

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Takes More Than Just Being Filipino

By: Mustafa Gatdula

When I was a snotty young man, I hung with some older, wiser—but Americaner—martial artists. They had not traveled as I had, they only spoke one language, and many only knew one martial arts style. But for some reason, my 20-something year old ignorance thought I was somehow superior to these men. Even though some could have easily beaten me in sparring (doing so many times; that's why I hung with them - was hoping to improve by training with them), I often spoke with authority. I spoke with arrogance and ignorance, because of the faulty notion that I knew what I was talking about "because I'm Filipino."

I think I heard a chuckle.

Yes, you know I'm right. And like some AA member starting with the man in the mirror, I say this with authority because I was guilty of it myself. You're probably laughing because you're either Filipino and do it yourself, or you're a white guy who has "lost" arguments with Filipino martial arts teachers pulling the "I'm Filipino card. It's okay; everyone does it. Sometimes people do it because they have degrees. Or they have stripes on their belts. Or they have muscles. Or they are affiliated with Bruce Lee/Dan Inosanto/Remy Presas/Antonio Ilustrisimo/the Gracie family. Or they were once cops/military/security guards/stabbed with a knife.

And we all sound like 50-Cent: Buy my bullshit because I was shot.

Or rapper Just Ice: Buy my bullshit because I was in prison.

Or Snoop Dogg: Buy my bullshit because I act like a ganster.

How about this: Buy my bullshit because I know what I'm talking about, and if you don't believe me... I'll prove it to you.

(crickets)

For some reason, the ones who speak with the real authority—proven skill and willing to prove it again - are listened to the least. In the martial arts community, we like resumes and certifications. We like association too: "Guro _____ certified him, so he's the real deal." Notice how Bruce Lee almost never spoke of Yip Man, but 40

years after his death, JKD experts quote "Bruce" (they like to talk about him like they knew him) more than they quote the Bible.

And what was that stuff about idol worshiping?

So, we Americans like to worship race too. It's the reason why Jesus statues in your churches have a White guy in a robe when Jesus was actually Middle Easterner. And why a Black guy with a Mexican restaurant will never make any money, even if his Siete Mares is the best in town. Or why people snicker at Panda Express locations that have a White cook instead of a Chinese guy. Or how you would buy shrimp fried rice from a Korean restaurant, but not from a Greek one. And the more "authentic" a master is—broken English, old, ASIAN—the more knowledgeable white guys you will step over to pay your money to watch the old Asian guy twirl his sticks for two hours and then sign your certificates. We have this thing, that we believe foreign is better—but it has to be the *right* foreign, and this is why the busiest Muay Thai gyms in my town are run by Asian guys rather than the Mexican guys who are actively fighting and proving themselves in the ring. It's the reason my high school sweetheart, who is a world-champion boxer usually ends up teaching fitness classes when she's the only Champ with a gym in town.

Please don't take offense by anything I'm saying here. I am just pointing out the interesting observation that we tend to put more on things that matter least and sometimes in the process we slight good, experienced, un-Asian teachers. I've done it myself, and chances are that some of you do it too.

I was once exchanging with Guro Billy Bryant when I had first opened my school. At this time, I was just beginning to teach the curriculum I created years earlier and was trading with him for some techniques from his Cha-3 Kempo style. He and I would play hands so that I could show him my Kuntaw, and then he would show me his techniques. For some reason, and I know many martial artists have this experience, most of the techniques he showed me were familiar to me. Except he had his own way of doing them. Rather than shut my yap and learn what he was teaching

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me, I kept saying, "I know that, it's in Kuntaw/Eskrima/Jow Ga... because I'm Filipino."

Ouch! It's painful for me even to repeat this story. Told you I was young and dumb...

I could tell it was irritating him, and finally, he said, "Moe, you need to stop that. You know because you are a learned martial artist. Not because you're Filipino. You're going to need more than just being Filipino to get by." Actually, this is something he had said many times. And it's the reason why he insisted that I spar matches almost everytime I came down with whomever was there. See, Billy was sort of my "manager" - he was my mouthpiece, and he wanted to make sure I was better than anyone who came our way. My good friend Terry Robinson (www.jowhopkuen.com) was the same way - always having me spar matches so that my school could grow (Terry was my business partner and my other mentor in the business of the martial arts). Neither of them highlighted the fact that I'm a foreigner. They both insisted that I get myself known because of my skill.

