

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Filipino American History Month

Filipino American History Month, also known as the Filipino American Heritage Month, is celebrated in the United States during the month of October. The Filipino American National Historical Society established Filipino American History Month in the year 1988. In California and Hawaii, where a large number of Filipino Americans reside, Filipino American History Month is widely celebrated. Many Filipino American organizations in these states often initiate their own independent celebrations.

This month is also officially recognized by the California Department of Education.[1] Year 2006 was a pivotal year as it marked the centennial celebration of Filipino migration to the United States.

WHEREAS, the Filipino American National Historical Society had declared the Year 1988 to be the 225th Anniversary of the Permanent Settlement of Filipinos in the Continental United States and had set into the motion its year-long, national observance in order to focus on the story of our nation's past from a new perspective by concentrating on the critically economic, cultural, social and other notable contributions Filipino Americans had made in countless ways toward the development of United States History; and...

WHEREAS, efforts must continue to promote the study of Filipino American history and culture, so mandated in the mission statement of the Filipino American National Historical Society, because the role of Filipino Americans and those of other People of Color have been overlooked in the writings, teachings and learnings of United States History; and...

WHEREAS, it is imperative for Filipino American youth to have positive role models and to instill in them the importance of education, complemented with the richness of their ethnicity and the values of their legacy; and...

WHEREAS, the earliest documented proof of Filipino presence in the Continental United States falls on October 1587, more recently published by Lorraine Jabocs Crouchett in her book, *Filipinos in California* (1982), annotating John Walton Caughey in his book, *California* (1953), and that de-

finite dates of written landings on the shores of California have been recorded with the earliest on October 18, 1587, according to Crouchett, annotating H.R. Wagner's *Unamuno's Voyage to California* in 1587 in the *Quarterly of the California Historical Society* (July 1923), among others.

NOW, THEREFORE, BE IT RESOLVED that the Trustees of the Filipino American National Historical Society establish Filipino American History Month and that it be observed annually and nationally throughout the United States and its Territories during the Month of October commencing in the Year 1992 to mark the 405th Anniversary of the Presence of Filipinos in the Continental United States as a significant time to study the advancement of Filipino Americans in the history of the United States, as a favorable time of celebration, remembrance, reflection and motivation, and as a relevant time to renew more efforts toward research, examination and promulgation of Filipino American history and culture in order to provide an opportunity for all Americans to learn and appreciate more about Filipino Americans and their historic contributions to our nation, these United States of America.

Some argue that October as Filipino American History Month has not yet attained the prestige of other similar minority celebrations, such as the Black History Month in February, Women's History Month in March, and the Asian Pacific American Heritage Month in May. This is evidenced by the fact that no United States Congress has ever resolved to recognize Filipino American History Month. However, the House of the 111th Congress has introduced a House Resolution 155 (H.R. 155) to officially recognize this month for Filipinos. On November 2009, Congress passed the bill, officially recognizing October as Filipino American History Month.

While Filipino American History Month celebratory events take place all over the United States, they often are attended by members of the immediate Filipino and Filipino American community.

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Filipino Martial Arts in the United States

By Marc Lawrence

Filipino martial arts as we call it today do not just show up in the Americas in the last 50 years but it has been here with the Filipinos that came here since the Spanish occupied United States. Originally the Manongs (older brothers) came here first were not called Filipinos but were called Manila men or Luzon Indios. As the people were under the Spanish Crown the men were pressed into military service. The first Filipinos came to California on October 19, 1587. This also was the first time Filipinos used their fighting art to defend themselves. One of them died while defending the others using sword and shield. (ref.1)

In 1763, Filipinos made their first permanent settlement in the bayous and marshes of Louisiana. As sailors and navigators on board Spanish galleons, Filipinos - also known as "Manilamen" or Spanish - speaking Filipinos - jumped ship to escape the brutality of their Spanish masters. It was noted that 74 jumped ship in New Orleans. They built houses on stilts along the gulf ports of New Orleans and were the first in the United States to introduce the sun-drying process of shrimp. One of the villages was called Manila Village (ref.2) another village was called St Malo. Which was well documented and sketched by Lafcadio Hearn for his article in Harpers Weekly in 1883 and it was the first article written about Filipinos in the US. Saint

Malo was only one of the Filipino settlements in the Southern United States. The other settlements were the Manila Village on Barataria Bay in the Mississippi Delta by the Gulf of Mexico; Alombro Canal and Camp Dewey in Plaquemines Parish; and Leon Rojas, Bayou Cholas, and Bassa Bassa in Jefferson Parish, all in Louisiana. The oldest of these settlements, however was Saint Malo. But Manila Village on Barataria Bay was considered to be the largest and the most popular of them all. Houses on in Manila Village were built on stilts on a fifty-acre marshland (ref.#3)

In 1781, Antonio Miranda Rodriguez first a settler (pobladores) then as a soldier, a Filipino, along with 44 other individuals was sent by the Spanish government from Mexico to establish what is now known as the city of Los Angeles. He was noted as skilled gunsmith and was assigned to Santa Barbara highly paid soldier with the position of Armorer. He was not the only Filipino in Spanish military service in the Continental US. Sometime the Filipinos were called Chinos or recorded by historians as mixed Indio and chino. The fighting skills were noted and they sought out. (r e f . # 4)

During the War of 1812, Filipinos from Manila Village (near New Orleans) were among the "Batarians" who fought against the British with Jean Lafitte in the Battle of

New Orleans. They were called the Spanish Pirates from the swamps These Filipinos married to local Cajun women and established families. They known for fishing for shrimp and sun drying them for sale, a practice still carried on today by the local Cajun population. (ref.#5)

1860-1864 US Civil War Filipinos are recorded as fighting in the War Between the States. Records indicate that most served in the US Navy. (ref#6) forces and defeats them. Americans see firsthand the Filipino martial arts skills of Filipino Freedom fighters. This leads to failed promise of independence and the 1899 -1902 Filipino-American Civil War also called the Philippine Insurrection. 1903



Philippine Military 1898

dieters had served in the Hawaiian Infantry alone. Filipinos residing in other parts of the United States also volunteered or were drafted in the military. (ref.7)

In the 1900's boxing was one of Victorian areas that were considered by many to keep young men away from gambling and alcohol. Boxing changed when Filipinos and mainland Americans met in Hawaii and on board US Navy ships in the Philippines. The US Armed Forces brought boxing as a martial art to the Philippines in the early 1900s. There US Armed forces changed their style to one similar to what the Filipinos

the Philippine army surrendered. This war continued in pockets until 1913.

1917-1918 Filipino males who came from the Philippines to work as sakadas (contract workers) in the Hawaiian sugar, pineapple plantations and other industries were nonetheless required to register in the U.S. military drafts of June 5, 1917, June 5, 1918 and September 12, 1918. While some volunteered, others were drafted, most of them serving in Schofield Barracks, Ft. Shafter and Hawaiian National Guards from the ranks of Privates to 1st Sergeants.

They worked as cooks, musicians, mechanics-occupations that Pilipinos remain skillful to these days. Almost four thousands Pilipino sol-



"Poncho Villa" Elorde Pacquiao heavy weight boxing practice 1920s

It was supposedly to keep healthy body and mind and staving vices that would be otherwise learned. Matches became big time and the local Filipinos soon were invited for the challenge Boxing changed drastically in a cultural exchange during the early 1900s in one of the greatest ethnic melting pots in history - Hawaii. Fights frequently occurred, and one's survival often depended on one's toughness. The 1920's are considered by many as the Golden Years of Filipino Boxing as paid professional Boxing came about giving rise to many famous boxers like Poncho Villa. This caused an influx of Filipino martial arts skills into American boxing as Western boxing had been brought to the Philippines. (ref#8)

From 1905 into 1920's saw the rise of Pensionados and over 14,000 in 1920 alone (according to census) arrived and attended colleges to become educated leaders of the Commonwealth of the Philippines. This inspired others to come and work while attending school here in the mainland US.

The first Filipino martial arts School in the US was established in the 1920's. Grandmaster Ramiro Estalilla, Jr's father, Ramiro A. Estalilla, Sr., taught Kabaroan Eskrima in Minneapolis, MN in the 1920s while studying at the Minnesota College of Law in Minneapolis, and was a special student (1923) of Military Science and Tactics at Saint Thomas College in Saint Paul, Minnesota.

In 1920, Estalilla's father came to the United States to study law at Saint Paul College in Minneapolis, Minnesota. He worked as the Minneapolis Athletic Club as a waiter and taught the art of Kabaroan there from 1920 to 1929. (r e f . # 9)

The Philippine scouts were part of the Armed Forces of the Far East, they were known for the skills as fighters and as professional solders.

The first Scout organizations were created in 1901 during the early days of the American occupation of the Philippine Islands by the induction of Filipinos into the service of the U. S. Armed Forces. Their mission was to help restore order and peace to a troubled area. In the ensuing two decades, the Philippine Scouts took part in subduing the fierce and warlike Moro tribes on the island of Mindanao and in the Jolo Archipelago and in establishing tranquility throughout the islands. The Philippine Division was composed of two infantry regiments of Philippine Scouts - a term applied both to the Filipino enlisted men and their American officers - and one infantry regiment of American soldiers, a total of about 10,000 men. Philippine Scouts also served in a horse cavalry regiment, manned the coastal artillery and anti-aircraft batteries that defended Luzon Island, and staffed most of the support elements of the U.S. Army in the Philippines. Although the officers were generally Americans, there were a few Filipino officers in the Philippine regiments. In 1910 the U.S. began sending one outstanding Filipino soldier per year to West Point, and by 1941 some of these men had risen to the rank of senior officers. These were General MacArthur's soldiers - the guys who fought America's first battle of World War II. The Philippine Division, probably the best trained and possibly the best prepared U.S. Army division at the outset of that war. (ref#12)

In 1941-1945 The US army recognized their need to have Filipinos in the US Army as fighters. The 1st and 2nd "LAGING UNA" "SULUNG" Filipino Infantry Regiments were units of the Army of the United States (AUS) inducted into service during World War II. They were wholly manned by Filipino citizens in US and the Hawaiian Territory and officered by both Filipinos and Americans. The "Bahala-Na Boys" of the 1st Reconnaissance Battal-

ion (Special) were known only as "commandos" in the Philippines. (r e f # 1 0) In Hawaii the Filipinos that stayed and worked the plantations that volunteered were organized into the Hawaii Riflemen. They served in the in place of the Territorial Guard units that had been

called up for war. Hawaii Rifles, which opened its doors to A cavalry militia on the Big Island composed primarily of 1966 Master Angel Cabalas plantation works; the insignia opened his school and taught features a lehua flower Hawaii non-Filipinos the art of Ser-Defense Volunteers One of rada in Stockton California. many local militias formed (ref. #9). In the 1970's and 80s during World War II to aid regular-duty troops, the HDV were start to spread across the US. It was the 1970's interest in nese and Filipino citizen-soldiers. Maui Volunteers neighborhood. Dan Inosanto and Richard Kauai Volunteers. Since these Bustillo started teaching the were small organizations, Filipino Battalion This unit was ern California in 1970s. It was composed of Filipinos living in Dan's passion that led him to the U.S. who wished to fight share his art with Bruce Lee, the Japanese. (ref.#11) who used it his movies. This in-

In 1947 Master Benjamin Luna created the public awareness Lema was requested by the of Filipino Martial Arts. Dan United States Air Force to re- Inosanto also wrote a book locate to Agana, Guam, to in- on the subject of Filipino Martial Arts that helped increase hand-to-hand combat and public awareness as well. arnis. In 1960-1961 Pedoy's In summary Filipino School of Derobio Eskrima martial arts have been dem-



Philippines Scouts at Bataan 1941

The Heritage of the Past...



US Army 1st Filipino Regiment

onstrated and taught here in the US for several hundred years under a variety of name like fencing, boxing and wrestling. Only in the last 100 years has it been recognized and in its own light in the last 50 years! Filipino martial artists have contributed their



St. Malo Village sketch from Harper's Weekly 1883

fight skills to the defense of their homes here in America for over 400 years. I look forward to what the future holds for Filipino-Americans who practice their art and continue to pass along their knowledge here in the US.

- Ref.#1** The first Philippine Idios by Hector Santos © 1995 &1997
- Ref.#2** MSM Encarta Encyclopedia-Filipino
- Ref.#3** Marina Espina - Filipinos in Louisiana (A. F. Laborde & Sons, New Orleans, Louisiana, 1988, Lafcadio Hearn- St. Malo Harpers Weekly 188
- Ref.#4** 1781, Antonio Miranda Rodriguez by a Historical lecture by Eloisa Gomez Borah Santa Barbara
- Ref.#5** An excerpt from the book The Baratarians and the Battle of New Orleans by Jane Lucas de Grummond (Louisiana State University Press, Baton Rouge, Louisiana
- Ref.#6** Filipinos in the American Civil War by Nestor Palugod Enriquez,
- Ref.#7** Filipino WW-1 US Military Service-Maria Elizabeth Del Valle Embry
- Ref.#8** Did Filipino Martial Arts Revolutionize Boxing? by Lisa L. How &(see Shadow Boxing and Politics by Nestor P.Enriquez)
- Ref.#9** 20th-Century Arnis The Reemergence of a Warrior's Art By Mark V. Wiley
- Ref.#10** History of the 1st & 2nd Filipino Infantry Regiments By 1LT David T. Vivit (AUS, Ret)
- Ref.#11** Hawaii War Records Depository (HWRD)
- Ref.#12** The Philippine Scouts by Chris Schaefer Copyright © 2002-2009 Philippine Scouts Heritage Society

The United States as the Second Home of the Filipino Martial Arts

By Perry Gil S. Mallari

Next to the Philippines, I would say that the United States is the second home of the Filipino martial arts.

Transplanted mainly through various waves of migration, the Filipino martial art, have established deep roots in the US.

The growth, evolution and mutation of the Filipino martial art in America are incomparable to any other nations where Philippine martial arts were also exported.

The Filipino martial art could have been exported to the US much earlier than the known 1900s exodus of

Filipino farm laborers to California and Hawaii.

The book "Manila Men in the New World: Filipino Migration to Mexico and the Americas from the Sixteenth Century" by Floro L. Mercene tells that prior to the influx of farm worker from the Philippines to America during the 1900s, Filipino mariners under a Spanish command landed in Morro Bay, California in October 1587. It is amazing to realize that Filipinos have reached the New World (what would become the United States of America) much earlier than the American colonization of the Philippines at the turn of the 20th century.

Commenting on the

subject, Greg Macabenta wrote the following words in his column in the Manila Times, "Natives of Las Islas Filipinas were crossing the Pacific Ocean to the New World over half a century before the Mayflower crossed the Atlantic. They were crewmen in the Spanish galleons that sailed from Manila to Acapulco in the course of the Galeon Trade, from 1565 to 1815."

Lafcadio Hearn, an American journalist wrote an article in the March 31, 1883 issue of Harper's Weekly, about a Filipino settlement in Saint Malo, Louisiana. The settlers of the community that were called "Manilamen," were believed to be the roots of Filipinos in America. Hearn at that time believed that the settlement was already in existence for 50-years however, extensive research conducted by Marina Espina, a librarian at the University of New Orleans revealed that it could have existed earlier. Espina in 1988 published the results of her studies in a book entitled "Filipinos in Louisiana" (A. F. Laborde & Sons, New Orleans, Louisiana, 1988).

