

FMA

Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

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Filipino Dirty Boxing II (Suntukan Street Self Defense)

Miami Arnis Group



Guro Tony Torre

**Ancient Styles For Modern Times
What is Filipino Dirty Boxing?**



Miami Arnis Group
Miami Beach Martial Arts
909 Alton Road
Miami Beach, FL 33139
(305) 301-0294

Email: info@miamiarnisgroup.com
Website: www.miamiarnisgroup.com
Yahoo Group: [Click Here](#)

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

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The FMA Informative requested Guro Tony Torre to do a second issue on Filipino Dirty Boxing as a next step from the basics. This issue takes Guro Torre teachings a step up.

The FMA Informative is sure that the reader will find this issue excellent short, sweet and to the point.

If you have not yet read his last issue Informative Issue No #50 Filipino Dirty Boxing, then it is a must.

For those who this is their first time to read about the Miami Arnis Group and as a refresher for others:

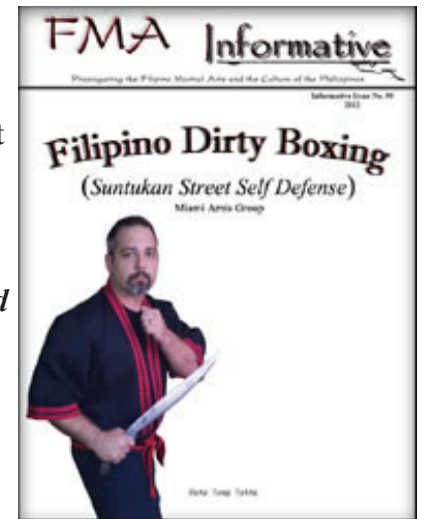
Miami Arnis Group is the banner under which Guro Tony Torre teaches. The name became formalized in 2004. This group is the direct result from the growth of the class he inherited from Guro Bram Frank in the late 90's. It must be understood Guro Torre never intended to teach. When his teacher moved away and asked him to teach, he had to step up. It was rough at first, but Guro Torre would not have changed a thing.

Around 2003, his students started to ask for more training time. Guro Torre's long time home, Miami Beach Martial Arts already had a busy class schedule which made it impossible to increase class times. It was then Guro Torre decided to branch out. A journey which found him teaching at several venues.

The group while no longer in it's infancy continues growing by leaps and bounds. None of this would be possible, without the encouragement of his teacher Bram Frank, and his dear friends Jody and Glen Mehlman, and most of all, his students.

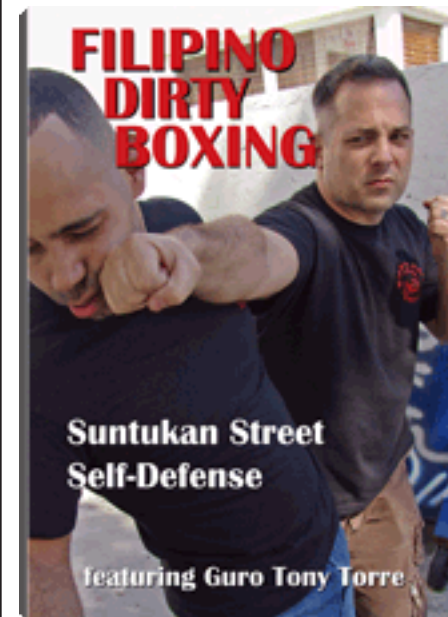
Guro Torre's students, training brothers and sisters as he likes to call them, are a tight knit, highly dedicated group of martial artists. As diverse as humanity itself. The group is bonded through their common love for training in martial arts.

They use the traditional belt system used in Modern Arnis. This acts as a basic skills template. Through realistic training, drilling and sparring they further refine those skills. They also use a phase system which allows them to further tailor their training intensity to the abilities and needs of the students. They have found this combination of a friendly training environment along with a solid, well implemented curriculum is extremely effective in producing very skillful practitioners in the shortest time possible.



(Download)

Filipino Dirty Boxing
Suntukan Street Self-Defense with Tony Torre



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

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Ancient Styles For Modern Times

The diversity of the Filipino martial arts is simply amazing. So much so that attempting to describe it seldom does it justice. To the casual observer it can look like stick fighting, blade, fighting, fist fighting or even grappling depending on when the watch. It indeed encompasses all of those skills but also many more. To get a better understanding it is important to know the Filipino martial arts have been constantly evolving. Since their beginning with the aboriginal people of the Philippines who lived as hunter-gatherers through modern times where the Filipino martial arts is being used as military hand to hand combatives or for civilian self defense. Along its journey the Filipino martial arts has learned metallurgy and edged weapons skills from various expanding empires most notably the Sri Visayan and Majapahit empires. It also tested its skills repelling foreign invaders from just about every sea faring country capable of reaching that part of the world. It had its dark moments during the Spanish occupation where the Filipino martial arts went underground and was practiced in secrecy to preserve its skills. Skills, which were put to good use during the guerilla actions against Japanese invaders during World War II. The post World War II period and its lawlessness gave the last generation of

grand masters plenty of opportunity to further advance the state of the art by dueling and defending against bandits. The Philippines now a sovereign country experiencing relative peace ultimately exported its martial arts as both a cultural artifact and an ultra effective method of self protection.