One of the problems in the Filipino arts is that many of the Filipinos speak with authority of being Filipino. I have even had a few whisper in my ear that we have to keep Fili-

pino martial arts pure by certifying more Filipinos. Well I have news for you; none of my first generation of instructors under me are Filipino. It doesn't matter. But the sad thing is, that as we get more and more weak Filipino - Filipino martial arts people out into the media it will cast a shadow on public opinion of our arts. Filipino - Filipino martial arts people lately have been coming up with bullshit stories about their arts' origins and techniques and accomplishments that either don't exist or matter. They make up neat drills and demos and try to garner interest by selling seminars, certifications and DVDs. Finally, to make matters worse—none of them are proving their superiority in combat. I can tell you this, my kababayan: This new breed of Filipino martial arts student is getting stronger, and the way the Brazilians took Jujitsu to another level, I believe the foreign Filipino martial arts guy will do the same with the Filipino martial arts. And I believe that some folks, like Hoch Hocheim, Mark Denny, Greg Alland, and some others have really improved how the Filipino martial arts they were taught. Do I believe that their method is superior to Filipino-Filipino martial arts? Not really, but they have taken the weak,



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

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

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

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

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

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

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watered down, commercial, drill-oriented Filipino martial arts we Filipinos sold them and come up with a version far superior. The Dog Brothers alone have brought back the spirit of the Filipino martial arts warrior we claim our teachers had, and although they did it under the tutelege of Filipino Masters, this idea was all theirs. We watered

down the art. We sold it. We embellished our stories. We bastardized it to make a buck and make ourselves famous. So what you going to do next?

You're going to need to be more than just Filipino. You will have to be good at what you do, and be willing to prove how good you are. It's the Filipino way.

"Secrets" of the Filipino Fighting Arts"
Words from a Modern-Day Warrior
filipinofightingsecretslive.com

This article was in four parts, Mr. Primm has given permission to the FMA Informative to publish the article entirely all four parts continuously.

How to Choose a Martial Art

By Eric Primm

Simple and done! Ha, I'm only half joking here. I've been thinking about the martial arts as a whole and how people get involved in their individual arts. As I started writing the post expanded and expanded; so, I decided to split it into three posts for the week. As I started with the writing, I wondered what qualifies me to even answer that question. The solution is for me to talk about my experience in the martial arts as a first blog post and let the readers determine if it qualifies me or not. My first exposure to

martial arts was - I imagine the same for a lot of small town kids like me - the Karate Kid. It spoke to me on many levels; the nerdy kid, weak and unpopular, befriends a wise Asian man and learns how to defend himself from bullies. I dove straight into as much martial arts action as the video rental store could provide. Only one martial arts studio existed in my town, and I signed up to learn Shotokan karate. It was nothing like the movies; it was much better. I learned forms, sparred, and felt connected to an ancient

and timeless tradition. After passing my second belt test (orange maybe?), the instructor, who was not a wise, old Asian man, switched styles and organization to Goju Shorei/BKF Kenpo (which, now having seen American Kenpo Karate, we were just doing a modified traditional Japanese art). So, I started anew in this different style and had even more fun. Unfortunately, the school moved away, and the five minute drive became a 35 minute commute. Due to my parents work schedules, I couldn't attend very many

classes. And school basketball started; so, my attention was devoted to the closer sport.

During my junior year of High School, a friend of mine showed me Enter the Dragon. How cool is that movie? I chased down all of the Bruce Lee movies that I could find, and soon, Dragon: The Bruce Lee Story found its way to our house. His style didn't affect me as much as the portrayal of him as a martial arts scholar. At that time of my life, I was heavily invested in researching Taoism and Buddhism. So, the idea of a mar-

tial arts philosopher created the equivalent of a Big Bang in my intellectual world. Until this time, I hadn't met anyone who thought deeper into the process of the arts and broader across the spectrum of human physiology than were embodied in the Tao of Jeet Kune Do. I read and reread Bruce's book but did not get back into the martial arts. Primarily because I couldn't find someone to teach me Jeet Kune Do (JKD). My high school ambitions were thwarted, and martial arts was nowhere in my future.