Hearn described the Manilamen as seasoned fishermen who were robust and polite and could speak in Tagalog and Spanish. Evidences have been found

that a number of Filipinos even participated in the American Civil War. This was proven by the research conducted by Nestor Palugod Enriquez, a retired US Navy personnel turned Filipino American historian. Enriquez located the specific names of Filipino volunteers on the following records: the Massachusetts State Rosters, Military Images magazine, original muster rolls at the National Archives, the New Hampshire Rosters (issued by State Adjutant General. Pension - Pension Records, National Archives, Washington, D.C.) and the Naval Rendezvous Reports (available at the National Archives, Washington, D.C.). There is a high probability that those early Filipinos in America may have had used their skills in Arnis-Escrima while participating in this war.

But the biggest part of the Filipino martial art migration in the US most probably occurred at the beginning of the 20th century when many Filipino men filled in the demand for workers in the plantations of Hawaii and the farmlands of California. Many Filipino martial art pioneers in America like Angel Cabales, Juanito Lacoste and Leo Giron were at one time or another worked as farm laborers in Hawaii and California. A part of Dan Inosanto's book "The Fili-

pino Martial Arts," narrates of how Cabales made it to the US, it reads, "Cabales left the Philippines in 1939 and joined a crew of a cargo ship that took him to distant ports of the world. Each port, each foreign dock brought a new set of adventures and with them a knowledge of survival. After working in Alaska, Cabales wandered from county to county in California. He ultimately joined the Filipino farm laborers around Stockton where he now lives."

In the same book, a highlight of LaCoste's life as a plantation worker was mentioned, it says, "While in Hawaii he headed a major farm labor strike that the Filipinos in Stockton still talk about today. LaCoste is their hero.

The strike itself cost the lives of a dozen farm workers and 22 policemen, but it put across the idea that farm workers, like anyone else, should be given sufficient wages to live and support a family."

Mark Wiley, in his book "Filipino Martial Culture" tells how Giron arrived in America, "Like other Filipinos who relocated in the United States, Giron did so by way of boat. He traveled on the President Lincoln and docked in San Francisco on November 17, 1926. Soon thereafter he relocated to Stockton, California, and took work cutting cel-

ery and asparagus for seven-teen and a half cents an hour. The hourly wage at that time was thirty-five cents an hour."

Perhaps one of the most notable early public demonstrations of the Filipino martial art in the US was that of Ben Largusa. Largusa, a disciple of death-match master Floro Villabrille performed at the historic Ed Parker Long Beach Karate International in 1964. Bruce Lee performed there too and Parker recalled in one of his writings that Lee and Largusa impressed the other masters who were present during the event.

In 1966, Cabales opened the first public Escrima academy in the US in Stockton, California.

Then came global recognition via the medium of cinema. Inosanto briefly but spectacularly showcased the

Filipino martial art to moviegoers worldwide through the film "The Game of Death" starring the legendary Lee. Known as Lee's protégé, Inosanto was responsible in introducing the late Founder of Jeet Kune Do to Escrima - specifically the use of the nunchaku. With an international superstar like Lee picking up Escrima sticks, the Filipino martial art was finally included in the world map of martial arts. Few would argue that this film is an important landmark in the history of the Filipino martial art and much of the Filipino martial art popularity today, it owed to Inosanto's film works.

Perry Gil S. Mallari is FMA Pulse's featured columnist since 2009.

Courtesy of: www.fmapulse.com

Conceptual Modern Arnis
By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pemas as seen by 1st Generation student... More > Bram Frank. Modern Arnis is seen through the perspective of the family art of the Bolo and knife,(edged tools) rather than a stick. Some history of Modern Arnis in the USA is told.

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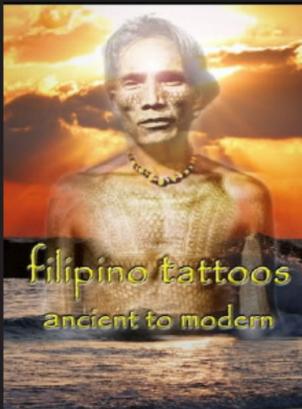
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Filipino Tattoos: Ancient to Modern
By: Lane Wilcken

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

Available at: Schifferbooks.com and Amazon.com.



The FPAC Festival in San Pedro, CA.

Throughout the United States there are many FilAm Organizations. During October "FilAm month", there are celebrations throughout the United States. Although one will find that FilAm events go by many names depending on the locale and the celebration. Marc Lawrence shares one event held each October located near his residence..

The FPAC Festival in San Pedro, CA.

The Annual Festival of Philippine Arts & Culture AKA (FPAC) was first conceptualized in 1990 as part of the City of Los Angeles Cultural Affairs Department's Festivals Program.

It was organized by about 100 artists and community leaders, the first FPAC took place at Los Angeles City College on Mother's Day, May 14, 1992, where 3,000 participants braved the aftermath of the L.A. riots that occurred the week before.

From the onset, FPAC is a comprehensive, multi-disciplinary presenter of Filipino American Arts and Culture with traditional and contemporary music, dancing, literary readings, Children's activities and film presentations. 1993 - Ugat Pilipino: Filipino Roots

Visual Arts exhibit at Los Angeles City Hall stirred controversy and charges of censorship by participating artists who defiantly choose to take art down rather than have it censored.

The organization that puts on this great event is FilAm ARTS and they can be contacted at: 760 S. Westmoreland Ave. Ste. 266, Los Angeles, CA 90005 | (213) 380-3722. **Their website is:** filamarts.org

Widespread media attention forces officials to plead with artists to place art back up. Historical, a one of a kind tribute to Grandmasters of the Filipino martial arts is presented at City Hall Rotunda dinner banquet before an overflow crowd of invitees. Simple ceremony of recognition becomes three-hour display of highly-skilled martial artistry. Festival continues at LACC with increased attendance since then, FPAC has only grown stronger and bigger, moving to Cabrillo Beach in 1994, then finally to its current location in 2001 the Pt. Fermin Park 807 West Paseo Del Mar. Today in 2012, FPAC is the largest presenter of Philippine arts and culture in Southern California presenting over 1200 artists in 9 disciplines and attracting over 25,000 audience members from all over the country. FPAC is still a grassroots and community-led effort, produced by a core group of 50 volunteer professionals, in collaboration with 50 community based and civic organizations, and involving over 400 volunteers.

About ...



What is Traditional & Tactical Arnis?

TnT Arnis is a tactical fighting system that combines the traditional fighting knowhow of the Filipino Martial Arts with the methods and tools applicable to a modern combat environment. We focus on the needs of Military, Law Enforcement, Security Professionals, and private individuals, as they seek to enhance their current knowhow. Hence the TnT curriculum is conceptualized to integrate itself seamlessly into existing tactics, techniques and procedures of these target groups.

The TnT warrior spirit is guided by the preserved wisdom of the Filipino martial culture; a culture honed by centuries of conflict and resolution, and expressed through a vast variety of fighting systems that are focused on, but not limited to, the use of weapons.

The TnT lineage comes from 3 branches (or we call them rivers) of Filipino Martial Arts:

1. Modern Arnis led by IMAFP (International Modern Arnis Federation Philippines, under Grandmaster Cristino Vasquez and Grandmaster Rene Tongson)
2. CSSD/SC (Common Sense Self-Defense Street Combat, under Grandmaster Bram Frank)
3. WEDO (War Eskrima Death Offensive, under Grandmaster Jesus Pallorina and Grandmaster Frank Sobrino).

These are further explained below.

- **IMAFP** brings us the legacy of the late Grandmaster Remy Amador Presas, founder of Modern Arnis. Through Modern Arnis we seek to understand and apply the art of self-defense, including the Classical Arnis and Tres Puntas Abaniko taught by Grandmaster Rene Tongson, and the more contemporary applications taught by Grandmaster Cristino Vasquez. We are also guided and supervised by the Modern Arnis Council of Grandmasters in the Philippines,

all of whom serve as our inspiration, and our source of answers when in doubt, our resources when in need. IMAFP is our link to a worldwide family of Modern Arnis practitioners, all inspired by the enduring legacy of Professor Remy.

- **CSSD/SC** teaches us the value of moving along a scale of escalating and de-escalating conflict. Grandmaster Bram Frank teaches us, among many other things, how to move up and down this force continuum. It could be that "less-than-lethal force" is all that you need to take charge of a situation. It is not always necessary to apply "end techniques" though you must always be prepared to do so. Sometimes, the way to end a fight is simply to stop it. The key is recognition. And most of all, CSSD/SC teaches us to handle bladed weapons, wherein we really cut. It is also through CSSD/SC that we get involved in learning firearms, thereby completing our ability to understand the range of the weapons hierarchy. CSSD/SC is also a "train the trainer" program, for it is in teaching others that we gain deeper knowledge and understanding. "Teach what you know", Grandmaster Bram would say, "and always seek to know more."

- **WEDO** teaches us the value of offensive action. The tenet of Grandmaster Jesus Pallorina is: "Train defensively, fight offensively." WEDO also teaches self-defense, restraining and controlling, as well as LE tactics. But its major value to us encompasses two perspectives. Firstly, it is the combat aspect of fighting which is highly tested by decades of use, from the time of World War II when Grandmaster Pallorina wielded the bolo as a young guerilla warrior. WEDO is brought to us by Grandmaster Frank Sobrino. WEDO links us to the traditional knowhow of Filipino fighting arts, such as those from Panay and An-

tique: Dumog (groundfighting), Panuntukan (boxing and empty hand styles), as well as the spiritual and cultural aspects that guided the old masters, such as the oracion (sacred prayer). Grandmaster Frank Sobrino encourages us to "find our wido", that unique ability within each person, that which separates his fighting style from that of others, that which comprises his warrior personality encompassing all the ingredients plucked from the various styles he has learned.

From these 3 rivers of the great watershed known as Arnis, we derive our guidance and supervision. And we are eternally thankful to our grandmasters for enabling us to develop continuously as fighters, warriors, and freedom-loving individuals.

Recognition. Preparedness. Commitment. These are the pillars of the TnT enterprise of discovering and nurturing the heart of the warrior within. We recognize what constitutes a threat. We weigh the opportunity to flee or the ability to manage a sinister situation. We understand the necessity to engage, but we also know the difference between a self-defense situation and a combat situation. We respect and follow the laws that govern the society where we live and operate.

When engagement does become a necessity, preparedness is essential. We utilize the opportunity to attack, counter, deflect, go with or against the flow, inflict damage to the extent necessary. And always ready to follow-through, ever alert when to stop, ever prepared to do so. In a fight, one must commit with absolute sharpness, without hesitation. This is what constitutes the heart of a warrior. But this is also why fighting is the product of a trained mind, a conscious decision, and a compassionate heart.

www.tntarnis.ch

ABENIR KALI SYSTEM



Abenir Kali

Abenir Kali System is primarily a blade based martial art which derives its bulk of techniques and fighting principles in the arts of Kalis Ilustrisimo, Yaw-Yan, other Filipino martial arts styles and Pencak Silat. The Founder Master Bong Abenir had fused these systems in order to come up with his own training system and also added techniques and strategies discovered effective during live sparring. Most of the techniques that were effective during a full sparring session without protective gear were thoroughly observed whether its efficiency were replicated many times and would therefore include it as part of its repertoire of techniques and skills to be practiced and developed over and over until it becomes an automatic response. The Founder believes that during a fight wherein everything is sudden and happening so fast that you may not have time to think but instead rely on your quick reaction to any attack or situation you are in.

"The empty hand fighting system could be practiced anytime at any stage or level of the practitioner"

The weapons progression is used in conjunction with the empty hand training progression of the system in order for the practitioner to get a "complete education" in the variables possible with the major techniques in and tactics employed in Filipino fighting arts.

The major characteristic of Abenir Kali is efficiency. It is a very pragmatic and practical system which applies the laws of physics and psychology. It does not waste time with unnecessary movements but instead goes right through the heart of the problem when dealing with an adversary. We make sure that the practitioner is able to

fight or defend himself in just a few sessions of training within the system. Although it does not mean achieving mastery of the skills and techniques within the system in such a short period of time but rather the skill and confidence during a street encounter is what we are after (learn to fight first, then work on the finer points of the art later). That is we do a lot of drills during the first sessions and help the student analyze the different strategies and tactics that could be employed during a street fight. It does not matter much how well you execute the techniques during a fight as long as it scores or hits the target. People are not concerned on how beautiful or skillful you employ your techniques but whether who is left standing during the encounter. After learning these things, only then comes the formal training for the purpose of mastery and teaching of the system.

Principles of Abenir Kali

- Don't waste moves, be flexible. A parry which does not incorporate an attack is wasteful movement.
- The defense is an attack, an attack is a defense
- Hit,hit,hit until the opponent is no longer a threat to your safety.
- Avoid wide movements but use centerline theory in order to deliver your blows without telegraphing your attack as well as your defense.
- Wrist locks and disarming techniques are only incidental. A hit could cause a disarm that only counts as 1 beat which is faster and more practical to use than complicated locks during a heated encounter especially against multiple opponents.
- Hand techniques should correspond with your footwork.
- Hit the nearest and the open targets presented to you.
- Only engage in a fight if no other option or escape in order to avoid it is possible.

-Run if you must, fight if you must, whatever you do, do it decisively and quickly.

Abenir Kali Stickfighting

The Founder of the art decided to explore more on the other side of Kali which is stick fighting with punches, elbows, knees, kicks and sweeps. We have posted a clip in youtube wherein both players fight with protective gear but allow the use of hand and foot techniques so as to turn the sparring session of Kali more intense, technical and explosive. Unlike the modern sport of Arnis where we see two players just banging up each other with padded sticks and turns the whole game of Arnis into a boring and sometimes even senseless match. You rarely see the fighters put up a good defense but rather they just keep on relentlessly attacking each other hoping to earn more points than the other. Do that in a real fight and you'll probably beat the hell out of the other guy but you yourself might also end up in a very bad situation by having a lot of bruises, cuts and broken bones all over. And with this kind of sparring format there is more freedom of techniques to be used and it will also blot out most of the skeptics comment whether an arnisador or eskrimador would still be an effective fighter once he loses his sticks. Although it is a fact that the Filipino martial arts do have hand to hand techniques but still most of the uninformed would think that it is only stick fighting and nothing more. That is probably why a lot of Filipinos would rather take up other hand to hand arts because they don't see much within our won martial art and watching most tournaments held here makes the impression a lot worse. I was present on two separate occasions where an Arnis tournament is being held and I heard a lot of negative comments by onlookers. The worse comment I've heard were from a group of young men who said "walang kwenta naman pala panoorin ito, hampasan lang ng hampasan ng mga ulo na parang mga bata! (This is not worth watching, they just keep banging each other's head up like kids!) With that said, I left the place knowing why most Filipinos don't seem to have interest in taking up Arnis, Kali or Escrima.

www.abenirkali.blogspot.com



Cambridge Academy of Martial Arts

The Academy was established in 1989 by instructors qualified in a variety of martial arts and combat disciplines. We offer high-quality, safe and fun classes in a friendly and appropriately relaxed environment.

The Senior Instructor, Ollie Batts, has spent more than a third of a century studying and training in the martial arts, and he currently holds instructor grades and qualifications in several different martial art systems. You can find out more about our instructors by visiting the profile pages.

We offer two training programmes - you can chose to train in either programme or both:

Integrated fighting arts - our martial arts training sessions include both stand-up and fighting on the ground. You will learn to strike effectively with your hands, feet, knees, elbows (and more), to apply close-quarter trapping, throws and take-downs, joint locks, submission holds, immobilisation's, chokes and strangulation's, escapes and reversals from holds - either for competition or for effective self-defence. There are many hundreds,

if not thousands, of individual martial art systems in existence around the world. Our training methods and techniques have been drawn from a wide range of complimentary martial art systems from around the world, not just from one individual country or region. These arts include: Filipino Eskrima, Kali, Arnis and Silat; Russian Sombo (Cambo); Chinese Jun Fan; Thai Boxing; Western Boxing; Brazilian Jiu-Jitsu; Japanese Ju-Jitsu; French Savate, Korean Hapkido, and many more.

