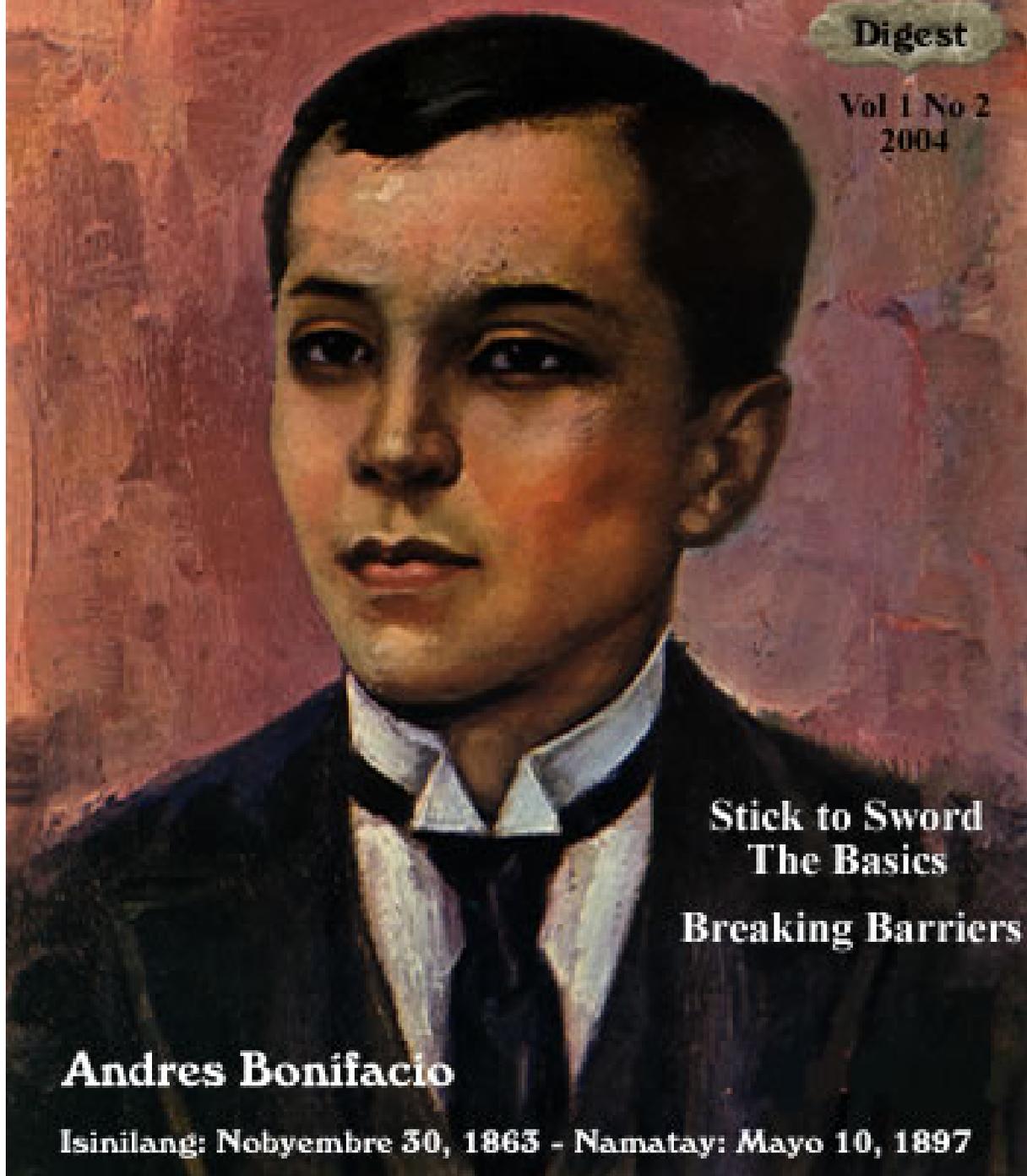


Filipino Martial Arts

Digest

Vol 1 No 2
2004



Stick to Sword
The Basics
Breaking Barriers

Andres Bonifacio

Isinilang: Nobyembre 30, 1863 - Namatay: Mayo 10, 1897

Publisher
Steven K. Dowd

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Contents

From the Publishers Desk

Andress Bonifacio - The Founding of the Katipunan

The Basics Stick to Sword

Breaking Barriers

FMA Future Events

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From the Publishers Desk

Kumusta

Ok the first issue went out. Working on the program we use so that MAC users will get the same kind of digest as the window users instead of pdf.