Obviously I was wrong.

In the previous post, I discussed my childhood through High School martial arts experiences. This post continues on to my college martial arts history and the journey to Counterpoint Tactical Systems.

That idea that someone could be a philosopher and a martial artist never left me



though. But it did stay hidden only to be revealed by the unlikelyst of sources: a girlfriend. (Now, I don't say this because women are bad or can't do martial arts. I say this because I've seen lots of people give up activities in pursuit of romantic interests.) At college, I really hadn't been looking for any martial arts when the young lady I was dating asked me to go with her to a self defense class. The instructor was a Mixed Martial Arts fighter, which, at that time, meant nothing to me. He taught an eight week course - four

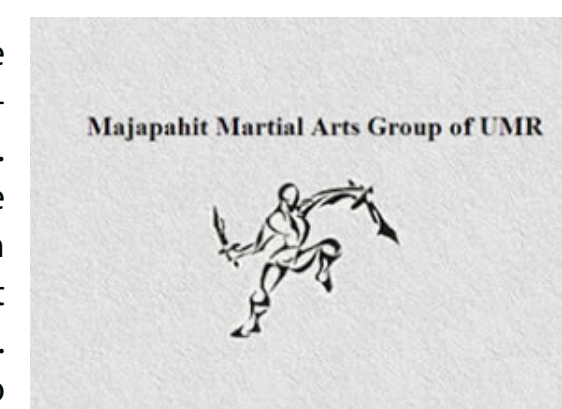
weeks of learning how to attack the eyes, four weeks of applying techniques to the attack dummy. It was fantastic, and as I struck up a friendship with the instructor, I wanted to start training with him. He wasn't so keen on the idea and recommended taking training with a local guy first. He also said to come back to the next self defense session. So, I did, and I did. The local guy did what he claimed was a Korean form of Kenpo, which again had really nothing to do with what I think of as Kenpo today. At the second session of self defense classes that I attended, I started working with the instructor's advanced students. In the end, I got the invite to the MMA classes. He taught no-gi Brazilian jujitsu with a focus on freestyle wrestling and Sambo leg locks. I fell in love with ground fighting. We had once a week and for three hours on Saturdays. I was in shape and, once again, in love with the martial arts.



Inosanto Kali

could vicariously pick up the JKD principles from Kali and apply them to Wing Chun to get a poor man's JKD. (Yes, I did think highly of myself.) As I learned the arts, Kali captured my interest, and I dropped the Wing Chun class. This was my first exposure to the Filipino Martial Arts, and I've never looked back. Often during my summer day job, I would be seen walking down the halls making the Siniwali motions. I might still get caught doing this even today. I went back to college and continued with the martial arts there, focusing on jujitsu training after classes were done, but I also worked on the little FMA that I had. With a college friend and roommate, I attended a seminar with Dan Inosanto, where, finally, I experienced Jeet Kune Do training.

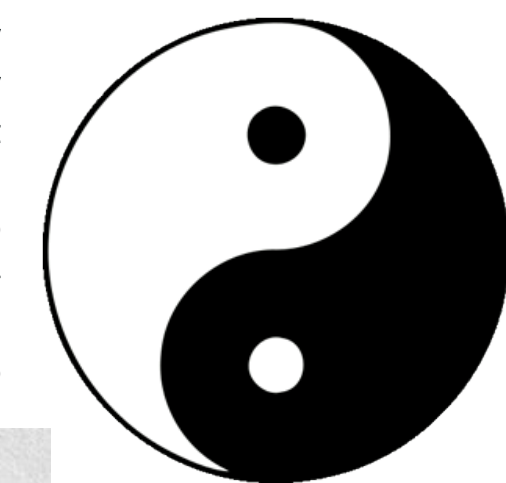
I transferred from my first college to the University of Missouri - Rolla, where I met up with the Majapahit Martial Arts group. We were a group that was dedicated to practicing Southeast Asian Martial Arts. Tim Rivera led the group