Savate Kickboxing - Savate (pronounced sa-vat) combines effective hand strikes and dynamic kicks, and was a demonstration sport in the Paris Olympic Games in 1924. These classes concentrate on kicking and punching skills, mobility and defence. You can build up your fitness and progress at your own pace. We include 'sparring skills' for anyone who would like to learn to spar, as well as sparring sessions for intermediate and advanced students. Several members of the Academy have represented Great Britain in European and World Championship competitions. In addition, we offer classes in Savate's sister art: Canne de Combat, which is a traditional French stick fighting art consisting of striking techniques, blocks, feints and combinations. It is a long range, graceful art, involving stylish striking and athletic movement. In all free play (sparring) and in competition, padded clothing, gloves and headguards are worn.

www.cama.org.uk



Sanano Martial Arts

The Sanano Martial Philosophy: "Learn to Fight, not to fight."

- We teach Human Development.
- We teach how to be better human beings, more capable, more confident, and better able to handle conflict both physically and verbally. We teach how to be self disciplined and in self control of our actions and language when dealing with people that are impolite to potentially dangerous.

From young children to retired adults, everyone has the right to feel safe. Sanano martial arts teaches self-defense on both a physical level and how to use words to redirect negative comments and deflect verbal abuse. Regardless of age or physical condition there is a program you can follow and practice with in the Sanano Martial Arts System. All are welcome if they are of good character or are willing to develop it.

Sanano martial arts conducts Karate training in the Japanese style of Shotokan, the Korean style of Tae Kwon Do, light training in soft styles from China and the hard style of Combat Judo. We have a particular focus on the martial styles of the Philippines with Arnis de Mano, what you would refer to simply as the art of stick fighting, and the hand-to-hand combat styles so often seen now in movies like the "Jason Bourne Trilogy" starring Matt Damon, "The Book of Eli" with Denzel Washington, "300" with Gerard Butler, "Mission Impossible" with Tom Cruise, and with Liam Neeson in the movie "Taken". Andy Sanano is a Grandmaster in the Philippine martial arts and a recent Hall of Fame inductee.

There is also instruction in Practical Meditation and Yoga for you if you're interested. The circular philosophy of a "Total Defense System" is completed as we also teach how to use words skillfully during conflict with a program called Verbal Judo where Lee Fjelstad has been the Vice President of the Verbal Judo Institute for over 30 years. Trained and presented to over 1,000,000 people on four continents, Verbal Judo is a program created by Dr. George J. Thompson for police and initially transformed by Lee into applications for business and corporations, government agencies, the airlines and cruise lines, medical facilities, sports officials, and even private and public schools and public libraries. In all the Sanano martial arts training they stress awareness, control, safety, and respect as a priority.

www.sananomartialarts.com



Grandmaster Ver Villasin

Grandmaster Ver Villasin was born on August 15, 1953 in Cebu City. He is known and referred by his family and Balintawak club members as "Boy Villasin". The son of the Great Grandmaster Atty. Jose Villasin. Arnis-Escrima-Balintawak is his passion. As a boy, he would watch his father teach lessons to his friends and students from a window. He wasn't allowed to watch

because his father thought he would take what he learned to school and beat-up his school mates and friends until he turned eight years old. By then, his father thought him how to control his temper and showed him the art.

Balintawak Arnis reminds him of his time with his father. He started learning the art of arnis at the age of eight and like any ordinary child, he was playful and was crazy about all the games children played his age but his father was very persistent in teaching and after the lessons and practice, he would of course run down the stairs to join his friends. He remembered when his father, Atty. Jose Villasin had visitors in the house and he would call "Boy Villasin" to demo or show some figures or techniques which he emphasized to his guest. He would introduced Grandmaster Ver Villasin to his guest "my son, Boy Villasin". Teofilo Velez often visited their house to see Atty. Jose Villasin and each time he saw Boy Villasin, he would always give him a big, tight hug and told him that he would take after his father. Teofilo Velez was very loyal to Atty. Jose Villasin as how "Boy" Villasin would remember.

When the young master reached his teen years, that was when he started getting serious with arnis. By then, he was so advanced that he became one of his father's instructor in the "old Balintawak school". In 1970, his father asked him to form a new club for the Villasin Klan and called it "Balintawak Arnis Academy". Grandmaster Ver was appointed by his father as the president, Jinga being the vice-president, Ethel was the secretary, John, Joey, and Bianor were among the sargeant at arms and the rest of the Villasin kids also

became officers of the new formed club.

In 1972, Grandmaster Ver traveled to USA, Greece and Australia where the rest of his family and other relatives resided. Anywhere he stayed, he thought Balintawak Arnis.

As a father, Atty. Jose Villasin dreamed of having one of his children would follow his footsteps in law. He requested for grandmaster Ver to come home and study law even if he didn't plan in taking the bar, but "just graduate from law school" was good enough for Atty. Villasin. With his father's request which he could not refuse, he came back to Cebu in the 80's to enroll in San Carlos University. Being in a big family, grandmaster Ver decided to work for Philippine Airlines to support his education. He concentrated in his studies to fulfill his father's request and long behold, in 1986, he graduated, majored in Business Law.

Several years after his graduation, he decided to retire from Philippine Airlines as an Operation Manager and decided to go back to Australia first before he came back to United States. Again, he was approached to teach Balintawak arnis and this time he settled in California.

Villasin Balintawak Arnis Academy/Balintawak International is currently in the Northbay Area. He trained his students Tuesdays, Thursdays and Saturdays. Balintawak Arnis Academy is often invited in different city events to perform and demonstreat the art. All this he did, to continue the Legacy of his father Atty. Jose Villasin and "Tatay Anciong" Bacon.

www.vervillasinarnis.freesevers.com

the shoulders of the Master who founded the organization and his first generation of students. You will see that a school may be riding on the accomplishments of their founder, whose exploits may have taken place several decades earlier.

3. The Traditional Teacher/Fighter: Perhaps most Filipino experts one may find in the Philippines fit into this category. They tend to have studied full time with at least one teacher, but about half of their learning came from sparring with other fighters. These teachers have usually created their own styles based on their fighting experience and personal reflection, rather than the curriculum of other

teachers. Most traditional teachers have few students and do not certify others. Reputations vary, as traditional fighter/teachers have informal training, but each teacher builds his own reputation by himself and is only locally known. Their curriculums and progressions are not well-defined, they often do not have a physical school to teach from (let alone websites and published media), and will have very few students "certified" under them... this is one tiger that earns its own stripes. However, most are known to have good fighting skills because of this, and accepting and issuing invitations to matches is very commonplace for these teachers.

Again, most do not have schools, but some do and aspire to join those in the Legacy styles.

I am a product of the third category. My martial philosophy is primarily from #3s point of view, although I have some influence from #2. My purpose for writing this blog is to bring the lessons I learned to those who have not delved deeper into little known levels of the martial arts (hence the name) and/or have a weak philosophical foundation for their martial arts knowledge. I am not popular or well-liked in the Filipino Martial Arts community. No problem; a fighter's reputation is built by those he opposes, than by those who like him. Most

readers will read this blog and beg to differ. That's okay! Martial arts styles were not created because everyone agreed that a particular strategy or technique was superior. No, styles were created because someone had an idea, and others disagreed, and the result of their attempts to prove and disprove the theories was beautiful.

I will challenge your view on the martial arts and its practice. We will question popular masters and even call them out. I may ridicule YOUR Master or style. But this is not in contempt, but only in the effort to do what the old Masters did: find a better way.

Typhoon Philippine School of Martial Arts
www.typhoonma.com



The Rapid Journal was the No #1 martial arts magazine in the Philippines.

Closing its doors in 2010, it still offers all the issues that came out. Get them before they run out.

For back issues of Rapid Journal visit: (www.RapidJournal.com) or (www.berdugo.us)

Who is TheKuntawMan?

Let's first introduce you to Guro Master Gatdula, better known as "thekuntawman". In this article, the FMA Informative has him introduce himself as a teacher, and defines what he considers the categories of Filipino martial arts styles.

Master Gatdula Explanation:

I have been practicing the martial arts for more than 30 years, and have been teaching for more than 20 years. My four most significant teachers were Chin Yuk Din, who taught me Jow Ga, Eagle Claw, and White eyebrow; my si hing (older brother), Raymond Wong, who completed my training after Master Chin died; Yun Gatdula, who taught me his Kuntaw style and three Eskrima systems (Abaniko, Pekiti Tirsia, and Singko Tiros); and Boggs Lao, who taught me his own martial arts, plus Lito Lanyada's Kuntaw ng Pilipinas and Modern Arnis. I associate closest to my Philippine heritage and art, not because of my ethnicity, but because of the influence it had on my life as a man and as a martial artist. The philosophy of the Philippine martial arts is unlike that of most cultures, and once you experience it and its teachings, is life-changing. Even in my Kung Fu classes, I teach with a Filipino philosophy-which enhances and lends uniqueness to my school's aura, fighting style, and the students we produce. While fighting techniques are very commonly found "even in the Philippines" the philosophy about the theory and practice is not. Where you find voids in martial arts training, you will find innovation and absorption of foreign arts. Many Filipino

martial art0 teachers have this void, and turn to other style to fill in the gaps and (dare I say it) deficiencies. Because of this, I can recognize a Philippine-style teacher who has adopted the practices and attitudes of foreign styles. Nothing wrong with that; unless the teachers attempt to pass those things off as "authentic" or "original".

Unlike many teachers who mimic very closely their teachers and the knowledge they acquire, Filipino teachers tend to find their own expressions of the arts they possess. Sometimes, the teacher has actually improved his teacher's art; more often than that, they are merely an alternate version of the first teacher's style. Side note: teachers who do not feel qualified to make the changes will attempt to assign their new art a false history, as if to say "A more qualified master created this and then passed it to me." Only the most confident masters will claim to be the originator of a new art. This is something rarely seen outside of the Philippines. It is common and acceptable to rename your own blend of techniques and arts, even if you learned only one style. Teachers of the Philippine style usually fit into one of three categories:

1. The Mainstream Style: they follow recent trends in the art and change their styles as they

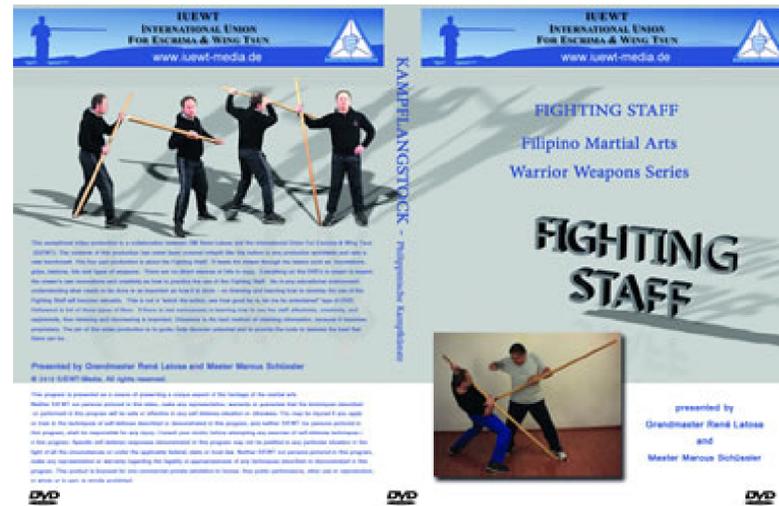
learn what other masters do. These teachers "keep up with the times" by attending seminars or exchanging and sharing with other teachers. Many of those teaching abroad claim their arts had these new techniques all along, while some admit (quite proudly) to combining, blending and adopting newer methods. Most styles found in America and Europe fall into this category, as seminars are very popular there, and seem to be the primary method of instructing the martial arts. Nearly everyone teaching the Filipino arts in the West teaches by seminar, or has learned from a teacher who learned through seminars. The Mainstream styles overemphasize the importance of performing drills, give very little attention to the development of basics (since they have to entertain "audiences" and everyone from basic beginners to teachers are learning the same thing in the seminars), prearranged defense and counters, and have very little strategic instruction for sparring. While there are many good teachers in this category, this category has the highest number of unqualified, yet certified, teachers. Reputations for the Mainstream teacher depends on personality, amiability, and marketing skills.

2. The Legacy/Organizational Style: Teachers who have followed

in direct footsteps of their teachers and have strayed little from their styles and teachers. These teachers tend to have had only one or two teachers in their lifetime and will preserve entire systems and curriculum, as they learned it themselves. Many who follow these traditions have clear curriculums and lineages, and most often are well-skilled, enjoying fine reputations. While there are only a few of these organizations and styles in the Philippines, most are well-known and respected, and have well-documented histories despite that many have fierce rivalries with other schools and masters. Their curriculums are well-developed and are known for having high quality of instruction. Many have adopted foreign practices and arts, such as belt-ranking and grading requirements, but are admired and looked up to by many teachers as these styles have evolved through trial and error into the systems they have now. Most of the founders of these styles began in the third category (see below) and are simply canning a good product. However, a drawback to this type of style can be the lack of development and hungriness in its masters' hearts, as an inherited reputation can lead to students who feel their worthiness by association. Often the reputation of the school or style rested on

Fighting Staff

Warrior Weapons of the Filipino Martial Arts



proprietary.

The job of this video production is to guide, help discover potential and to provide the tools to become the best that there can be.

Disc 1 - Part one guides through the simple core foundation of handling the weapon, the different ways that the weapon can be held and the hits that can be produced. It also takes the viewer through the concept of balance, one of the most important keys to any fighting system.

Disc 2 - Part two takes the viewer through the understanding of concepts as applied to the staff. The concepts are applied in various means so it can be understood for proper applications. The viewer will understand through the routines how to optimize speed, manage speed and control. In other words understanding the concept of speed, timing and distance.

Disc 3 - Part three starts to develop the methodology of focus. Focus becomes the ability to analyze oneself and the opponent. The ability to maximize hits assess the environment around us and makes us understanding what to look for in an opponent. That is the importance of strategy and reality.

Disc 4 - Innovation – the key word to creatively use the tools learned and transfer them from one situation to the other. By situation it is meant that the every different kind of weapon object – or no object at all – trains new abilities, but does not really change the universal strategy or concepts. By making transitions from one weapon to the other and at the same time learning something new is called innovative!

Trailer: Click Here

Order at:

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For US: www.eskrima-concepts.com / or **Ebay:** Filipino Martial Arts - Latosa Escrima - Fighting Staffs - Just released - 280888334736 - 90\$

Future Events

October 2012

Mayors Cup Eskrima sa Masskara

The Arnis Philippines Inc. Bacolod - Negros Chapter will host the 1st National Invitational Arnis Championship on October 1 - 14, 2012 dubbed "MAYORS CUP ESKRIMA sa MASSKARA" at the University of Negros Occidental Recoletos, on Saturday and Sunday from 8:00AM - 9:00 PM as part of the Annual Masskara Festival Celebration on October 1 - 19, 2012. Deadline of submission of entries is on October 8, 2012. For further details contact ARPI Representative for Bacolod City Danilo L. Cardinal at: dc_kalisilat@yahoo.com Mobile No. [0929] 857-9836 or [0906] 657-2944.

