalahicustomblades.com **Facebook:** www.kalahicustomblades.com

Filipino Martial Arts Expo Opens in Davao

Sun.Star Davao - August 18, 2016

The Mandirig Mang Kaliradman in partnership with the Department of Tourism (DOT) Davao Region and Melographics Events presents the 2016 Filipino Martial Arts (FMA) Expo 2016 set at four p.m. Friday and Monday at the Victoria Plaza car park.

Robby Alabado, on his Facebook post, said the event will feature the demonstration of the Filipino combat art used by the Bagani, Muslim warriors, Katipuneros and even the Philippine hero Lapu-Lapu to defend the country.

"These days, we teach

the world about our deadly and effective techniques in stick fighting, knife fighting and even close quarter combat."

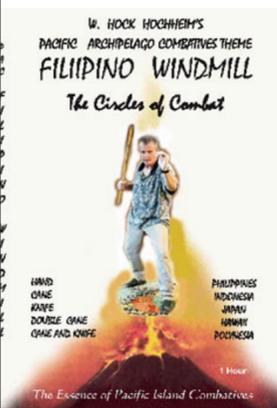
He also said that the event is being held in celebration of the Kadayawan sa Dabaw as it also showcases the culture and art of Davao,

Alabado added that the FMA is being featured in different Hollywood action films like the Jason Bourne, I Frankenstein, Fast and Furious and Sherlock Holmes.

"Let us celebrate our heritage, let us honor our warriors," Alabado said. (ABM)

Filipino Windmill Drills

By W. Hock Hochheim



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

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

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



HSFA Insider

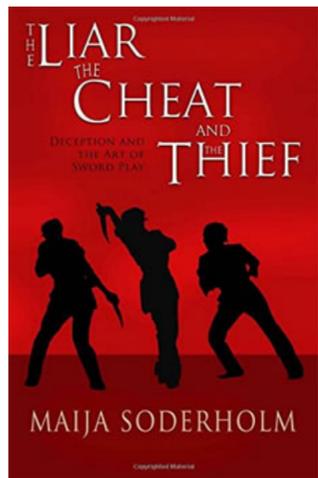
Houston's Martial Arts News Source
Jason Evans Publisher

The second issue of the HSFA Insider newsletter will be out at the end of June. This issue has articles from Houston based martial artists on Sibati, the purpose and need for aliveness when training, as well as more on different aspects of training.

You can download every issue at: www.houstonstickfighting.org under the HSFA Insider tab.

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](#)



The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book

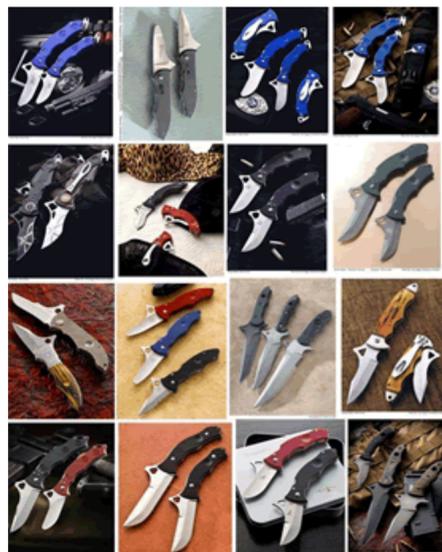
By Guro Christos Koutsotasio

An extensive overview of material found in the Nickelstick Eskrima Club and the Bull Chapter curriculum. Preparatory exercises as well as basic and advanced material are presented in a step by step method, with detailed description and in depth explanation of the methods and applications for each technique.

The book is in A4 size, with 260 pages full of detailed instructions of the curriculum and with over 800 supplementary photographs.

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

Grandmaster Bram Frank's Knives and Tools



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

Grandmaster Bram Frank is known worldwide for his contributions in improving edged weapon tactics and his design of tactical folding knives and less-lethal control tools.

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

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

Visit: www.CRMIP.com

www.CSSDSC.com

www.S2institute.com

TAMBULI MEDIA

Excellence In Mind-Body Health & Martial Arts Publishing

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

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

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

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

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FFSL Inner Circle Membership (About That Password...)

I'd like to apologize to our readers for the confusion. You will see that we have added a "Members" category to the blog and they require a password. Allow me to explain.

I have long stated that I did not intend to teach by blog. When writing about the arts, I will sometimes end up talking about my curriculum material and in order to drive a point home we may have to explain terminology or techniques from my classes/curriculum. In addition to that, I have students now all over the place who I rarely see and they occasionally ask me about something I've taught and will put it on the blog. Thus, I end up teaching by blog.

Anyway, this blog—which is 7 years old this summer—has brought me many students, some local many not so local... even internationally. Then there are those I don't actually teach classes to, but mentor by blog and email—and lately, by private YouTube video. Ain't that a bitch.:-) lol

They acknowledge me as a teacher because ultimately, I have become their teacher; as teachers of teachers are often more mentor than curriculum instructors. I view this blog and my readers as a form of students. We have barely been doing this a decade, and already I've had schools named after me and/or something in my system & organization. I am an advisor to others, I have been asked to sign certificates as witnesses, even sit on boards and test students—all to people I've met and taught through this blog.

So I acknowledge that while one cannot fully learn a martial arts style through correspondence, martial arts development can be guided and some skills and strategies can be taught this way. It's 2016, not 1976. Times have changed, I get that. With the change of times, so has my outlook on modern methods of transmitting the art.

This fall, the Filipino Fighting Secrets Live Blog will introduce our Inner Circle Membership, where I will teach limited pieces of my curriculum, (ugh, here it goes...) by blog. We will have a combination of articles and videos uploaded to those who subscribe. This will be real training videos and fighting techniques from my Kuntaw and Eskrima curriculum, and over at our sister blog, the DC Jow Ga Federation, we are offering the same with my Kung Fu curriculum—including a private group on Facebook. This membership will come with some other offerings—TBA—as well as an invitation to train with me in the Philippines, and it won't cost an arm and a leg.

I didn't intend for the members-only articles to show up on the list of posts, but I don't know enough about this computer to make it go away. We'll just treat them as teasers, but stay tuned. By late October or early November we will open for membership. And there will certainly be a special, dirt-cheap rate offered to charter members! (Think Filipino prices!)

Thank you to everyone who regularly supports this blog. Thank you for the shares, the arguments you engage in to defend my articles (I see plenty on social media, I just don't have the energy to engage anymore), thank you for buying my books, and thank you for the donations. There are already over 500 articles on the blog, and there is a lot more information we have to share. Now that there will be an instruction part, we'll have even more for our readers. Maraming salamat po sa inyo!

Thank you for visiting my blog!

"Secrets" of the Filipino Fighting Arts

Words from a Modern-Day Warrior

filipinofightingsecretslive.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.