in Filipino Martial Arts (FMA), and I taught grappling and the little Inosanto Kali that I knew. This group liked to spar, and I really appreciated that about my training partners. The FMAs that I taught were just drills, and those drills didn't translate into sparring. The patterns

that we'd master dropped away when we put on the fencing helmet and gloves. It was frustrating, and I began to question why I was doing all of those drills if I couldn't make them work. That frustration was an internal thing because I had fun training with the Majapahit group. The members were bright and interesting people. We trained hard and had some good training experiences. During that time, I had the pleasure of attending seminars with Pak Herman Suwanda of Mande Muda Silat and Gat Puno Abon of Garimot Arnis. Watching those two artists was amazing and a great opportunity.

The group drifted apart as we all graduated and moved on to our futures. I moved to the suburbs of Detroit, got a full time job, and gave up the study of martial arts as I made the transition from college days to adult life. Even though I would occasionally think about finding a jiu jitsu place or a FMA school, none drew my interest. I devoted more time to my writing, and it was through writing that I returned to the martial arts.



This is the third post in a series about how to choose a martial art. Parts one and two detailed my martial arts experiences prior to Counterpoint Tactical Systems (CTS). Those posts are my history as a martial arts tourist. For most of the styles in those two posts, I was just a novice, and in a few of them - FMA or Jiu Jitsu, I approached an intermediate knowledge. I did not achieve expertise in any of them. As such, I cannot debate their effectiveness or their

philosophical standpoints because I never got that far. Only a few ever engaged me, and the arts that I stuck with spoke to me right away. Jiu Jitsu and the FMAs really intrigued me because they seemed most easily translatable to self defense. But I continued to research martial arts, and even today, I like to go through YouTube to check out clips of other arts. To help me organize my research, I've divided the martial arts into four general categories: self defense, traditional, sports, and internal. Certain arts may fit under more than one category; so, I tried to list them below under the category that I think they most fit. So, this is all a disclaimer to say that these are my thoughts and opinions only.

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2. Traditional: Traditional martial arts are beautiful artifacts of the culture in which they were developed. History and lineage are important to these styles. The traditional arts are hierarchical by nature; respect and discipline are strongly instilled in these students. Traditional arts, at least in my mind, are exemplified by the forms that they practice, such as Kata. Examples of traditional arts are: Shotokan, American Kenpo Karate, Tang Soo Do. Practitioners who value history, structure, and culture will find a home in these elegant arts.

3. Sports: Martial arts has a long history involved in sports. From wrestling, taekwondo, and judo in the Olympics to boxing, kickboxing, Brazillian jiu jitsu, and mixed martial arts as professions, the sport as-

pect of the martial arts is alive and well. These arts are typified by rules in which the system operates. Competition and fitness are essential to gaining long term success in the sport. Potential practitioners should expect to be challenged physically and mentally. Those who are easily frustrated will experience stress during the early stages of learning. A competitive spirit is required in these arts. Expect the arts to change as the students age, and some forms of competition will be untenable as the practitioner ages. Sparring is essential to these arts. (Note: For me, martial arts that are exercise oriented, such as cardio boxing or cardio kickboxing, get filed in this category)

4. Internal: Internal martial arts is the area where I have no experience. Tai chi, Bagua, Qichong, and Aikido are arts that come to mind when I think of Internal Martial arts. These arts are characterized by fluid forms and a focus on breathing. Mental discipline is important, and meditation is a valuable training tool. The arts can be started and practiced at any age from youth to the elderly. I've heard that if a practitioner stays with any art long enough, it becomes internal.

That is how I organize the martial arts. It is an arbitrary grouping that makes sense to me, and when I encounter a new art, it gets sort-

ed similar to the above categories. As I said earlier, the arts cross groupings as well. Traditional martial arts have sport tournaments; self defense arts like Cacoy Doce Pares or WOT-BAG Balintawak have storied histories and deep traditions while still innovating. If you read anything about Rickson Gracie, you'll find that his approach to Brazilian Jiu Jitsu has become like an internal martial art. Internal arts are known for their health benefits; yet, self defense arts like Counterpoint Tactical Systems incorporate pushes and meditation practices learned from those arts. So, whatever art that you choose will have aspects of each of the categories.