Practical Self-defense for Women

October 6, 2012
Unit 204 CK Sy Diamond Building
156 Libertad St., Pasay City, Philippines
Contact: [0933] 655-2928 or [0906] 482-2277
Flyer

Elite FMA Seminar/Workshop/Picnic

October 6, 2012
BlackTiger KunTaoBakal XFMA Gym
Honeygo Run Regional Park Security Mall, 6901 Security Blvd.
Baltimore, MD.

Elite FMA Picnic (Sama-Sama) Workshop

Honeygo Blvd, Perry Hall, MD 21128
Contact:
GrandMaestro Ali - Email: blacktigerxfma@gmail.com - [443] 540-3672
LakanDatu Jun - junztao@verizon.net - [410] 608-1561
LakanDatu Rollie - Canada - rolliedescargar@yahoo.com - [647] 404-1094
LakanGuro Jr.. - MetroDC - jjrodriguez@starpower.net - [202] 422-8145

Lightning Scientific Arnis - Jon Escudero

October 6-7, 2012
Robert Montifar - Excell Martial ARts center
3505 FM 1960 E
Humble, TX 77338
[832] 527-7527 or [713] 591-8251
Flyer

November 2012

Arnis Seminar

PE Teachers and Beginners

November 3, 2012
Unit 204 CK Sy Diamond Building
156 Libertad St., Pasay City, Philippines
Contact: [0933] 655-2928 or [0906] 482-2277
Flyer

Arnis (Combative Side) Seminar

November 10, 2012
Unit 204 CK Sy Diamond Building
156 Libertad St., Pasay City, Philippines
Contact: [0933] 655-2928 or [0906] 482-2277
Flyer

Balintawak Arnis-Eskrima Seminar

Featuring: Grandmaster Crispulo "Ising" Atillo
November 10 - 11, 2012
Hosted By: Tandez Academy of Martial Arts
1931 Old Middlefield Way, Unit C
Mountain View, CA.
Contact: Adrian Tandez [408] 373-0204
Email: info@jkdkickboxing.com

15th HTAI Arnis Fall Camp

November 16-18, 2012
Bellevue Martial Arts Academy, HTAI HQ
14510 NE 20th Street, Suite 100
Bellevue, Washington
Contact: Punong Guro Myrlino P Hufana
Email: m.hufana@comcast.net
Website: www.arnisador.com

The 2012 Charm City Nationals

October 7, 2012
The Hilton Baltimore Hotel
401 West Pratt St. Baltimore, Maryland
Information: [443] 540-3672
Website: www.karatetournaments.com
Flyer

Heritage Camp 2012

October 8 - 14 2012
Nature's Village Resort
Talisay City, Negros Occidental, Philippines
Contact: genfil@gmail.com or smtortal@yahoo.com
Website: dekititirsiasiradas.blogspot.com/2012

European Martial Arts Championship

October 11 - 15, 2012
Baku, Azerbaijan
Flyer

Mano-Mano System Seminar

October 13, 2012
Unit 204 CK Sy Diamond Building
156 Libertad St., Pasay City, Philippines
Contact: [0933] 655-2928 or [0906] 482-2277
Flyer

Open seminar with Grandmaster Rene Latosa

October 13, 2012
TSZ Velbert, Friedrich-Ebert-Str. 196, 42549 Velbert,
Germany
Information:
[0700] 9883-5237
Email: info@wt-velbert.de
Websites: www.wt-velbert.de / www.iuewt.com
Flyer

Lightning Scientific Arnis - Jon Escudero

October 13-14, 2012
Bob Park - LESKAS Academy of Defense (206-465-1763)
Andy Wilson - MKG Seattle (206-261-7015)
10714 5th Ave NE, Seattle, WA. [206] 789-2411
Flyer

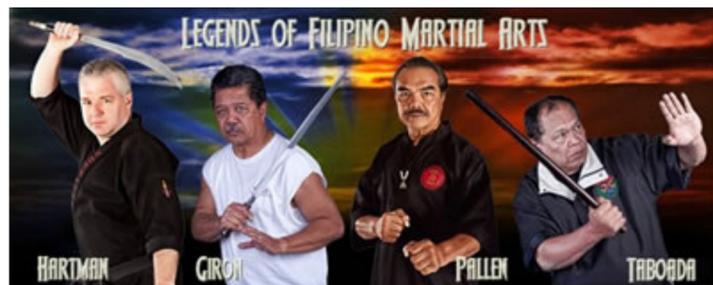
Balintawak Eskrima Seminar

Grandmaster Crispulo "Ising" Atillo
October 13 - 14, 2012
851 Richards Blvd.
Sacramento, CA.
Contact: fmasupply@gmail.com
Flyer

February 2013

24th Gathering Grandmaster FMA / OMA

February 10, 2013
AIMS MC Bidg. Cor Arnaiz St., Roxas Blvd. Pasay City, Philippines
Contact: Maestro Jaime Paclibar [0929] 108-4975
Flyer



Coming April 2013 "The Legends of FMA Tour". This tour will feature four of FMA's leading instructors. Grandmasters Giron, Hartman, Pallen and Tabora. Don't miss this unique opportunity to train with four of the best that Filipino martial arts has to offer!

Schedule to Date:

April 6 - 7, Saratoga Springs, NY
April 12 St. Mary's, Pennsylvania
April 13 Manchester, Pennsylvania
April 14 Lewisburg, Pennsylvania
Date TBA - Mt. Gilead, Ohio
More locations to be added soon.

For More Information Visit:

datuhartmanpresents.com/2013-events
Email events@DatuHartmanPresents.com

Past Events

Aikido & Arnis Orientation Held at CSA-B

August 17, 2012



By James U. Sy Jr.

CSA-B ROTC (Reserve Officers Training Corps) officers and cadets pose with Guest Instructors and Officials at the conclusion of the Aikido & Arnis Orientation last August 18, 2012 at the 4/F Business Education Building (BED) Bldg., Colegio de San Agustin-Bacolod (CSA-B), B.S. Aquino Drive, Bacolod City. Stead from left: Gelkoff A. Calmerin Sensei, James U. Sy Jr. Sensei, Maxwell "Max" J. Maun Sensei, Mr. Kurt M. Guimela, and two other ROTC Officials (.Maxwell Maun photo). 50 freshmen ROTC (Reserve Officers Training Corps) officers and cadets attended the Aikido & Arnis Orientation last August 18, 2012 at the 4/F Business Education Building (BED) Bldg., Colegio de San Agustin-Bacolod (CSA-B), B.S. Aquino Drive, Bacolod City. Mr. Kurt M. Guimela, ROTC Coordinator and IT Coordinator, invited Maxwell "Max" J. Maun Sensei, Founder/Chief Instructor of Bacolod Aikido

Enthusiasts (BAE) and Master of Herada Pigada Arnis, to conduct the orientation/exhibition. Helping Maun Sensei in the orientation were James U. Sy Jr. Sensei, Founder/Chief Instructor of Ryu Aikidokan and Founder/Master of Conceptual Martial Arts Society (CMAS), Inc., and Gelkoff A. Calmerin Sensei, Branch Instructor at BAE-Lacson.

The orientation was held with blessing of NSTP Director Ms. Ma. Theresa Tingson. Maun Sensei opened the orientation with a lecture on the nature, history, and philosophy of the martial arts, with a focus on Japanese Aikido. He made distinctions between the combative, sportive, and cultural expressions of the martial arts. Then he proceeded to demonstrate, with Calmerin Sensei, some joint locking and throwing techniques used in Aikido such as ikkyo, nikyo, kokyu nage, and kote gaeshi. The student cadets were then given a hands on try at ukemi "receiving through

the body, commonly translated as breakfalling (Nihonggo)" on the mat.

In the later part of the orientation, Maun Sensei introduced the student cadets to the indigenous Negrosanon martial tradition via Herada Pigada Arnis, an art taught to him by his uncles, the army officers Doromal Brothers, which in part originally came from the Bayoneta Carada of WWII Infantryman Grandmaster Benito Agui of Sicaba, Cadiz. He showed his integration of Aikido, Arnis, and Karate into one art. The demonstration consisted of solo baston, doble baston, disarming, and koridas uno. Maun Sensei is one of the pioneering teachers of Aikido in Bacolod City, having taught since the last 1980's. He traces his lineage to Lydio Copino Sensei of the Philippine Aikido and Sports Association Inc. (PASAI).

Sy introduced his Conceptual Arnis (Martial Arts) System, which is a new system composed of older traditions

from Negros with influences from other arts. The focus of his demonstration was reality based self defense against grabs, punches, gun, and rape, as well as derivable weapons, anti-disarming, empty hands-weapons overlaying, empty hands application of sinawali, and integration of different martial arts. Sy studied under at least 30 teachers of the Filipino Martial Arts (FMA), mostly from Negros Occidental, and is certified to teach by some of them. He studied Aikido under 5 teachers, among them Maun Sensei, and is ranked 1st Dan in the art, and is also ranked in other Asian martial arts. Sy is also a martial arts researcher, historian, and writer. Calmerin Sensei talked about the higher philosophical ideals of Aikido of not fighting and using the art as part of one's life. He elucidated the higher principles of harmony in life. Calmerin studied Aikido under Maun Sensei and Noel "Nonong" Fuentes Sensei.

Visayan Filipino Martial Arts
visayanfilipinomartialarts.blogspot.com

The Filipino Martial Arts Database

This is the Filipino Martial Arts Database service, provided to the FMA community in support of its growth and advancement.
www.fmadatabase.com

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Bandalan Seminar

August 25, 2012
Elite Martial Arts
2026 45th Street, Highland, Indiana

Bandalan Doce Pares is a beautiful and deadly blend of Hawaiian Kaju Kenpo and Doce Pares Eskrima. This seminar focused on weapons training - single stick, double stick, knife self defense and more.



The 3rd Annual Gathering of the Mataw-Guro Association

August 25 - 26, 2012
Best Western Plus - Heritage Inn, Concord, CA.



MMDA Traffic Enforcers Training

September 7, 2012
Ongoing Training with the Traffic Enforcers in the Philippines

Hon. Francis Tolentino Chairman Metropolitan Development Authority... The Modern Arnis Mano-Mano Filipino Martial Arts - the official group to give Training to all the MMDA Traffic enforcers. There will be 3 days training in every batch. 1. Stick Fighting 2. Knife Fighting 3. Hand to Hand Fighting 1700 Traffic Enforcers every batch 50 pax / 90 batches...



Chairman Francis Tolentino and Punong Lakan Garitony Nicolas



Katipunan, Chicago Gathering 2012

September 9, 2012
Top Level MMA, 7038 Milwaukee, Niles, IL

Instructors: Jimmy Tacosa, Joe Judt, Peter Juska, Nate Defensor, Al McLuckie, Jared Ramsburg, Randy Siordia and Edie Mesina.

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Senkotiros Seminar (Grandmaster Max M. Pallen)
September 8 - 9, 2012
Hosted By: Datu Michael McFarland
Salem County YMCA, Carney's Point, NJ.



Grandmaster Max M. Pallen was at the Salem County YMCA in Carneys Point, New Jersey this past weekend September 8th and 9th. Early start at 9 am and finishing up at 4 pm on Saturday and starting at 9 am and finishing at 2 pm on Sunday. The seminar was hosted by Datu Michael McFarland of Newark, De.

Grandmaster Pallen covered the five angles of striking and five angles of blocking -which when done with left and right will give you ten angles of both. He also covered single sinawali with a five count and in a series which included high-low; high; low; single; single and double. We also worked strike, block and counters; counter and counter; zones; disarms and did some knife work.

There were 12 people in attendance on Saturday and 14 in attendance on Sunday with 10 people attending both days.

After each day's seminar, we went out to eat and socialize a little.

By: Linda Reim



KADA ANAN 3rd Annual (Filipino Martial Arts Gathering)
September 15, 2012
El Dorado Park, Salinas, CA.

Featured Instructors: Grandmaster Art Gonzales, Grandmaster Michael Giron, Grandmaster Carlito Bonjoc, Grandmaster Ron Satarno and Guru Michael Butz.



Master Lee Gagnon of GMAA, England

Hosted By: Professor Wade and Master Keenan Williams of Williams Martial Arts Academy of Tracy, CA. Lincoln park, Tracy, CA.

On any beautiful Saturday morning in Tracy, CA. at Lincoln park, you will see families and friends setting up tables and bbq pits for the day's events. On September 15, a section of Lincoln Park was doing the same thing as usual but with a different agenda for the day. Master Lee Gagnon of GMAA in England was being hosted for a seminar by Professor Wade and Master Keenan Williams of Williams Martial Arts Academy of Tracy, CA.

Instructors and students alike were pulling in from all different parts of California to participate in this

wonderful seminar. There were representatives from Williams Martial Arts Academy, Williams Martial Arts Academy West, Mata Sa Bagyo, Bahala Na Multi Style, Oakland Visayan Eskrima Guild, Kaboroan, Modern Serrada and of course Master Lee Gagnon, and his two instructors from Gagnon Martial Arts Academy In England, Instructors Tony and Matt.

Right after everyone introduced themselves the seminar was underway. It did not disappoint. What a tremendous seminar with amazing material, concepts and principles. Everyone had an awesome time.

The seminar lasted 3 hours and Master Lee looked like he was just warming up. He and his instructors did a beautiful job of getting the techniques across to other instructors and students alike. The participants ranged from very beginning to very advanced and everyone walked away with very good understanding.

Immediately following the seminar was a pot luck and even more people were able to attend this event. The fellowship amongst all different school members and participants was very impressive.

You saw people from all different styles visiting, laughing, enjoying great conversation about family and the arts. What a great day it was at Lincoln Park on September 15th.

I want to also thank my beautiful wife Anna for doing such an incredible job arranging and organizing everything, even though she was feeling very much under the weather. The seminar and pot luck went on without a hitch. What a great day to enjoy Jeet Kune Do and Eskrima techniques in the great outdoors in a beautiful park with perfect weather.

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2nd Annual Cane Do Seminar

By Isidro Modern Arnis
September 22, 2012
Ambrose Park at Baypoint, CA



The event was a great success from 10 - 2 pm with BBQ during lunch. There were registrant who were former US Military- US Navy, US Air Force, US Army, US Marines, Social Worker, Girl Scout Leader, Law Enforcement, and other Martial Artist that attended. This includes former Bosnian military fighter who attended and my Modern Arnis Students. The Seminar covered how to use the walking stick aka the Cane or Tungkod (Tagalog). The training focus on the basic and training of Modern Arnis and Arkido (Isidro Modern Arnis using Arnis and Hapkido combination) striking, blocking, locking, disarming, knife drill and empty hand drill. Master Jose Isidro would teach first the fundamental of Tungkod on how to hold, twirl, strike, and block. From there after the basic striking and blocking drill. We would move to from Tungkod to Tungkod attack/defend, Tungkod to empty hand, Tungkod to knife, Tungkod to sword, and empty hand techniques (in case you lose or drop your Tungkod). The seminar also had lots of common sense and street defense taught by Master Jose Isidro on reasoning of knifing and punching area with lots of tips on how to survive. He also gave comparison of different techniques of Japanese and Korean version to the Filipino martial arts version when showing the techniques. From there you can see the picture of which is best to use. One example was using a X block and a one hand block on a knife attack. The Pro and Con of which is better. Overall, everyone gave great input of the event and the 1st timer enjoyed it a lot.

Visit: www.mtdiablohrk.net



DMV Brotherhood of Filipino Martial Arts Seminar

Presented By: Ultimate Eskrima and Kapatiran Mandirigma
September 22, 2012
Silver SpringRecreational Center, One Veterans Pl., Silver Spring, MD

Instructors: Mataw-Guro Walter Crisostomo of Ultimate Eskrima, Mataw-Guro Wesley Crisostomo of Ultimate Eskrima, Guro Jhun Occidental of Kapatiran Mandirigma Kombatan Presas Style, and Angelo Victor 'Popoy' Garcia of DC Lightning Scientific Arnis.