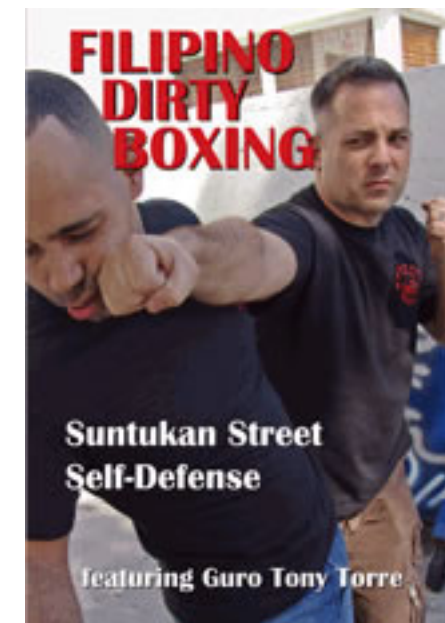
With that very brief historical perspective it should become immediately obvious to the reader that the Martial arts of the Philippines are highly adaptable. It is that adaptability that kept these ancient arts still viable in this modern age. Unlike many less adaptable arts, which became relics practiced for exercise or cultural memory. It is in that spirit of adaptability that we teach these wonderful arts. Because hand to hand skills are for the most part timeless the skills are largely unchanged but because the context and the environment may change, the order in which they are taught has to be molded to the needs of the practitioners. The Miami Arnis Group, our school lives in an urban setting of a large city where carrying weapons is licensed and limited. We no longer have the luxury of walking around with swords and spear. We've had to prioritize those skills most important to our situation. Namely empty hand skills and small concealable or easily improvised weapon skills. Defending

against the criminal attacks common to our area is prioritized as well. Understanding the techniques and tactics that will likely be used against us will allow us to best use the skills we learn in class.

While we strive to ensure the history and culture of these arts is never forgotten we've also added other critical elements to our teaching that will increase our survivability. We place a large emphasis on teaching skills such as awareness, avoidance, and de-escalation. We also address the often neglected other half of self defense the management of traumatic injuries. This isn't really far at all from the culture of these arts as their originators were self-reliant people with codes of ethic, awareness and even a very sophisticated method of healing (Hilot).

Now that you have a little understanding of what we do you'll understand that sometimes when asked what we do I'll answer by saying "well, we practice a very diverse martial art which teaches us how to defend ourselves with and without or even against weapons including firearms." If the look a bit confused and respond by saying something like "cool so it's like this mixed with that" I simply refer them to my website where I have a more detailed history of the arts and lots of videos.

What is Filipino Dirty Boxing?



Since the release of my DVD Filipino Dirty Boxing, there have been many questions. What is Filipino dirty boxing? How does it differ from regular boxing? Is it part of Arnis? The fact that I used the term Suntukan in the title also created some confusion sparking even more questions. Is it a separate style? Is it complimentary to Arnis? In this article I will attempt to answer these questions and many more.

Filipino dirty boxing or Suntukan, as we call it in our school, is not a separate style but an integral part of the empty hand skills of the Arnis we teach. It is the striking aspects. We chose to refer to this part of our curriculum as Suntukan for ease of understanding. Because we are primarily interested in effective street defense I felt the term Suntukan which is commonly used in the Philippines to describe a street brawl would be a good term to be used. To be clear Suntukan is not the style I teach. I teach Arnis. It is however, a complete and diverse style which includes the use of

various weapons (sticks, knives etc.) as well as a variety of empty hand skills (striking, grappling, kicking etc.) For ease in transmitting the information, we use very specific terminology to identify what we are doing. For example empty hand skills are generally referred to as mano mano (hand to hand) and grappling as Dumog. Upper body striking skills including punching, elbowing and head butting are Suntukan. Weapon skills are known as Sandata. None of which are distinct styles onto themselves but complimentary parts of our Arnis practice.

A large part of the confusion comes from the fact that we use the punches of boxing as well as boxing gloves in our training. This is no coincidence, considering boxing is a big influence on what we do. This is not contrary to the traditions of Arnis. Many of the Grandmasters were boxers and ultimately assimilated it into their Arnis practices. It should be no surprise considering boxing has been a huge part of Philippine culture since the 1800's. In fact, the Philippines had a golden era of boxing from the 1800's through World War II. They produced some of the greatest fighters in the lighter weight classes the world has ever known. With the recent successes of boxers such as Manny Pacquiao and Nonito Donaire, many are salivating at the thought of another such golden era. The practical side of this is that boxing punches are proven to be very effective and the gloves let us practice with both a good level of intensity as well as safety.