Working on a new section of the website if you have not noticed. It is the FMA Practitioners. So if you are a practitioner send us your name, style, and a photo. Also add in “if you know” a link to a website that tells about the style you are learning or representing. This is open to all FMA’s whether a student or a grandmaster. It is also great to know some of the legends that are no longer with us, but who have passed their knowledge on to others. Know of one that is not listed let us know, and if you have or know where to get a photo of them please help out.

As was said in the last issue, the FMA digest is for every Filipino Martial Arts practitioner and enthusiast. We want to offer any and every kind of aspect to the Filipino martial arts. Tell us you are having event so others will know. Tell us how the event went and we will put it in the “Past Events” section.

Listed on the website and in the back of the digest are links to some of the Filipino martial arts discussion lists. These are great to gain knowledge, find out what is going on, and meeting other fellow practitioners.

If you know about a Filipino martial art style, technique, history, etc write about it and submit it for publication in the digest. If possible send a couple pictures on the article. Spread the knowledge to others.

Salamat Po

Kataastaasan Kagalanggalang na Katipunan

Nang mga Anak nang Bayan
(Highest and Most Respectable Society of the Sons of the People)

The 2nd half of nineteenth Century July 7, 1892 the remarkable date:

The founding of the Katipunan
By Andres Bonifacio

The second half of the nineteenth century was the rise of the Filipino nationalism. The year 1872 marked the beginning of the growth of Filipino independence. In July 7, 1892 was the remarkable date to remember in the history when working people led by Andres Bonifacio, founded the revolutionary Katipunan and began the rebellion in 1896. The Filipino middle age led the group for reforms. They thought that they could encourage the Spanish government to present improvement in the administration. They tried their best to make the Spaniards realized that better laws for the protection of the Filipinos would result in friendly relationship between Spain and the Philippines. But their cries for reform went unhelpful. So the peaceful propaganda campaign failed.



The Katipunan is secret society that tried to solve the Philippine problem by resorting to the use of armed force. The Katipunan laid down the three main objectives - political, moral, and civic. The political objective was to free the Philippines from Spain, the moral objective dealt with the teaching of good manners, hygiene, and democratic morality, discouraging religious devotion, weakness of character, and obliqueness that had led the Filipinos to be superstitious. The civic objective dealt with the principle of mutual help and the defense of the poor.

At first, the Katipunan remained a small society due to; difficulty to get in more members, second the method of taking in members was difficult. It was known as the triangle method, which a member would take in two new members. These two new members did not know each other; only the member taking them in knew them. This meant that A, the Katipunan member, knew C, and D, both new members, but C and D did not know each other. The triangle method is to allow any members to take in as many members as they could get. With this triangle method the Katipunan membership grew up until it reached more than 100 members. It was then decided to elect Supreme Council. The elected council was:

President - Deodato Arellano
Interventor. Andres Bonifacio
Fiscal - Ladislao Diwa
Secretary - Teodoro Plata
Treasurer - Valentine Diaz



As a month passed, Bonifacio found out that Deodato Arellano had not been active as expected into the society so Bonifacio had him replace by Roman Basa. The society expanded slowly. Jose Rizal, with out his knowledge, was made the rallying cry

of the Katipuneros. In one of their meetings, Emilio Jacinto cried, “ Let us stimulate our hearts with this cries:

Cheers for the Philippines
Cheers for the Liberty!
And Cheers for Dr. Jose Rizal Unity!

In January 1895, Bonifacio called a meeting of the supreme council and had the Supremo Roman Basa, replaced by himself. Henceforth, Andress Bonifacio directly took charge of the activity of the Katipuneros.