Supported By: Guro Dennis of SinaTirsiaWali, Nick of PTK-Baltimore, Guro Roman of Modern Arnis, crew from Kim's Studio, the individuals with and without affiliations and the parents of kapatid Jhun, Guro Lou and family, Thanks to all.



Modern Arnis Seminar with Dr. Remy Presas Jr.

September 22 - 23, 2012
Great Lakes TKD
43061 Mound Rd.
Sterling Hrights, MI.

Toics that were covered: Fundamental stick handling techniques, Empty hand-vs-single stick trapping techniques, Visidario rapid-fire striking, and Introduction to Tapi-Tapi / Presas lock-flow.

Visit: www.modernarnis.com

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

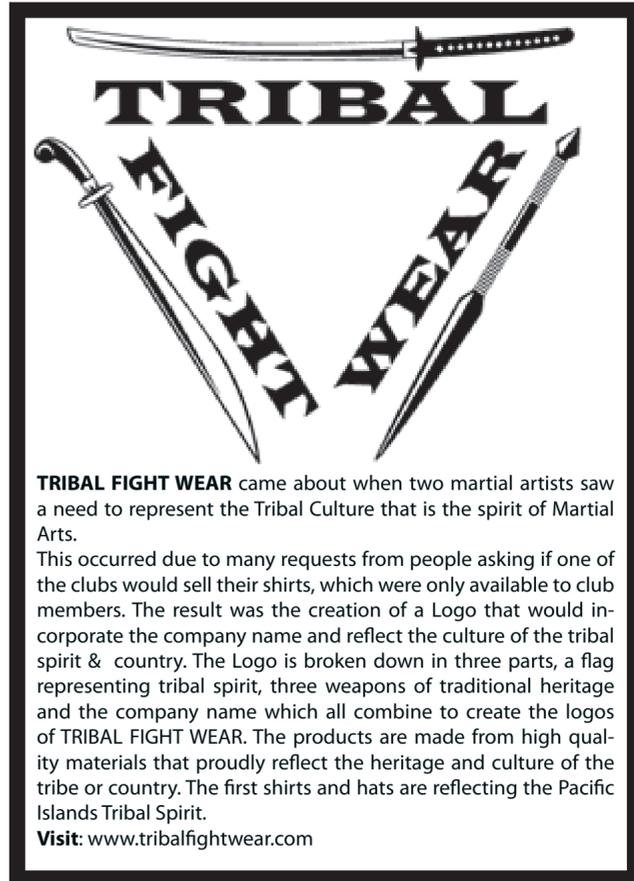
Marcus Schüssler has been awarded the Master title for the Escrima-Concepts from Grandmaster Rene Latosa



On the occasion of the open seminar in Hamburg on May 12, 2012 Grandmaster Rene Latosa awarded the title of Master for the Escrima-Concepts to Marcus Schüssler. Particularly noteworthy were the words of Grandmaster Latosa at the moment of the award. He explained, that a title like this is not easily being awarded by him and that the award is not only based on mere technical excellence. A more superior meaning for Grandmaster Latosa is the ability of a 'Master of Escrima' to be able to transfer the tenets of his concepts.

This is the first time, that Grandmaster Latosa awards such a title publicly.

Watch Youtube Video: [Click Here](#)



TRIBAL FIGHT WEAR came about when two martial artists saw a need to represent the Tribal Culture that is the spirit of Martial Arts.

This occurred due to many requests from people asking if one of the clubs would sell their shirts, which were only available to club members. The result was the creation of a Logo that would incorporate the company name and reflect the culture of the tribal spirit & country. The Logo is broken down in three parts, a flag representing tribal spirit, three weapons of traditional heritage and the company name which all combine to create the logos of TRIBAL FIGHT WEAR. The products are made from high quality materials that proudly reflect the heritage and culture of the tribe or country. The first shirts and hats are reflecting the Pacific Islands Tribal Spirit.

Visit: www.tribalfightwear.com

incredible rate of speed, when attacked I didn't have time to draw my knife except for the one time that I leaped wildly backwards to gain space.

That's because by the time I realized there was a knife involved, I was already being attacked.

Not long ago I was involved in a discussion about a young biker who had been blown off his barstool by a shotgun blast. What had disturbed me is that he had been involved in an altercation in the bar earlier and had not withdrawn, thereby signing his death warrant. However, an Australian bouncer rightfully commented that the ages between 18 and 24 is where these kinds of lifesaving lessons tend to be learned -- and those who don't learn them, or aren't lucky, never get any older. It is only the young and inexperienced who make certain kinds of mistakes.

Most knife "fighting" training is predicated on the

assumption that you have somehow managed to get a blade in your hand. Quite honestly, if you you are attacked by either a young punk, a total incompetent or someone who was brandishing the knife in order to get you to back off then there is a chance that you might have time to draw your own weapon.

However, if you are dealing with anyone with any experience, street savvy or cunning, you will not be able to draw your own blade when you are attacked. Against such a person, there is just not enough time. He won't show his weapon before he attacks. That's because those who are foolish enough to brandish weapons in places where weapons are common don't live long themselves.

And yet that is exactly what you are expecting him to do so you can draw your own knife and defeat him.

Lie #2 *It's going to be a knife "fight".*

Shortly before his death, I was sitting at the NRA convention in Phoenix with Col. Rex Applegate, the father of American military knife work. We were discussing the fad of "knife fighting" that we, as old timers in the subject, were both amused and bemused with. He summed up the problem with what was being promoted as knife work as "They're teaching dueling." By this he meant standing there toe-to-toe, with the same weapons and trying to kill each other like civilized gentlemen.

Not to be the bearer of bad tidings, but the reason someone uses a weapon on another human being is to stack the deck in their favor. People don't use weapons to fight, they use weapons to win. The absolute last thing any attacker wants to do is to fight you with equal weapons. If he was looking for a fight he wouldn't have attacked you with a weapon in the first place. And if he knows you have a knife, he is going to attack you with a bigger and better weapon to keep you from winning.

Personally one of the things that I really respect the Dog Brothers for doing is experimenting with mismatched weapon contests. *That* is a reality. You pull a knife and he gets a club. You pull a club and he pulls a gun. There is no fighting involved, you use the superior weapon to disable your opponent. And you do it before he does it to you.

As far as your attacker is concerned this is not a fight, it is an assassination. He is not going to want to stand there with you and hack it out. Unfortunately, this is exactly the fantasy that many so-called knife fighting instructors promote. The absolute last thing you want to do is to try to "fight."

Another reason that you need to chase the idea of "knife

fighting" out of your head is that in many states there is this attitude that "consensual fights" are best resolved by throwing both of the morons who participated in jail. It is true, you have the right to defend yourself against attack, but if you decide to fight someone, it isn't self-defense anymore, and if you use a lethal weapon on someone in a "knife fight" that you could have avoided, then you have yourself a gang of problems ahead of you. That is unless you like being gang raped in a prison show.

Lie #3 *"But what if I'm cornered?"*

Common sense tells us that knife fighting is dangerous. And yet, like a dog circling a bear's den -- where a smarter part of it knows not to wake that sleeping bear, yet another, more instinctive part is urging it on -- many people who train in knife fight have the same torn desires. One of the biggest issues goading these people is Do they have what it takes?.

Unlike dogs, however, human beings have the ability for self-deception and rationalization. And one of the ways that we human fool ourselves is that we fantasize about situations where we would be able to give ourselves permission to find out if we "have it." Such people strongly resist the idea that knife fighting is a bad place to go. It is literally as though they are seeking to find an excuse.

One of the strongest indicator of this fantasy mindset is the reaction when they are told to flee instead of fighting with a knife, literally the next words out of their mouths will be "But what if I am cornered and can't run?" There are many such similar excuses that they can use and they all start with the word but: "but what if I am with old people or children and can't run?," "But what if I am out of shape (or infirm) and can't run?" In all cases, of the millions of possible options

available they always seem to focus on the one that requires them to engage in a knife fight.

The truth is, it is incredibly difficult to "corner" someone who is determined to leave. Basically because he will use your face as traction or squirt through the smallest of holes. However, if the person's desire not to engage in physical violence is stronger than his desire to leave, it is very easy to corner someone. If you ask any experienced LEO, corrections officer or mental ward orderly which they would rather face, a person who wants to fight them, or someone who will climb over them to escape, to a man they will tell you the former. They know the latter will hurt them more and be harder to defeat. That's because that person is fully committed to a course of action. Whereas a person who has allowed themselves to be "cornered" will still be of a divided heart and therefore not able to fight at full capacity. And that is exactly what it will take in order to survive such a "no win" situation that they have put themselves into.

That is the true danger of this kind of thinking. Because part of you does want to know if you have what it takes and "can do it," you can unconsciously trick yourself into not taking appropriate precautions and ignoring danger signals. Your pride and ego will blind you about what you are doing until it is too late. Once there however, your life -- if it continues past that moment -- will be utterly destroyed.

Don't fantasize about being in a situation where you have to use your knife fighting skills, because you can end up tricking yourself into just such a situation by blinding yourself to possible escape routes.

Lie #4 *He's going to attack you a certain way.*

I have a demonstration

that I do during knife seminars. I find the highest ranking Filipino martial arts player present and I tell him to check and pass my attack. I then proceed to do a well balanced, fast, cautious attack. This is a legitimate and fast attack, and they tend to block it. I then tell them to block the another attack - and aiming for the same target - I do a prison yard rush on them. To this day I have gutted everyone of them.

The reason? They are entirely different knife attacks.

Many years ago Don Pentacost wrote a book called Put 'em down, take 'em out: Knife fighting from Folsom Prison. In it Don pointed out how actual knife homicides occurred in maximum security prisons. Putting it mildly, he outraged countless martial artists by what he said in that book, who to this day still disparage the book. Except for one thing, that prison yard rush is exactly what I use to gut so many of them. It is not a sophisticated attack, but it is a very common way to attack someone with a knife in the USA.

The FMA are predicated on one basic assumption, that you will be fighting a trained knife. The problem with that assumption is that not everyone attacks the way that someone trained in the FMA will attack you. This is problematic because the counters of the FMA are designed to work against how people with FMA training will attack you. Against these kinds of attacks, the counters work great.

The bottom line is, in the Western culture, someone who is attacking you with a knife is attempting to murder you. They are not going to be hanging back cautiously in fear of your weapon and your fighting skill. Instead they will usually attempt to overwhelm you and quickly kill you by whatever means

Marc "Animal" MacYoungs article called Knife fighting lies...

Presented By Kali Silat Dublin, Ireland for an Interesting and Controversial subject on MyFMA.net

The only place where the knife fighting fantasy exists is in the martial arts. There is no such thing in the modern civilized world. In legal terms it is attempted murder, assault with a deadly weapon or homicide. To the streetfighter it is assassination, not a "fight" at all. To the criminal it is a tool for robbery Everyone else considers it abhorrent macho stupidity.

Knife Fighting Lies

Lie #1 You're going to have time to draw your own weapon

Lie #2 It's going to be a knife "fight"

Lie #3 But what if I'm cornered? "

Lie #4 He's going to attack you a specific way

Lie# 5 And then he is going to passively stand there while you carve him

Lie #6 Trapping and stripping

Lie #7 Bio-mechanical cutting

Lie #8 Knowing how to stickfight means you know how to knife fight

Lie #9 Knowing kali makes you a knife fighter

Lie #10 Grappling with a knife

Lie #11 The knife is an extension of your hand

Lie #12 There is such a thing as a "master knife fighter"

Lie #13 That this is a "fight" at all

Lie #14 Expect to get cut

Lie #15 The FMA are the ultimate knife fighting systems

Lie #16 It's easy to disarm an armed opponent

Lie #17 You can successfully fight an armed attacker

Lie #18 Drills teach you how to knife fight

Lie #19 You can use a knife on another human being without legal repercussions.

There are many so-called "experts" who claim to be able to teach you either knife fighting or defense against a knife. The

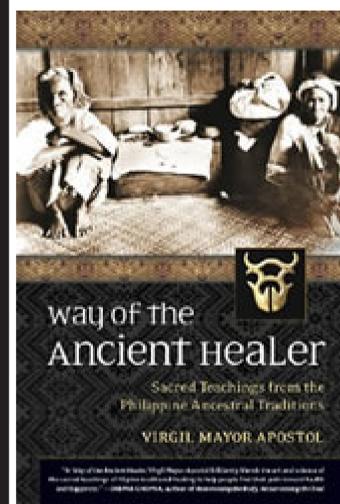
problem is that most of them are just teaching regurgitated martial arts, usually from the Philippines. While I have lots of respect for the martial arts of other lands, the truth is that you live where you do. Odds are you are not in a "knife culture." And that means that whatever you do regarding knives must: **A)** Work to keep you alive against how you are likely to be attacked by a knife in your homeland and **B)** If it does work, not put you in prison for murder or manslaughter While B is important, it only becomes an issue if you survive A. Unfortunately, based on a lot of what I have been seeing taught with my own eyes or encountered while working with the students of these self-proclaimed "knife experts" getting past A is going to be a whole lot tougher than you think. Quite simply, most knife assaults are assassination attempts...how they occur is significantly different than how one "knife fights." While I express my opinions on other knife instructors elsewhere, what this page is for is to help you avoid some of the more common pitfalls with what is being taught out there.

Oh yeah, one more thing, always remember...it's your ass on the line out there, so don't let *anybody* tell you that you don't have the right to ask about these things or think for yourself.

Lie #1 You're going to have time to draw your own weapon

In all the times I have been assaulted with knives, only once was I able to pull my own weapon. And I didn't carry a folder, I carried a sheath knife that I had repeatedly practiced speed drawing. I could, in a crisis, draw and deploy a knife in just over one second. This is not idle boasting, I demonstrate it in many of my videos. And yet, despite this

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 advice, the author interweaved his captivating healing and spiritual experiences, years of historical research and collection of photographs, along with information on the roots of healing from their cultural, shamanic, and spiritual origins. What manifested was his unique magnum opus, Way of the Ancient Healer, a book that intermeshes esoteric and metaphysical beliefs with scientific explanations of healing practices, based on an indigenous science and culture. Way of the Ancient Healer provides an overview of the rich tradition of Filipino healing practices, discussing their world influences and role in daily life. Enhanced with over 300 photographs and illustrations, the book gives readers a rare look at modern-day Filipino healing rituals, including personal examples from author Virgil Apostol's own experiences with shamanic healing and dream interpretation.

The book begins with an explanation of Apostol's Filipino lineage and legacy as a healer. After a brief history of the Philippine archipelago he describes the roots of traditional Filipino healing and spirituality, and discusses the Indian, Islamic, Chinese, Japanese, Spanish, and American influences that have impacted the Filipino culture. He presents a thorough description of Filipino shamanic and spiritual practices that have developed from the concept that everything in nature contains a spirit (animism) and that living in the presence of spirits demands certain protocols and rituals for interacting with them. The book's final chapter thoughtfully explores the spiritual tools used in Filipino healing - talismans, amulets, stones, textiles, and other natural symbols of power.

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necessary. Such an attack is totally different than the well balanced and liquid attacks of the FMA. And that is totally different than how someone from Italy will attack you with a knife. And that is different than how someone from Venezuela is going to attack with a knife. And that is different than how someone from Brazil will attack you with a knife. And that is different than how someone from South Africa is going to attack you with a knife. And that is totally different than how someone from China will attack you with a knife. I know because I have traveled around the world and encountered knife fighting systems from all of those places.