How is it different then? It is different in many ways. We

have different goals from the boxer and aren't under any obligation to follow the strict set of boxing rules. Simply put, many of the fouls in boxing are staples of our practice. For example, elbow strikes, head butts, and aggressive clinching techniques are taught in our system. We also practice other punches not commonly used in boxing. For example, we have a variety of hammer fists as well as open handed strikes such as eye pokes, rakes and gouges. Despite the fact that we spar with gloves on, our goal is to be able to fight effectively bare knuckled. For that reason some punches such as the hook punch, which developed largely thanks to the use of gloves protecting the hands, are not emphasized as much. The hammer fist, slaps, palm strikes and forearm strikes may in many cases safely replace the hook punch while keeping its tactical and technical applicability.

Suntukan also differs in its defensive skills. As a matter of fact, the term "defense" in our school is a misnomer as we are almost always looking to injure our opponent. We prefer to use the term "counter offensive" over the term defense. The very word defense denotes a negative mind set in our practice. Since a defensive fighter can easily fall into negative inertia when overwhelmed by a more aggressive fighter. An example of this could be covering against punches. While it may be necessary to cover in order to survive the initial barrage of punches the fighter is taught to immediately follow up with strikes of his own. Better yet, a fighter of our style may chose to use his elbows as incidental weapons

Miami Arnis Group Boxing 10 Count --- Empty Hand Abecedario



while covering. Thereby weaponizing his covers and injuring his opponent's incoming limbs. Proactive counter offensive skills targeting our opponent's limbs are another skill common to our practice which is illegal in boxing. The distinctive gunting (scissor) strikes are a great example of this strategy. As our opponent punches toward us, we simultaneously parry and cross strike to soft fleshy (and nervy) portions of the arms thus injuring their arms while



Jamming

Jamming our opponent's attacks is also a staple part of our practice. Here we prevent the initiation of their strikes by smothering their guard, preemptively stopping their strikes. This allows us to fight in a range most boxers

can only clinch in. Here we can elbow strike, knee strike, or even head butt. Where a boxer could only passively clinch till the referee separates them we can wrench their arms and shoulders or even crank their necks. Keep in



denying them their target. A subtle or maybe not so subtle example of the influence the knife has in our practice.



mind in this treatment we are only discussing those skills which fall into the Suntukan part of our curriculum. There's nothing keeping us from going into grappling, both standing or on the ground or even drawing weapons if that's appropriate to the encounter.

Another important aspect of what we do is the fact that we are a weapons aware system. The fact is that most fights taking place in the street fall into the "criminal assault" category. Most of these have the criminal armed. In our classes we constantly remind our students that even though we may be training empty hand skills right now the weapons are never far away. Sometimes we train to defend against our opponent being armed other times we may practice drawing our own weapons, thus equalizing the situation. One very conspicuous part of our curriculum is the fact I teach defending against belly level knife thrusts before I teach defending against body punches. This is an example of our pragmatic approach to training. Punching in the street tends to be focused on the face (no, not the

whole head). The face is the seat of your personality thus someone wishing to hurt you personally will go for your face. If a street fighter attacks your body he's either very well trained or something more sinister is happening. Still, in preparation for the slim chance someone may slip in a body punch, we practice specialized core exercises which in addition to strengthening our trunk also teach us to shed impact from that region.

There we just saw some examples of how the weapons factor into our empty hand practice. Let me assure you though, the empty hand skills also factor into our weapons training. For example, if a fighter in a stick fight loses his stick he may seek to aggressively close the gap and clinch with his opponent thus neutralizing the sticks reach advantage. Grappling is the natural antithesis of the stick. Holding and hitting often happens in our version of clinching. Just make sure to never forget that the knife is the antithesis of grappling. The point to remember is that while

often the fight will dictate the way it wants to go, we don't need to beat our opponent at his best skill set but rather at his worst. Grapple a boxer, stab a grappler, keep a knifer at the far end of your stick etc.

I hope this has cleared up your understanding of what we do. I also hope the reader doesn't take this article to mean I was disparaging of any other style especially boxing. I am a huge fan of boxing, MMA and martial arts in general. What we do has been optimized for the situations we anticipate using our skills in. A boxer, kickboxer, or MMA practitioner is a tough opponent for sure, but when put in an environment outside of the one they've trained for, they are at a significant disadvantage. Just like the early UFC's taught us how vulnerable to grappling those who were ignorant of it, were, let me say every technique has a counter and every man can be beaten. This is why we practice martial arts, to have an unfair advantage over those who would bring unprovoked violence to us, our loved ones or the innocent.

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**



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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.