The categories are general ways to start your research into the martial arts. The organizational grouping probably says more about me than about the martial arts. I grouped the arts according to what I believe is their strengths. In your research, you should do the same. YouTube has thousands of hours of martial arts videos to watch to aid in your decision. To help narrow down your area of interest, I put together a simple process for researching the martial arts.

- 1.) Ask yourself: What are my interests? Why do I want to get into the martial arts? Self Defense? To have a family activity? To get into shape?
- 2.) Research what arts are in your area.
- 3.) Research those arts on YouTube. What do you like? What is really cool about the videos?
- 4.) What type of training does the instructor have? Does certification matter to you? Can you contact the instructor's teacher to verify the certification? (Note: certification does not equal skill and vice versa.) Is the instructor actively engaged in learning?
- 5.) What type of equipment or uniforms are necessary? What type of safety equipment is available?
- 6.) What is the social environ-

ment of the school?

- 7.) Does the work load of the class met your abilities? Push your abilities? Over- or under whelm your abilities? Does the instructor tweak the work load for individuals? Do people stand around and talk through most of the classes? Or are they active the whole time?
- 8.) How is the art organized? How is progress measured?
- 9.) Upon choosing an art, determine what your goals are in that art? Get in shape? To get a black belt? To be an instructor? To make friends? Make them SMART goals, and progress is unavoidable.
- 10.) Have fun. Enjoy yourself. Don't let immediate frustrations get in the way of long term goals. Continually look for that cool factor that renews your interest in the art. Why would you stick with something that you're not enjoying?

Did I go through this process when I chose CTS? Not explicitly, but over the course of a couple months, I had answers to all but question 2. Should you go through the process and answer the questions? If you feel like it, sure. I think these are important points to consider when entering the martial arts. In the fourth and final post in this series, I plan to discuss how I chose Counterpoint Tactical Systems, and why it continues to hold my fleeting interest when the other arts that I tried, didn't. Why did I stick with this art when my history indicates that I'm most likely to quit?



Welcome to the final post in a four part series about how to choose a martial art.

Parts one and two present my history prior to Counterpoint Tactical Systems (CTS). The third part discussed the different categories of martial arts and displayed an example process to evaluate a martial art. I started this series out by saying that choosing a martial art was easy: just choose CTS. (My friend, Kevin Wagner of Gem City Martial Arts, in Dayton agrees.) Partially, it's a joke, but only partially. It's only fitting to end this series with why I chose the martial art that I practice.

Part two ended with me leaving my college martial arts group and headed into the adult, workaday world. As I moved farther away from the martial arts community, I wrote more and more, which eventually would lead me back to Filipino martial arts (FMAs). I was accepted into the University of Missouri – St. Louis's Master's of Fine Arts program as a fiction writer. During a writer's group in January of 2010, some friends began talking about getting together on a Saturday to spar. After listening, I decided to train with them. Evan Ringle (who now teaches at Ryer Martial Arts Academy in Pittsburgh) mentioned that he practiced a Filipino Martial Art. After about a month, he pitched the idea of attending a seminar put on by the founder of the style in which he trained. It would take place in Springfield, MO at Springfield Filipino martial arts. I had never heard of Zach Whitson before and did some research. I was interested but skeptical. After all, I had never heard of Master Whitson before, and hadn't I done a lot of research into the martial arts before? (During my time off, I had fallen into the trap of the martial artist as celebrity.) I was on the fence but after researching him, I saw that Master Whitson had trained in and incorporated both Pekiti Tirsia and Cacoy Doce Pares into his system. I had researched and read about the two systems but didn't train in either art.