I know that those who are selling knife fighting training and others who haven't seen these other systems will deny it, but: Just because you know how to handle one, doesn't mean you know how to handle the others. Each are different, and each are equally lethal. And those differences CAN kill you.

Lie# 5 *And then he is going to passively stand there while you carve him.*

Just like in the magazines and in the training drills.

What few people realize is that a wild defensive flailing while holding a knife, is just as dangerous and damaging as an intentional strike. In fact, it is often more dangerous because of its unpredictable nature. If you are indeed tearing someone up, his defensive moves can hurt you badly -- especially if he is flailing around trying to stop your next attack.

I have seen a serious over emphasis on defense before closing and a serious lack of emphasis after closing -- either one will get you mauled, if not killed.

BTW, this is over and above the fact that he might not be willing to let you carve him and he might do something different after his initial attack fails...like attack again in a different manner. Or if his first one did succeed to attack again.

Fights are never static... and his ability to move is his ability to hurt you...and do it before you have a chance to do your really cool moves.

Lie #6 *Trapping and stripping.*

Defanging the snake is something that is commonly taught at higher levels. Subtle and complex moves are drilled into the advanced students so they can either knock the knife out of their attacker's hands or carve the knife out of his hand.

There's just one problem with it, you have a snowball's chance in hell of making it work. The truth is these are what we call "green moves." They have very little to do with actual knife defense and very much to do with keeping

the student involved in the system and paying money (which in the U.S. is green, ergo the term green move). Such moves rely on the attacker moving "just so" and thereby putting you in the perfect position to do the move.

The thing is even the older masters tell you that these moves are purely opportunity and chance. And yet, these moves are often over-emphasized at the expense of more effective altercation ending moves. In short, they train in elements as though they were the most important element or the highest degree of the art. Call me silly, but I feel that getting out alive is the best proof of skill, not how many subtle and complex moves you know.

In truth, unless an attacker is drunk or pathetically slow the odds of successfully catching his hand and doing all these marvelous joint locks or controlling moves are very, very slim. Furthermore you are not going to be able to effectively control a wildly struggling opponent's arm with only one hand. Odds are that he will be able to wiggle free of it and cause you some degree of damage.

This does, however, bring up an issue that I made a passing reference to previously. I often see too much of an emphasis placed on controlling your opponent so you can safely close. The raw reality is that you cannot effectively control someone out at such a distance. While there are things that you can do that will give you momentary advantage, it is nowhere complete control. Unfortunately, I have seen too many people try to establish control so they can enter safely. It has been my experience, that you cannot do this. What you can do is create an opening, enter and then prevent him from countering. But if you attempt to hang back until it is "safe" to enter, then you will take more damage staying back trying to create the perfect solution.

On top of the already unpleasant realities, there is something else that is far more important. Okay, so it's only important if you *don't* like taking showers with lots of guys with tattoos. Once you disarm an opponent whether by leverage or your own blade, if you continue to use the knife on him, that isn't self-defense anymore. At the very least it is attempted murder, probably manslaughter and -- if your lawyer isn't very good -- you can possibly go down for murder if the DA is having a particularly bad hair day.

Lie #7 *Bio-mechanical cutting.*

Technically this should not be on this page at all: First because I respect Bram Frank, and secondly -- as far as it goes -- it is a sound concept. The simple fact is that cutting tendons, muscles and nerves does work. A slash will destroy/hinder motor abilities.

There is no argument about it's effectiveness.

However, like Jeff Cooper's well-thought out and considered "Better to be judged by twelve than carried by six" was bastardized by Bubbas and "gun nuts" into a cliché of ignorance of the legal issues, I have seen this idea seriously misinterpreted and banded about by those ignorant of the laws, precedents and legal nuances regarding use of lethal force. Much of the discussion about using a knife to inflict this kind of wound is the same fantasy thinking as when a toothless redneck, after being called upon his statement of "ah'd jes shoot 'im," responds with the Cooperism. Neither of them are taking into account that the law has a slightly different outlook about their use of a lethal force weapon on another human being.

In the eyes of the law, a knife is a deadly weapon. It's use on another human is classified as lethal force. And the only time you are justified in using lethal force -- in most states -- is when you are "in immediate threat of death or grievous bodily injury." In other words, if it is bad enough where you have to use a knife on someone, it is bad enough to kill them. If you are at a point where you are just trying to wound someone, you are not in enough danger to justify using a knife.

This is the ghost of the old "shooting him in the leg" misconception so many people had. People would shoot an intruder and then tell the police that they were only trying to wound him. This left them open to all kinds of criminal charges and civil litigation -- from the person they had shot. There is a natural hesitation to take another human life. However, when this manifests in seeking to "wound" someone in order to make them "go away" you end up in a very dangerous legal grey area. And the fact that you were even in a situation where a knife was used is going to make that grey area more dangerous. Remember, a knife is considered a thug's weapon.

Lie #8 *Knowing how to stickfight means you know how to knife fight.*

I have a friend Randy Brannan who is a physicist. The man is basically brilliant and when he starts talking physics, I shut up, sit down and listen, because he knows what he is talking about. Thing is Randy and I used to fight with broadswords at the California Renaissance Faire. These live-steel bouts were not only unchoreographed, but were basically wild brawls (it helps to understand that at the time, we were both young and often slightly drunk -- conditions known to produce "it seemed like a good idea at the time" thinking). Later Randy would go out and study Kali/Escrima. Having experience

using a far wider range of weapons than many of his fellow kali students gave him a slightly different perspective. One day while discussing this very subject he said: People claim that a stick is an average weapon. That it has similarities to all weapons. This is true, it does. But then they claim that if you know how to use a stick you can use all weapons. This is not true. What they don't understand is that the differences are just as important as the similarities.

Give that man a cigar... although I might tweak his last sentence to read "what they don't want to understand." Just because you are proficient with one type of tool doesn't automatically mean you can translate that skill to another weapon. And yet a great many people tell themselves that this is the case, in fact, they rather emphatically insist it is so. Apparently the appeal of being a "master of all weapons" is greater than being proficient with just a stick.

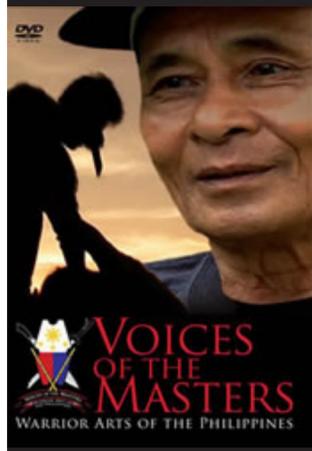
The simple truth is that different weapons handle differently. The have different weights, different sizes, different timing, different requirements and different uses. There are indeed certain similarities, but unless you want to end up kneeling in a dark parking lot trying to hold your guts in, you had better stop telling yourself about the similarities and start looking at the differences.

To begin with a stick doesn't have an edge. With blade work the point and the edge are critical components, but not necessarily so with sticks. Edge control is pretty much the indicator between someone who knows how to use a knife and a stick jock trying to tell you that he knows knife work. If you know what to look for you can spot the difference with just one move -- even if it is a fast one. In fact, the faster the move, the more obvious it is.

The physics of a stick do not require this exactness of edge control. This is because a stick is an impact weapon, were as a blade is designed to cut, slice, stab and sometimes, hack. If you do not have your edge on target, then you create a totally different set of physics and reactions other than the one you want.

If you are learning stick fighting then accept that you are learning stick fighting, that is a legitimate pursuit. If you are learning knife work, then you are learning knife work...while there are similarities there are radical differences. Don't tell yourself or allow yourself to be told different. If you don't believe me, try working out with a wide variety of weapons and do the exact same move. These differences especially become manifest when your weapon encounters flesh..

Voices of the Masters: Warrior Arts of the Philippines



Taking a comprehensive look at an entire martial art and the culture and tradition behind it is a daunting task. Punong Guro Myrlyno P. Hufana decided to take on the challenge when one of his students, independent filmmaker Barclay Powers approached Hufana in early 2010 about traveling to the Philippines to meet with and film several highly respected masters. By March 2010, Hufana and a film crew had arrived in the Philippines, ready to document the rich history and the promising future of the Filipino martial arts with Voices of the Masters: Warrior Arts of the Philippines.

Voices of the Masters is the first feature-length film that captures the magic of the Filipino Martial Arts. The film will be available for purchase as a download, on DVD, and Pay-Per-View. Learn more about the film and where to see it at: www.VoicesoftheMasters.com

Lie # 9 *Knowing kali makes you a knife fighter.*

Kali, Escrima, Arnis, FMA, all of them have the aura and mystery of being weapons based arts. Deadly, savage arts of the Filipino warriors. Lurid stories about guerrilla actions against Japanese invaders, duels and death matches that the founder of the style was involved in abound.

Quite honestly what these maestros survived is incredible and is more than worthy of kudos. These older gentlemen survived a totally different culture, socio-economic environment, time and, in some cases, a World War and foreign invasion of their homeland.

That having been said however, just because the founder of the system or lineage was a walking piece of bad-assed real-estate doesn't make you one.

They weren't knife fighters, those people were survivors. It's what comes from living a hellishly hard life. While they had physical skill that helped them, what kept them alive, what allowed them to strike fast enough, hard enough and brutally enough wasn't their art -- it was the commitment not to die. It was that grim savagery to do whatever is necessary and to do it faster and harder than the other person that kept them alive. In the lexicon, they had "heart."

Their art just allowed them to do that faster.

Knowing an art doesn't give you that kind of commitment, that kind of ruthlessness, that kind of grim endurance or that willingness to descend into savagery to stay alive. Just knowing the art doesn't make you a knife fighter. You have to have "heart" as well -- that willingness to wade through hell and come out the other side.

Lie #10 *Grappling with a knife.*

I was in Germany with a

group of martial artists teaching "street knife work." While demonstrating an empty-handed with one of them, he tackled me and took me to the ground (This is no big deal as when I do demo's I don't allow "courtesy attacks." I insist people attack me like they would were it a real fight -- this occasionally means that I get slugged or taken down. This was one of those times). Anyway, when we hit the floor I realized that there was no way I could contest this guys strength, he was a bull, full of muscle and grappling skill. The thing was I had landed next to a practice knife that I calmly picked up and dragged it across his throat.

We stood up and his eyes were the size of saucers because he realized what the significance of what had just happened. A knife had come out of nowhere and had this been real, he would have been dead. The amazing thing was is there were only a few other people there who did too. On of the bigger proponents of grappling stood there and said, "He tackled you." To which I replied, "Yes, and I slit his throat""But, he tackled you."

In their minds there was no difference in the levels of damage. The fact that I had been taken down counted the same as a knife across the throat. Personally, I'll take getting slammed to the ground any day over getting my throat slit.

The myth of grappling is that it works everywhere. The fact that it proved so successful in the UFC ring has blinded many people to the fact that there are critical differences between fighting barehanded and fighting with weapons. While empty-hand fighting might easily turn into an endurance marathon, where size, strength, physical shape and ability to endure punishment significantly influence the outcome of an altercation, that is

not applicable to weapons work. In that arena, every man bleeds the same.

Oh yeah, remember how I said bio-mechanical cutting did have validity to it about the damage a knife can cause? What makes you think you can keep on fighting with that kind of damage being done to you? All a guy has to do is cut you a few times to seriously reduce your ability to move and then wait while you bleed out. Now the really bad news, being pumped up on adrenalin is going to make that happen faster, the higher your heart rate, the faster you bleed out and lose strength. All he has to do is out wait for your strength to fail before finishing the job.

Do not attempt to "grapple" with a knifer. Once on the ground, you are not guaranteed to be able to control his knife arm well enough to prevent him from carving you up. If it were a barehanded fight, then you can often prevent him from being able to generate enough power to effectively strike you, but a knife doesn't need power, it just needs to touch you. And if you are attempting to control his arm while on the ground, he will wiggle free and repeatedly cut you until you can no longer continue to resist.

Now for the fun news, I know of a small knife being manufactured that is called the "clinch pick." A small concealable -- and easily accessible -- knife, that

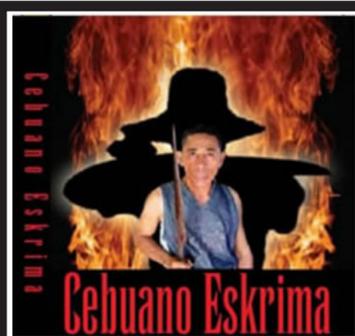
can be rammed into a grappler's guts and chest three or four times before the grappler knows it is there. Where it is carried makes it nearly impossible for the grappler to prevent its deployment. When you realize he has it, it is too late.

Lie #11 *The knife is an extension of your hand .*

This lie is most often promoted by empty-handed stylists who insist that they can teach you how to either defend yourself against a knife or to use one. Unfortunately, many people who started out in such systems have transferred over to supposed blade arts and continued promoting this often misinterpreted saying.

Empty hand fighting is not the same as weapon fighting -- it requires different body mechanics, different ranges , different timing and -- most importantly -- an emphasis on movement that is not found in most kicking and punching arts. At least not in how they are taught in Westernized countries.

This emphasis on the hand largely stems from the sports influence of modern martial arts. However, the problem is that most empty handed fighters lack the understanding of how to generate force from a moving state, instead seeking to generate force from a stationary/rooted stance and a twisting the hips. While this works for barehanded fighting styles, it fails to address the needs of weapons fighting.



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 last vestiges of the extinct European medieval fencing could be found indirectly linked to Filipino eskrima.

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.

Other interesting topics related to eskrima like the esoteric practices and healing modalities are also explained in fascinating detail.

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It is my personal belief that the idea that the "knife is an extension of your hand" encourages a lack of bodily movement, instead relying on the hand to do all your work for you. In these circumstances your not being cut relies on you speed and reflexes, rather than more reliable means. Basically, because you might not be fast enough to counter, parry or block what he is doing. I further believe that this lack of motion largely stems from attempting to extend -- whether unconsciously or intentionally -- the thought process of empty handed fighting into a field where it does not belong, or work.

For reasons beyond the scope of this Web page I prefer the more encompassing and flexible term: The knife is an extension of your will.

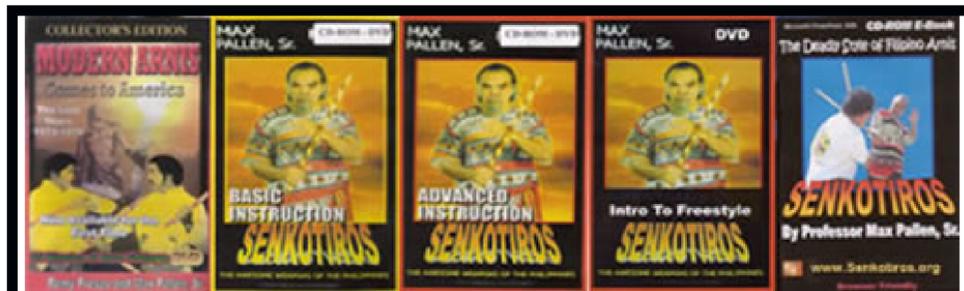
What I will say is that if it is an extension of my hand, my body may or may not move. However, if it is instead my will, everything in between my will and my knife will be likely to move to achieve my ends. And that is far more effective for staying alive.

Lie #12 *There is such a thing as a master knife fighter.*

Despite all the fantasy self-defense scenarios so-called "knife experts" concoct in their minds and are always talking about -- where they would be justified in using a knife on another human being -- the flat-out truth is that in 99.9% of the times that a knife is used on another human being it is a criminal act. Not to burst anybody's bubble here, but those famous challenges and death matches that the old maestros engaged in were wildly illegal -- both in the United States AND in the Philippines.