The Kartilla nang Katipunan or the Primer of the Katipunan contained the teaching of the society, prepared by Emilio Jacinto the right hand man and close friend of Andress Bonifacio. The Final wrote what has been called the “ Commandments” of the society; he made this Kartilla the official code of the Katipunan.

The secrecy was broken on August 19, 1896, when a member of the Katipunan, Teodoro Patino told to Father Mariano Gil of Tondo, that the Katipunan receipts and daggers were being manufactured in the printing press of the Diario de Manila. Soon after the Spanish armed forces rounded up thousands of suspected Filipinos being members of the Katipunan.

With the discovery of the society the Katipunan became known to the Katipuneros, Andress Bonifacio instructed his men to meet in Balintawak. Andress Bonifacio, Emilio Jacinto, his brother Procopio Bonifacio, Teodoro Plata, and Aguedo del Rosario, eluded the Spanish sentries and reached Balintawak at midnight. In this meeting the Katipuneros decided to start the revolt against Spain. The Filipino warriors lead by Andress Bonifacio showed their bravery to fight against the Spaniard with their bladed weapon nothing but Bolos.

From Philippine History - by: Agoncillo

Stick to Sword

The Basics

By Phil Elmore

In my Escrima and Kali training, part of the Syracuse Wing Chun Academy curriculum, my instructor(s) often focus on techniques that translate directly from weapon to weapon. I am speaking of the stick, the sword, and the knife. These implements have specific natures that vary, but the general principles with which they are applied are universal.

The first five angles of attack and defense can be used in training and in fighting across these three categories of weapons. (Mike Janich's Martial Blade Craft program focuses on the "five cardinal blows" of Filipino Martial Arts, for example.) There are some simple defensive counters that should be incorporated with these five angles as well. In this article we'll look at these, as well as discuss a couple of "ready positions" you might use if you have the luxury of trying to deter an assailant with a show of your readiness to use force.

THE FIVE BASIC ANGLES



DIAGONAL RIGHT

The basic angle one strike is a diagonal chop or slice across the opponent's body, starting at the neck/shoulder area and traveling across the torso from your right to your left. It doesn't get much more instinctive than this. This strike includes all logical variations on this diagonal, upper-to-lower motion.



DIAGONAL LEFT

Angle two is the backhand return of angle one, traveling diagonally from your left to your right from the opposite side of the opponent's body. Again you start from the shoulder/neck area and travel down with your chopping or slicing motion. This strike includes all logical variations on this diagonal, upper-to-lower motion.



HORIZONTAL RIGHT

Regardless of the level at which this strike travels from your right to your left, it is essentially horizontal. (If it becomes too vertical it becomes an angle one variation.) The target is some portion of the opponent's side, rather than across his or her torso.



HORIZONTAL LEFT

Regardless of the level at which this strike travels from your left to your right, it is essentially horizontal. (If it becomes too vertical it becomes an angle one variation.)

The target is the some portion of the opponent's side, rather than across his or her torso.



STRAIGHT THRUST

Regardless of the angle at which the tip of the stick hits the opponent's body, any thrust into the opponent is an angle five strike. Follow-up angle fives are withdrawn before each subsequent thrust.

BASIC BLOCK OR PARRY



HIGH GUARD

The high guard (sometimes called the "high wing") is a deflection. The supporting hand is used to check. The attack is generally to the head or neck.



BLOCK & CHECK

Any angle one or angle three attack can be met with an angle one block and check. The body drops for lower strikes.



BLOCK & CHECK

Any angle two or angle four strike can be met with an angle two block and check. The body drops for lower strikes.



PARRY RIGHT

When meeting an angle five attack, a simple scoop or deflection to the side will neutralize it. Moving the stick from upright to pointing downward, and hitting the incoming thrust, can be accomplished through the whip of the wrist called a *witik* in FMA.



PARRY LEFT

This is the same motion, but to the opposite side of the body.



PARRY RIGHT VARIATION

Whip your wrist to the opposite side and you're still accomplishing the same thing – parrying the incoming strike.

Master these techniques and you have the foundation for rudimentary but effective stickfighting. It won't have a lot of fancy flourishes, but it will work. More importantly, it is translatable to the sword and to the knife.