At the seminar, Master Whitson covered some basics. He covered the CTS twelve attacks and empty hands vs. knife level one. The techniques were familiar to me from my previous Filipino martial arts experience. It was the concepts and the training methods that won me over to Master Whitson as a teacher. He talked about how to create our own set of twelve attacks, and while creating your own twelve attacks isn't that groundbreaking, it was the first time that I'd heard an instructor encourage students to explore and create their own. During the seminar, Zach also discussed how to transition from drills to sparring. The concepts and progression were exactly the missing link that I had been looking for in my college days. I thought that if this is what he was sharing with strangers at a seminar (most of the people attending were not CTS students); then, what was he teaching his advanced level students? Mike Miller was testing for his red belt that day, and Master Whitson asked Evan to stay and sit in on the testing board with him. We were allowed to watch. I asked Zach about his system and got some information from him. As we drove back to St. Louis, Evan talked about Iron Mountain camp. I thought about it, and Evan said he could have me ready to test for Blue belt (the first belt in the system) by then. The price was right, and the camp took place at the end of a very, very long summer of 55 – 60 hour work weeks. I needed a vacation; the camp was located in the beautiful Smokey Mountains of Tennessee; and I was ready to learn more about the Counterpoint Tactical System. I went to Iron Mountain wanting to learn more, but I was also looking to see what the group was like. After all my positive experiences with martial art groups throughout college, I wanted to be part of a system that got

along off the mat as well as on. Iron Mountain camp 2010 won me completely over to CTS. The material covered that year was advanced well beyond where I was. The advanced students (whose schools can be found on the Links page) answered questions and worked with me and the other novices. There was no rigid hierarchy; I didn't even know who was the advanced students until the testing phase of the camp began later on the first night. That year was auspicious because I got to see the first wave test for the rank of first black on the second night. They all passed and joined Josh Ryer as CTS black belts. After the testing phases of the camp, the participants gathered together for dinner. It was a gathering of friends and reminded me of a family reunion. The nights were full of good food, laughter, and friendships. I left the camp that year with having 9 of the 10 questions that I'd asked in Part 3 answered. I knew this was the system and organization that I wanted to join.

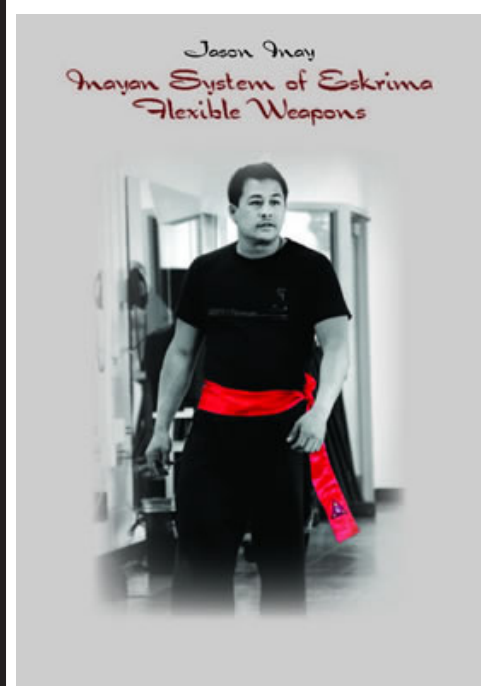
I've tried a lot of martial arts in the past, and none of them have engaged me to stick around for the long haul. So, what about Counterpoint Tactical Systems continues to hold my interest and keep me excited? I've been thinking about this for a while now and have found three main reasons.

1.) The way that CTS is organized fits well with my engineering mindset. It allows me and my training partners to gauge our progress within the system. Whether in Dayton, OH or Boca Raton, FL, CTS students all know what blue belt techniques are. It's uniform, clear, and progressive.

2.) The CTS family is a fantastic group of people. Master Whitson has gathered students that work hard at improving their skills, are talented, and generous with their time. They've helped me train at camp, encouraged me to branch out when Evan was heading back

Inayan System of Eskrima Flexible Weapons

By Jason Inay



In the Inayan System of Eskrima Flexible Weapons proficiency is a requirement to advance in the system. This DVD is a presentation of skills and drills to enhance one's familiarity and skill in the use of a flexible weapon. Though this DVD specifically presents the use of the bandanna the principles can be adapted to nearly any flexible weapon. Suro Jason Inay, the head of the Inayan System of Eskrima (I.S.E.), also illustrates how training the use of flexible weapons is a metaphor for approaching martial arts with a flexible and adaptable mind

Enjoy learning the use of the bandanna with drills and techniques adapted from the Inayan Kadena De Mano styles of Eskrima. Inayan Kadena De Mano is one of the core styles within the I.S.E. that emphasizes empty hand and knife skills. The I.S.E. DVD covers basic defenses to strikes, locks, and entanglements.