Now having said that I will be the first to point out that hot-headed, young bucks looking to prove themselves will often engage in extremely stupid, dangerous and criminal behavior in the name of pride or anger. But you know what? If they live, they often wind up in jail, if not prison. The law tends to frown on fights, much less duels.

Something Brian Curl, the cameraman on my knife videos and ex-SEAL said to me that I will always remember is "There ain't no such thing as a professional



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knife fighter." Truer words were never spoken. Nobody gets paid for knife fighting. On top of this, you don't survive multiple knife fights without getting carved up pretty badly yourself. But most importantly, long before you stacked up enough murders to be qualified as a "master knife fighter" you would have found yourself on death row.

So look long and hard at anyone calling themselves a blademaster, knife fighter or knife fighting expert...because more likely than not, it is a self-imposed title that has no bearing on reality. And if he were such a master knife fighter, how come he ain't got more scars and isn't in prison?

Lie #13 *That this is a "fight" at all.*

If you want to live, you don't go in with a "fighting attitude" to any altercation involving weapons.

Weapons take it out of the arena of fighting and put it in the realm of combat.

And if you aren't ready to go there, there is no shame in that. But don't let your pride or anger push you into there, because the rules are totally different, and if you don't know that, then you are the one who is going to get hurt.

If you see a weapon deployed, run. If you stay, don't even think of fighting. It left that three counties back...someone is

going to get seriously hurt if you stay. Now the question is, will it be him or you? Or both?

Lie #14 *Expect to get cut.*

Remember that thing called bio-mechanical cutting? I said the major problem with it is on the legal front, but, on the "a knife is going to do a shitload of damage to you" front there's a lot to be said for it. What amazes me is that some people can talk about the damage that their knife will do to an attacker, but at the same time blurt out the old cliché of "expect to get cut" as though getting cut were only a minor inconvenience.

HELLO! Wake up and smell the coffee!!!!

Where I really hit the roof on this mindset is when I see someone who comes from an empty hand fighting system attempt to "fight" an armed opponent in the same way that he would an unarmed opponent.

The thing is, these same people are the ones who often talk about "expecting to get cut." And then, having said that, they take no effective measures to prevent it from happening! I have literally seen such people wade into a cuisine-art.

Now who ever came up with that term originally was speaking about a very important idea. That is that you will be cut in a blade altercation and that you need not to panic when it happens and that you must continue on to the best of your abilities in order to increase your chances of survival. To that intent and meaning I say "Amen!" I couldn't agree more.

However, like the idea of biomechanical cutting has been bastardized by people into a dangerous misconception, so has this one. In fact, from having watched people who

study so-called "blade arts" many of them have apparently taken it to mean allow yourself to be sliced up, making no effective defensive moves in order to try to get in one good hit. Apparently, if you nick him once to his twenty seven slashes, it is an acceptable exchange rate.

The other side of the pendulum swing is however, overly focusing on trying to control his knife arm before entering. Hanging back and trying to catch this fast moving blade so you can safely enter is one of the best ways I know to make getting cut a self-fulfilling prophecy.

This is what really results from trying to extend a "fighting mindset" into weapons combat. It simply just does not work. Would you like to hear our philosophy on this subject?

Trade a cut for a kill, but nothing else.

That's the difference between fighting and combat.

Lie #15 The FMA are the ultimate knife fighting systems

Let me lay it out on the line here. When it comes to knife fighting, they are all fucking dangerous.

There is no "sun source" of knife fighting. There is no land of ultimate knife fighting arts. There is no race who hold the monopoly on the "right way" to use a knife. As I said, I have traveled around the world and seen knife fighting systems from even more places and what I will tell you is that each of them will make you just as dead, just as quick.

What I will be the absolute first to admit is that the FMA have done wonders for organizing and explaining the ideas behind how they do what they do. And for that I take my hat off to them. And I salute and respect the skill and prowess of their eskrimadors, kali gurus and arnis masters. But I draw the line at even sitting quietly when someone tries to elevate

one group of fighting skills above all others so they can swagger around saying that they study the ultimate "knife fighting" system. This above my immediate gag reflex when someone -- who has never faced a knife in the hands of someone who wishes him ill -- swaggers around and tells me that he knows everything there is to know about knife fighting because he studies under (fill in the blank).

There is no right way, one way or only way to use a knife... and the more you know about all the different ways the more likely you are to be able to come up with an effective counter if you are attacked in one of those ways. But if you have only studied one system, the odds are against you being able to come up with something that works. And I have to tell you, although Western practitioners like to claim that the FMAs do, those arts don't cover all the ways a knife can be used on you. There is literally a world full of differences out there.

I have said it before and I will say it again: "Nobody" has a monopoly on the truth about knife fighting. The whole of the subject is just too big. Everybody has a slice of the pie. And learning what they have to say about it and how they do it where they are from is the best way for you to increase your chances of survival.

Lie #16 *It's easy to disarm an armed opponent.*

Every time I hear someone say this, I cringe. Because A) they have just told me that they have never dealt with someone intent

on trying to kill them. B) Odds are that they are a bully and braggart. And C) If they are teaching people this nonsense they are going to get someone killed.

In a very real sense, someone standing there brandishing a knife is not trying to kill you...he is trying to scare you away. Now I will admit that it is often easier to overwhelm such a person because he is not in attack mode, but it is never easy. Such people can be surprised and often they cannot react in time. However, someone who is genuinely intent on attacking you with a blade is *never* easy to disarm or overcome. And promoting this lie is literally begging to get someone killed -- especially if they encounter a committed attacker.

The problem that I have encountered with bullies is that they are very selective on who chose to bully. I have seen individuals who have savaged weaker opponents -- as if by magic -- disappear when trouble starts with true hard-cases. These individuals may have taken blades away from intimidated kids, but somehow they never seem to be around to try it against someone who is an experienced and hardened streetrat or former convict.

So again, proving that the exact choice of words is important we are left with a small, but important modification of what is commonly taught and what needs to be said: The concepts behind disarming an armed opponent are



simple, they are not, however, easy -- and neither is the actual disarm itself

Lie #17 *You can successfully fight an armed attacker.*

This entire page has been dedicated to disproving this lie. The main reason it is a lie is that you cannot "fight" an armed opponent. You can survive against one and you might even be able to successfully put him down before he causes you any major damage... but, whatever you do, it must be fast, effective and brutal. If it isn't, then you will not stop him before he causes you major damage.

You cannot stand there and engage in a long, drawn out contest with an armed opponent. If you try to do so, you will lose. It is not a matter of if, but of when.

Simply stated, every the touches you with the knife he will cause serious damage. How can you hope to launch a long drawn out retaliation against him when every time he touches you he causes "biomechanical cutting" on you? You are going to bleed out and cease to function long before your strategy comes to fruition.

Lie #18 *Drills teach you how to knife fight.*

Drills teach principles. They teach ideas. They are the map, not the territory.

Unfortunately, many people mistake the map for the territory. One of the most unrealistic tendencies that drills teach is they do not teach you proper ranging. The object of an attack is to stab/slash your partner. However, often in training you will see people standing back ranging their attack against their partner's stick or their training knife falling at least a foot short of their partner. Furthermore they are not attacking with the same commitment and force level that a real knife assault will occur with. Therefore the training drill, while important is missing several critical components.

Lie #19 *You can use a knife on another human being without legal repercussions.*

I have seen videos by so-called "knife fighting masters" who actually show the fool encouraging his students to slash someone with a knife for trying to slug the student. I have also seen videos where after disarming their attackers with several slashes to the arm, these knife killers proceed to slash their -- no longer

Thomas Sipin: Intermediate Eskrima



footwork and movement drills.

It is highly suggested that if you have not experienced Doce Pares, get the DVDs to learn insights into the art. If a student of Doce Pares it would be great to have in your library as reference and even if a veteran, you might find some things which can assist in bringing out some valued points in teaching the art.

Volume 5: Intermediate Knife. Grandmaster Thomas Sipin, his son Master Kelii Sipin, and Guro Jenny Noval demonstrate intermediate knife techniques such as emergency evasion, angles of attack, blocking, trapping, passing, and techniques for knife vs. knife.

Volume 6: Empty Hand and Palm Stick. Grandmaster Thomas Sipin, his son Master Kelii Sipin, and Guro Jenny Noval show you intermediate empty hand skills using hands, feet, elbows and knees for attack. Transition drills to apply your weapons training to empty hands for checking, passing, limb control and destruction are covered. You will also learn palm stick techniques, combinations and tactics for striking, blocking and controlling an attacker. Also applicable to small flashlights or similar objects.

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armed -- attacker to ribbons. I have stood in a convention hall and seen a martial artist doing a demo, leap back while slashing the weapon arm of his attacker, and then .. after "defanging the snake," he leap back into range and executed a disemboweling move on his ... now... unarmed former attacker. Later, when I asked him about if he understood that any student doing that move would be committing manslaughter instead of "self-defense" his eyes bugged out because he'd never considered how that move would be viewed in court. I have stood in my front room with attorneys and use of force experts and watched a tape on knife fighting where a supposed "expert," not only starts a bar fight, does a suicide move that would have gotten his throat slit and then kneels down and stabs a downed opponent -- in front of witnesses! Actions that everyone agreed would be prosecuted as murder.

As such, don't even get me started on the bozo's who insist their students cut a person multiple times because "one cut

may not stop him." Unfortunately, this kind of training often goes awry when the attacker attempts to withdraw and the knife fighter keeps on slashing, even after the ex-attacker has turned his back on the knife fighter. Now, this once upon a time attacker has been slashed many times after he was disarmed and is slashed more on his back while attempting to retreat...guess who is going to go to prison for attempted murder?

A knife is considered a lethal force instrument...and the use of lethal force is *very* narrowly approved. If you use one another human being you had better damned well be firmly within those parameters...if not, then you are -- in the eyes of the law and society -- the bad guy.

Before you even think of picking up a knife for "self-defense" go out and take a course on Judicious Use of Lethal force. Do NOT take any knife fighting experts word on the subject, go to the source lawyers and expert witnesses on use of force.

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**Arnis Philippines
Arnis in Batang Pinoy 2012**

The Philippine Sports Commission (PSC) is launching the Batang Pinoy 2012, a national sports competition for children aged 15 years old and below, with 5 regional competitions and a national finals and is expected to be the biggest youth program of its kind in the country.

Batang Pinoy 2012 will feature 15 different disciplines, mostly Olympic sports. Arnis, our national martial art and sport is included due to the efforts of Arnis Philippines Inc. (ARPI) in explaining the fact that our country should bid for its inclusion. The whole project will be assisted by the Department of Education (DepEd), the Department of Interior and Local Government (DILG), and the Philippine Olympic Committee (POC). The PSC together with the POC and the Leagues of Provinces, Cities, and Municipalities and Barangays, are eyeing discovering potential athletes for the 2014 Youth Olympic Games in China.

The Batang Pinoy tournament will start with the Southern Luzon Leg in Oriental Mindoro on September 30, to October 3, 2012. The rest of the regional competitions will be held in NCR, Marikina City on October 14 to 17, 2012, Northern Luzon Leg in Pangasinan on October 28 to 31, 2012, Mindanao Leg in Cagayan de Oro City on Nov. 11 to 14, 2012, Visayas Leg in Cebu City on Nov. 25 to 28, 2012 and the National Championship which will be held in Iloilo City on December 9 to 12, 2012.

http://www.arnisphilippines.com/arnisphils.html

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By: Sam L. Buot Sr.

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Why Boxing Is an Effective Fighting Method

In an earlier post I explained why boxing is a great workout. But not only is boxing a fantastic form of exercise, but it is also a very powerful form of self-defense. Let me explain why.

1) Simplicity. There are essentially 4 punches in boxing: jab, cross, hook, and uppercut. Yet in this simplicity there is sophistication.

Once a guy bragged that his style had 48 different kicks. He asked me how many kicks I had. I answered "Two." Honestly, I'd rather concentrate on perfecting two kicks. I'd hate to be in the middle of an assault and try to figure out which one of 48 kicks to use.

2) Boxing Is Upper Body Based. While kicks can be effective, the nature of human beings is that we use our legs to stand upright. You can kick, but you're temporarily weakening your base. The older you get, the harder it is to kick, and especially to kick high.

This summer in the Philippines I worked out with a boxer friend of mine who is retired on a disability pension. Several years back, his leg was hurting him, so he went in to the doctor. The problem was in his spine. After an operation he has a metal plate in his backbone, but no feeling in his leg. "I can't run," he explained to me. And he can't kick, either.

If you look at the percentage of the population who can't use their arms versus those who can't use their legs, loss of mobility and dexterity in the legs will be far more common.

3) Mobility and Evasion. Anderson Silva explains that it's better to evade a punch than to block it. Against a knife,

mobility is even more crucial. Rather than trying to block a knife or an ice pick, it's better to get the hell out of the way. Being light on your feet is just as crucial when facing multiple opponents.

Yet many traditional martial arts are based on deep, solid, low, and --ultimately-- immobile stances. Bruce Lee's bouncing on the balls of his feet comes from boxing, not kung-fu.

4) Cover. This means that you hold your head and hands in such a way that you are not exposed to attack. This means that you are not standing with your groin or chin exposed. Even when attacking, you are conscious of trying to keep your vulnerable points guarded, such as tucking your chin in.

When blows are coming in from all angles, and even more so when there are multiple opponents, you can't count on blocking everything raining in. It's better to always maintain stances that guard your vital points, so you're getting hit in the shoulder or forearms, and not in the throat or groin.

5) Endurance. If the fight goes any length at all, you will find yourself getting very tired very quickly, unless you're in shape. This was Bruce Lee's realization after winning a Chinatown challenge match --Holy crap! I'm winded! As I say, imagine running a mile while getting hit in the stomach. This explains the challenge of being in fighting shape.

6) Ability to Take Punishment. A lot of the traditional martial artists focus on dishing out punishment, but very little on taking it. This was how Manny Pacquiao took his fighting up a notch after he got

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winded by body blows. He started the stick training, in which his manager beat him with a stick to inure him to pain.

7) Real Contact, Real Sparring. Bruce Lee often railed against "dry land swimming." In other words, it's hard to learn to fight without actually fighting. Of course, there's a balancing act, in that nobody wants to, and really couldn't even if he did want to, fight to the death every "sparring" session. So there's a tradeoff between realism and safety. But boxing moves closer in the direction of realism, while still maintaining safety.

This factor of full contact and real sparring helps the practitioner develop the ability to take punishment (#6), but also the ability to gauge speed, distance, and rhythm against a moving, thinking opponent. This is miles beyond drills, rehearsal, and slow-motion practice.

8) Power Based. In boxing, if you can knock someone out, you win. Too many martial arts were developed without the input of full contact. The kung-fu guys tried their techniques against the Thais, full contact. The Thais were just as surprised as the Chinese when the kung-fu guys were wiped out. It's just that the Thais were used

to fighting full contact, with rules that make getting knocked out a very real possibility.

Slow-motion practice, pulling punches, and pre-arranged drills create an artificial environment in which the practitioner is never confronted by a berserk head hunter swinging for the fences.

9) The Ability to Modify and Weaponize. So you think a punch isn't effective. Put a push dagger in your hand, or a roll of quarters, or brass knuckles. Wrestlers can easily add boxing to their arsenal. Muay Thai originally had almost nothing in the way of punching.

When European boxers arrived in Thailand, the Thais immediately recognized the effectiveness of these punching techniques and grafted Western boxing onto their existing system. It's easy to shift into dirty boxing mode, adding elbows, knees, headbutts, forearm and hammerfist blows.