Those basic stickfighting angles translate directly (with a few minor tweaks) to the use of the sword. I'm not talking about Japanese Kendo or Iaido, nor am I referring to *Highlander* pseudo-katana fencing. For best results, you want a cut-and-thrust-capable sword. You don't want one that's too long, either. A Japanese *wakizashi* would do, I suppose, as will a machete (though its utility for thrusting is limited at best). For these pictures I've used the CAS Iberia Banshee sword, which is a cutting sword based on the Burmese "Da." (If at all possible, you want a one-handed sword. Two-handed techniques follow the same basic pattern of angles, with the modifications necessary for occupying the formerly free hand, but the live hand obviously cannot be used to check.) As you can see from these pictures, the basic angles are exactly the same. There is, perhaps, a little more "English" on the strikes to take advantage of the cutting power of the blade as it slices its way through the angles, but that comes naturally in slashing at your target.

TRANSLATING BASIC ANGLES TO THE SWORD



DIAGONAL RIGHT

The basic angle one strike is a diagonal cut across the opponent's body, starting at the neck/shoulder area and traveling across the torso from your right to your left. It doesn't get much more instinctive than this. This strike includes all logical variations on this diagonal, upper-to-lower motion.



DIAGONAL LEFT

Angle two is the backhand return of angle one, traveling diagonally from your left to your right from the opposite side of the opponent's body. Again you start from the shoulder/neck area and travel down with your cut. This strike includes all logical variations on this diagonal, upper-to-lower motion.



HORIZONTAL RIGHT

Regardless of the level at which this strike travels from your right to your left, it is essentially horizontal. (If it becomes too vertical it becomes an angle one variation.) The target is the some portion of the opponent's side, rather than across his or her torso.



HORIZONTAL LEFT

Regardless of the level at which this strike travels from your left to your right, it is essentially horizontal. (If it becomes too vertical it becomes an angle one variation.) The target is the some portion of the opponent's side, rather than across his or her torso.



STRAIGHT THRUST

Regardless of the angle at which the tip of the sword hits the opponent's body, any thrust into the opponent is an angle five strike. Follow-up angle fives are withdrawn before each subsequent thrust. With the blade, the need for this is evident, as it must be withdrawn from the opponent's body. Thrusts can be performed at any angle and as backhands.

BASIC BLOCK OR PARRY WITH THE SWORD



HIGH GUARD

The high guard (sometimes called the "high wing") is a deflection. The supporting hand is used to check. The attack is generally to the head or neck. With the sword, the *flat* of the blade is used to take the power from the strike. (I've used a picture of Sifu Anthony Iglesias here because he looks great doing this.)



BLOCK & CHECK

Any angle one or angle three can be met with an angle one block and check. The body drops for lower strikes. The utility of cutting the opponent's weapon-bearing limb is obvious.



BLOCK & CHECK

Any angle two or angle four can be met with an angle two block and check. The body drops for lower strikes. The utility of cutting the opponent's weapon-bearing limb is obvious.

Parries to deflect thrusts are performed with the sword in the same way as for the stick, though the *witik* motion is slower for the much heavier blade than it is for the stick. In training I've found I tend to *scoop* when parrying with the blade (always using the flat, not the edge) because the weight of the blade gives it momentum that imparts an arc to the motion.

I don't doubt that there are countless devotees of various intricate systems out there thinking about the ways they approach these weapons differently. I imagine they are enumerating various exceptions to the general principles I've stated here, or writhing at the thought of using a knife like a stick or a sword. The point, however, is that all three of these weapons can be employed according to the general principles they share.



www.themartialist.com

Breaking Barriers

By: Halford E. Jones



Pananandata is an all inclusive term meaning self-defense, that is to use or pick up a sword (*sandata*) but encompasses all types of weapons, including blow-guns and brass or bamboo cannons as well as darts, spears, bow and arrows, and other more exotic weapons.

There are three main barriers to learning and training in martial arts weaponry. There are: Traditional, Psychological, and Physical and only those who can overcome them will be successful.