Visit: www.Inayan-Eskrima.com to find out more about the I.S.E. a complete system of Filipino martial arts founded by Mangisursuro Mike Inay.

This DVD may be purchased via **PayPal:** mestrella@sbcglobal.net \$37 including ground USPS shipping in the USA

to Pittsburgh, and helped me with articles for this blog. Both Evan and Mike Miller have become close friends of mine. 3.) Most importantly, the head of the system, Master Zach Whitson, continues to train, continues to innovate, and continues to mentor his students. During the St. Louis seminar this past May, Master Whitson and Mike Miller engaged in some close quarter stick spar-

ring. When Mike caught him off guard, Zach immediately smiled and pointed it out to the rest of us. As a teacher, he is encouraged and pleased when his students progress. There's no ego when he trains with us. Simply put, Master Whitson leads by example. Self defense has always been my primary reason for entering the martial arts, and while I loved basketball and

sports martial arts when I was younger, the idea of knowing that some techniques or targets were off limits just didn't sit well with me. I wanted an art that could prepare me for anything and one that continued to innovate through progressive training methods. It also was important to me to be part of an art where the instructors train with everyone – novices, intermediate stu-

dents, and experts. I found this art, and I'm passionate about spreading Counterpoint Tactical Systems because of all of these reasons. I hope that everyone who enters the martial arts has the same success at finding their place as I had in finding mine. Also, come check out a CTS class with us. I think you'll like it.



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Does Eskrima Need to Be "Well-Rounded"?

By Mustafa Gatdula

I don't think so. Here's why.

Eskrima is, what it is—and that is a weapons fighting art. We do what we do, and we don't do all that other stuff. I believe that someone who tries to learn everything else, aka the "Perpetual Student", is on a never-ending, foolish endeavor. Don't get me wrong; I'm all for learning new things. I enjoy reading, I like to learn foreign languages, I exchange with many martial artists, and sometimes I even learn their styles. But I am a Kuntaw/Eskrima/Jow Ga man, and I will never be anything more than that. I "know" (by most of you folks' definition) more than 12 styles, but I would be a fool to call myself an expert in all of them. Most importantly, it would be dishonest and irresponsible for me to teach those styles. Someone who joined my school because I've done a little Aikido would be very disappointed at the limited knowledge I have in the system, and I have studied more Aikido than many of you who teach it as an add-on from some seminars you attended at the camps and gatherings. The martial arts teacher must be a leader in the art he is teaching. Do it right or don't do it at all. If he

has only scraped the surface of the art, he has no darn business teaching it, regardless of who signed the certificate. Back to the subject, Arnis/Eskrima are weapon-based arts. Do we dabble into empty hand skills? Sure we do. Do we do it well enough to offer a replacement curriculum for Karate/Kung Fu/Muay Thai/Jujitsu/etc.? I don't care what your Guro told you if you didn't come up in some other system, you're fooling yourself. We've already battled and challenged and accepted challenges for my opinions on "Empty Handed FMA" so let's not get into that one again... Now if you've trained in Kyushinkai for 10 years and you decided to teach that curriculum alongside your Eskrima, more power to you. But to drop your stick and start playing pattycake with your guys and telling them this stuff is going to help you defeat a boxer, that's just plain old wrong.