Boxing serves as mobile platform with solid cover and strong offensive techniques that can be added to and melded with your arnis, judo, wrestling, combatives, etc.

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Arnis Balite
The Basics and Fundamentals
The Filipino Art of Hand & Foot Fighting
as taught by: Pundador Manuel M. Aguillon

The Basics and Fundamentals
By Steven Dowd
This book will give you the Basics and Fundamentals of the art of Arnis Balite as taught by Pundador Manuel M. Aguillon. Though there is no replacement for personal physical instruction.

Arnis Balite was never been taught outside the Philippines and never to anyone other than a Filipino. The author was the first and only non-Filipino to be taught the art of Arnis Balite and was promoted to instructor. And since Pundador's passing has inherited the art, per the family's request.

Kuntaw ng Pilipinas
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The author was appointed by Grandmaster Melton Geronimo as Director for Research and Standards. This is the only fully authorized book about Sikaran authorized by Grandmaster Melton Geronimo. This book neither intends nor claims to reveal any mysticism or secret of Sikaran. This is solely because there are neither secrets nor mysteries involved in Sikaran. Sikaran is composed of purely offensive and defensive maneuvers systematically organized as an effective fighting art and an exciting sport.

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The Basics of Filipino Martial Arts
By Marc Lawrence
Master Marc Lawrence Academy of Masters Hall of Fame - Life Time Award, developed this book based upon information gathered over years from 37 different Grandmasters, Masters, Guros and Instructors of what makes up the basics of the Filipino martial art known as Arnis, Eskrima, or Kali. The book contains photographs, diagrams and detailed information that explains what makes the basics any of the Filipino Martial Arts styles is use today. This book serves as companion to any Filipino martial arts style and this information will enhance their skill. (92 pages)

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Reasons Why FMA is not United as One Organization

By Sony P. Sy Palis - Sagasa Arnis Pilipino

Some of the reasons, Why it is hard to unite FMA Clubs, into one FMA Organization. (Traditional and Modern FMA) One of the reason- Communication, a simple upward slash (attack or block) will be named differently, on that point alone, many clubs will not accept or agree with each other. Thus a disagreement accrues, the question of who and where the style originated. What more with the series of attacks and blocking techniques.

Solution to this problem, in my personal opinion - translate all styles in simple English terms (universal language). Such as; Weaving (sinawale), Wind mill (redonda), from the sun (Buhat araw), Butting or punch cane (pasuntok), etc. But again, national issues will surely be raised. That is why most of our masters in Arnis migrate to different parts of the world, it is much easier to earn and lessen the communication gap.

Second reason: Fame and glory. There's political power struggle, among the leaders that

promotes Arnis in the country. A recognized association but less support from GO (Government Organization) and NGO (Non-Government Organization). And also lacks in manpower. I waited almost three decades, until finally Arnis became our National Sport and Martial Art. But what happened? Still we're not united. Kanya-kanya (to each its own) at walang pakialaman (mind your own business) the common motto among us. When will the day happen that Arnis will be a part of the Sports in the Olympics. Maybe not in my lifetime. Patriotism and selfless service should be our common ground in promoting Filipino Martial Art.

Third reason: There are no official Rules and Regulation or rule book in officiating Arnis Tournament, Often times the Rules and Regulation will depend upon the organizer of the tournament. Solution: there should be a standardized Rules and Regulation for all regardless of who the organizer is.

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IKF Headquarters in National City, CA

Grandmaster William J. Spence (Kuntaw World Adviser)



Communiqué from Grandmaster William Spence on behalf of Great Grandmaster Carlito A. Lanada, Sr. There has not been much news put on the status of the Great Grandmaster. This is the official status: Great Grandmaster Lanada suffered a major stroke on September 6, 2012. He had a stroke in the back of the brain called the Cerebellum, controls movement and balance. He was rushed to the hospital and admitted to the ICU, he had surgery on the 9th. He remained in ICU until the 13th and is now in Physical therapy.

Great Grandmaster is healthy, stable, and is recovering well. He will be in therapy for a few

weeks. He is in direct contact with his family here, his wife the Sultana Melinda Guerrero Lanada, his eldest daughter Maria Cristina Lanada-Spence and his Son-in-Law Grandmaster William J. Spence.

All matters relating to Great Grandmaster Carlito A. Lanada, Sr. may be directed to him at gm@internationalkuntawfederation.com or ikfusa@yahoo.com.

kuntaw.net/blog

Local Escrima Instructor Gains Hall of Fame Status

By Bob Brownne

Tracy Press - Serving Tracy and Mountain House, California
tracypress.com



Wade Williams' list of accomplishments in the martial arts world keeps getting longer. The latest addition came in July, when he was named Master Instructor of the Year during his induction into the U.S. Martial Arts Hall of Fame in St. Louis, Mo.

The rural Tracy resident, who is an eighth-degree black belt, received the honor during a black-tie event July 21, which was preceded by three days of workshops and seminars.

During events leading up to the banquet, Williams and his son Keenan shared their knowledge of Filipino stick-fighting styles known collectively as "Escrima."

Williams' knowledge of Escrima, and his desire to share his knowledge, gained him the nomination to the hall of fame. "As far as an award and prestige, that's probably the biggest," said Williams, 54, before teaching a class at his home on Durham Ferry Road last week.

But he quickly changed the subject and talked about his success in martial arts as part of a spiritual journey. "As far as rewarding, we used to use our art to travel and reach inner-city kids,"

he said, referring to his martial arts-based Christian ministry, West Coast Youth Explosion.

That took him all over California, from small towns to inner-city neighborhoods, from 2000 to 2009. "We would connect with churches that were serious about reaching inner-city kids, or troubled kids, and get with the youth pastors," he said. "We'd tell them to advertise it like crazy. It's going to be stick fighting, board breaking, brick breaking, sword fighting, the whole bit. Then I'd share where God has brought me."

Born in East Oakland, Williams said his neighborhood was tough as he was growing up. "...I know how it is to be afraid," he said. "Sometimes these kids feel like they have no choices. I wanted to let them know that they did."

Standout instructor

Williams said his Christian values influence his classes, which include up to 20 students at his home, learning the specific styles of Serrada, Corto Kadena, Bahala Na and Kabaroan. He also teaches classes at Family Taekwondo Plus in Citrus Heights. That's all in addition to his job as produce manager for Safeway in Manteca, an occupation that gives him

the flexibility to travel and teach classes.

Mike Martinez of Hayward said he's glad to make the drive for classes in Tracy. "I like the way Master Wade trains," Martinez said. "He brings that atmosphere where you want to come in here, and everybody wants to help each other. He lets that happen. Other masters, they don't want anyone teaching but them."

Fellow martial arts instructors who helped nominate Williams for the U.S. Martial Arts Hall of Fame said that the instructor exemplifies the humility and respect that other martial arts Masters possess. "He's a force in the community," said Carlito Bonjoc Jr., chief instructor of Mata Sa Bagyo (Eye of the Storm) in Stockton. "He mentors young people and is just an awesome guy." Bonjoc, a hall of fame member himself, nominated Williams as the Filipino Martial Arts Master Instructor of the Year, only to see his peers in the hall of fame upgrade the award.

Marty Cale of Fayetteville, Ark., the president and executive director of the U.S. Martial Arts Hall of Fame, said a look at Williams' background in martial arts showed that he was a good choice for the honor. "Mr. Williams has the characteristics of what a true martial artist is all about," Cale said. "He's the type of person we like to be affiliated with." Cale added that Williams and his son Keenan impressed everyone with their stick fighting skills, and they will be invited back to future hall of fame events to put on seminars and demonstrations. "The demonstration was just beyond what most people can do with a stick," Cale said. "They were lightning fast and accurate."

Also impressed with Williams' ability is the World Pugilist Hall of Fame in Laredo, Texas. He will go to that city for an

induction ceremony in November.

Ongoing journey

Williams is a 1976 graduate of Tracy High School and played basketball during his high school and college years. He developed an interest in martial arts at age 23, when a co-worker introduced him to the hard-soft style of Goju. Two years later he learned about Escrima and he soon connected with Angel Cabaes, one of the top masters in Filipino martial arts. "There's something about weapons, something about stick movement. It correlates with the sword and with the knife, and I always was intrigued with knife work and sword work and stuff like that," Williams said. "When I got with Angel Cabaes, I started seeing some of his work and he started showing me some of the blades. That was all it took. I was hooked."

Among all of his awards and certifications, he picks out one date in particular - July 28, 1991, the day he made the commitment to allow God to influence his life - as his turning point. "If not for him, none of this would be happening," Williams said "I'd be hitting my head against the wall, like a lot of martial artists who are way better than myself and not getting anywhere. It's just God opening the door."

The next step on Williams' journey is to join Genesis Martial Arts International, a faith-based group that will take a worldwide tour in the spring of 2013.

One stop will be a training session with Israeli police, and the group will also host similar workshops in Germany, Italy and possibly England and the Philippines. "That's so refreshing to see martial artists that have that respect, the honor that we try to have," Williams said. "We try to bring that integrity into the arts, with the Lord on top of that."

ARNIS DE MANO

Harness of the Hand



FILIPINO MARTIAL ARTS
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Arnis de Mano Harness of the Hand Filipino Martial Arts

By Abundio Baet

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FILIPINO MARTIAL ARTS
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By Abundio Baet

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Abundio S. Baet

LARONG Moro-Moro



The Shroud of Arnis de Mano

FILIPINO MARTIAL ARTS
BY: Abundio S. Baet

Larong MORO-MORO The Shroud of Arnis de Mano Filipino Martial Arts

By Abundio Baet

This book represent a glimpse of the past being practice in the present. I meet Gat Puno Abon Baet in 2001. His skill was so impressive that I began training with him immediately. Although I have train with a number of Filipino martial arts instructor, I never trained with a master that practiced what he preached and actually put it to test in the non-padded full contact stick fighting tournament in his home town of Paete, Laguna. For seven years he remained undefeated and retired undefeated. This book on Moro-Moro represents one aspect of his Garimot Family Art. As Guro Baet tells us; Moro-Moro is a system on its own. Moro-Moro is a form of folk art that became popular during the Spanish colonial period. Moro-Moro are plays (comedias) that tell stories of adventure, duels, love stories and good over coming evil.

eBook (PDF), 189 Pages Price: \$15.00

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Keith Roosa hand makes many different designs including Kampilans, Kris, Bolos, Pinutes, and many Indonesian blades. He also makes custom trainers for people that send him their own design.

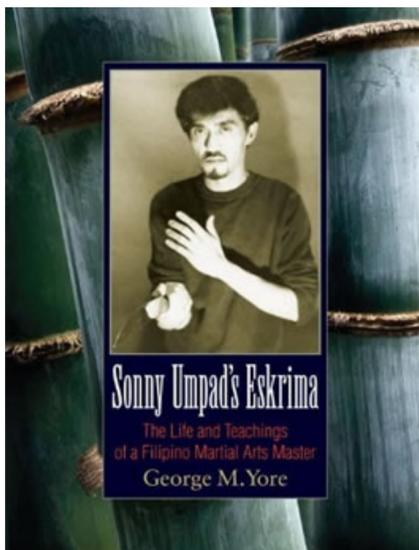
Keith Roosa prices vary because of availability and cost of the hardwoods he uses. The Presas Bolos and the Abanikos will sell for \$70. He makes a cheaper line that sells for about \$20 less, which have parachute cord wrapped handles. Keith Roosa's prices sometimes scare people off until they have the weapon in their hands and feel the balance and see the quality the work. Each one is hand built and not off an assembly line.

Inquiries: kempokroosa@yahoo.com

Facebook: [Click Here](#)

Sonny Umpad's Eskrima: The Life and Teachings of a Filipino Martial Arts Master

By George M. Yore



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

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

Paperback: \$12.89

Kindle Edition: \$10.48

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Filipino Martial Art Education

Teacher's Training Handbook

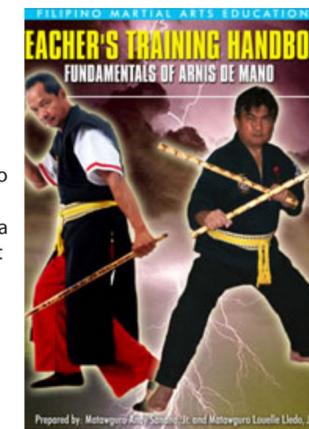
Fundamentals of Arnis de Mano

Objectives: This handbook contains ready reference data for use in planning programs in teaching Filipino martial arts or Arnis de Mano. Although all the lessons in this handbook are also practical for live blades, sword and a knife, other alternative weapons or even empty hands, the main scope is the use of double sticks or doble baston. Use of double sticks is not only encouraged but also mandatory in learning Arnis de Mano in order not to be a one-sided fighter.

Filipino Martial Arts is not a means to an end, Filipino Martial Arts is both the Means and the end... Education is a movement from darkness to light, Martial Arts Education is a journey from ignorance to understanding... excerpt from the books FMA Education Teacher's Training Handbook 1. Fundamentals of Arnis de Mano and book 2. Balangkas ng Abecedario. - By Mataw-Guro's Andy Sanano jr. and Louelle Lledo Jr.

This Handbook has been approved by the Matw-Guro Association.

Check the Educational Material section at: www.matawguro.com for price and availability



Filipino Martial Art Education

Teacher's Training Handbook

Principles of Classical Maneuvers

Objectives: The main classical maneuvers (or systems as some schools call them) evolved from the traditional techniques. Presented here are classical maneuvers that are common in most schools or styles. There are other maneuvers but are mostly variations and modifications of these main classical maneuvers but may be called differently. Some schools may call the same maneuver one name when executed from a regular stance and another name when executed from a reverse stance. Some schools may call a maneuver differently when executed with the left hand first than when done with the right hand first. However, whatever the name, flexibility, and adaptability of Filipino stick fighting is evident with these classical maneuvers. Each technique may be delivered individually, against a specific target or the classical maneuver may be used in a continuous motion against multiple opponents or to inflict multiple strikes against a single opponent. Whether it is against a single or multiple opponents, each technique has the potential to be fatal. This Handbook has been approved by the Matw-Guro Association.

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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.



Books by Garitoy Nicolas are still available: Modern Sinawali, The Official Anyo of MAMFMA, The Principles of a Good Arnisador, Freestyle, Eagle, The Philosophy of Arnis Nicolas System, Sistemang Pang-oran, Espada Y Daga and Arnis for Kids



All books published and distributed by Central Books Supply - Website: central.com.ph/centralbooks

Or order directly from Grandmase Garitoy Nicolas, Email: filipinomartialarts@hotmail.com

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Teaching and Learning the ABECEDARIO

Objective: The BALANGKAS NG ABECEDARIO is a compilation of techniques and maneuvers consistent with the principles and laws of motion explained in the handbook Fundamentals of Arnis de Mano. For a more effective teaching and learning of the balangkas, each individual technique must be expounded as to its logical development and relationship with each other. The transition from forehand to backhand, from overhand to underhand, from linear to circular, from pushing to pulling, from turning to twisting, and vice-versa, must be clearly understood.

For a better appreciation of Abecedario, the balangkas is presented herein in both regular and reverse orientation. Likewise, possible applications of each maneuver, both in regular and reverse orientations are shown. The applications of techniques are intended as informational and not prescriptive. There is a myriad of applications that may be administered, select the ones that will work best for you. Understand the practical inference that may be derived from each individual technique and their relation with each other.

This Handbook has been approved by the Matw-Guro Association.

Check the Educational Material section at: www.matawguro.com for price and availability



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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](#)

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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 Article@fmainformative.info

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