TRADITIONAL BARRIERS

Nearly all-ancient or traditional systems of martial arts whether Karate, Kung Fu, or Tae Kwon Do restrict weapons training in some way. Usually requiring a mastery of varying degrees in the “empty-hand” or unarmed portions of these arts before undertaking a mastery of weaponry. All which can be bewildering and overwhelming, particularly for beginners in the martial arts.

Within certain martial arts that adhere to a strict traditional methodology, there are additional barriers to be overcome. Some of which are limitations on the types of weapons to be learned so that anything outside their system is not learned or accepted and may be frowned upon by the experts.

Many systems start out with the staff or Bo and then go to other weapons like the sai, kama, nunchaku's. And then if the student is lucky and adept, the instructor will add other weapons, which are in the bladed family.

Aside from a reluctance to teach many weapons in traditional schools there is also the practice of treating each weapon as unique, distinct, and requiring long hours of training before achieving an acceptable level of proficiency. Thus, one has to learn one weapon to the complete satisfaction of the traditional school before going on to another weapon.

Inherent in many, if not most, traditional oriental martial art systems have a distinctive reluctance to teach weaponry to women and children. Not to mention foreigners or those who are somehow “outside” the system or the systems culture. Though in recent years this bias attitude has somehow diminished nevertheless, a residual bias remains in regards to women, fostered in part by what may be termed as “male chauvinism” on one hand and a belief that weapons should be handled only by males.

Though more can be said about these traditional barriers to martial art weaponry training, readers can perhaps add their own examples especially any they may have personally encountered. There are, to be sure many exercises in humility that most trainees have to undergo depending on the system, the style, and the instructors.

PSYCHOLOGICAL BARRIERS

Psychological barriers can be both mental and emotional in nature or a combination of both when it comes to martial arts weaponry training. There is of course,

a natural fear to utilize dangerous weapons, such as sharp blades. Developed in part by the constant trend towards a risk free society which glib-tongued politicians are so fond of extolling in their agenda.

There is the fear of getting hurt or injured when participating in empty handwork, such as, sparring or self-defense. But an even greater amount is experienced if one is honest among those who spar with martial arts weapons. Especially without protective gear. Injury is always a possible risk when doing martial arts weaponry of any kind so the practitioner must prepare himself mentally and emotionally to overcome this barrier. Most systems of martial arts have their special and unique ways of doing this usually. However it is up to the participant to do it all himself.

There is also the emotional aspect that sees weaponry as difficult and tiring as well as obsolete in this day and age of high-tech weapons. There is also a mental mindset that disdains traditional martial arts weaponry and indeed, all martial arts as merely means of perpetuating violence and aggression.

This becomes readily apparent when it comes to training children in the martial arts and extremely so when it comes to martial arts weaponry. Aside from the violence, the weapons are considered archaic, barbaric, as no one carries them on the street or in daily life, except perhaps martial artists, street thugs or crooks. Legislative acts to prohibit martial arts weapons and restrict their sales, tends to lump law-abiding citizens, martial artists, and the criminal elements together in this respect. Legal barriers to the growth of martial arts and martial arts weaponry training are also difficult barriers to transcend for most practitioners and are on the increase.

PHYSICAL BARRIERS

Of the three types of barriers that must be overcome when learning martial arts weaponry, it is the physical ones that must generally present the most difficult for the serious martial artist. As one's own physical inertia must be overcome and a regimen of training maintained.

Having the weapons physically in hand not only may be expensive, but also present problems of storage and transportation. But it is the actual use of the weapons, performing the motions and techniques involving them that presents the greatest challenge.

Weapons vary in shape, size and weight; some require a great deal of space in which to use them, while others require physical coordination and dexterity.

Halford E. Jones
Executive Editor
FMAMagazine

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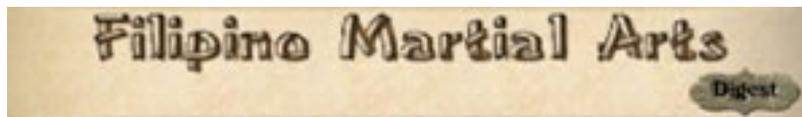
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