I believe that there is a better use of your time... If you have no desire to join at the ground floor of some qualified teacher's empty hand curriculum and dedicate 5 - 10 years of study and development... And that is to focus on making your weapons art an

unbeatable weapons art. One that a jujitsu man wouldn't want to mess with. One that a Kendo expert would fall victim to. One that one of these prison-based knifers would become walking hamburger meat if they encountered you. Trust me, using a weapon is so much harder than knowing some drills and "what-if" scenarios performed on-cue. Weapons fighting is serious business. It is the ultimate of fighting skills—we specialize in the terrible event where you may die or have to make the decision to take someone's life. There is no "kicking someone's ass" with a knife, this is a win all or lose all skill. Ditto that for serious stickfighting. The Filipino art, if you're doing it right, is for those who are preparing for combat against a man (or men) who are looking to permanently injure or kill you, to take your wife as his hostage or sex-slave, to invade your home and take everything you've worked and lived for, to instill nightmares in your children's lives for the rest of their lives. And you want to waste time learning some tricks at a weekend camp? Really? Understand that sport Eskrima is a good test of your reflexes, stamina and speed.

But there is a higher level in this art which happens to be the purpose these arts exist. We have engaged in the game of "Oh-I-know-how-to-do-that-too" and like a cordless mic, you've wandered so far from the source, you emit a weaker frequency. In other words, your Eskrima, if you get away from it's original philosophy and purpose is no longer "Eskrima". Just like that Wing Chun you're trying to pass off as Sinawali-without-a-stick.

Let the guys with weak foundation in the art keep adding to what they know by supplementing with crash, one-day courses. If you truly want to elevate your Filipino FMA, you will deal in the business of killing and keep yourself and family from getting killed. Be a trauma doctor with that stick: Have the ability to choose to take a life or not take a life. This is not a skill you can learn, but one you develop after you have learned. If you spend all your time trying to learn and add more "stuff" to what you do, you'll never develop that ability. Finally, like I said, there is nothing wrong with learning empty hand arts to expertise. If you want to do it, do the arts and your student justice

by properly learning it—not trying to find some short cut and then pass it off as mastery or expertise. Learn it, develop it, and live it. Then teach it. There is no shame in saying you are a weapons expert, and if they want to fight empty handed you can refer them to someone. You don't see Baseball players feeling incomplete because they can't dunk a ball...

Before everyone gets their panties in a bunch, please hear me out.

Eskrima is a weapons-based art, we know that. But even most weapons-only arts have empty handed skills for weapons retention and/or disarming of the opponent. I'm okay with this. However there are many weapons arts that are with very little rival, that do not address empty hands at all—like fencing and archery. It does make sense in training for armed conflict, that some time is spent on empty hand skills: •Barehanded training builds physical strength, thus builds confidence, aggressiveness and makes the warrior indomitable

- There will be times the warrior will be unarmed
- Knowledge of barehanded fighting gives an insight into weapons fighting that can only be gained through hand to hand combat

In my opinion, if your goal for your Eskrima is to train fighters to use a blade or stick for true combat then you should limit how much your art crosses over into the empty hands arena.

1. The mindset is different from weapons to weaponless. If you are a fighter who is a stick fighter, but your attention has been balanced

between hands and sticks, then in combat you will not be 100% reliant on your weapon. In other words, your stickfighting ability will suffer because you don't see it as the ultimate means to combat. Too easy to just throw the stick to the side and fight with hands. As a pure stick fighter, you will fight to the death with that stick. 2. Your attention in training is not focused 100%. In my Eskrima class, my students will skirt the 1,000 stick strike mark every class. Most of the men reading this article are not physically capable of throwing 1,000 strikes with a stick. (Disagree? Step away from the laptop/cell phone and prove me wrong) If you want to wield your weapon with deadly skill, a thousand strikes should be a cakewalk. 3. Contrary to the popular expression, the weapon is NOT an extension of the hand. It isn't. Your hand doesn't cut. Your hand doesn't break bones if you smack a forearm or a shin with it. They are apples and oranges, and while you can swing them around the same way, I can swing a turkey sandwich like a knife, but a turkey sandwich and a knife have nothing in common. 4. Oh, wait.... (go ahead, I'll let you win that point!)

5. Because of the differences in skills and mentality, teaching hand techniques through Eskrima is a lot like teaching archers how to kick. They are separate, unrelated arts, and used for different purposes. There is only one reason to whip out a knife in a fight, and a style focused on that reason should not stray from that very specific purpose.

As I stated in the previous article, Eskrima is a fantastic, dynamic, aggressive, lethal

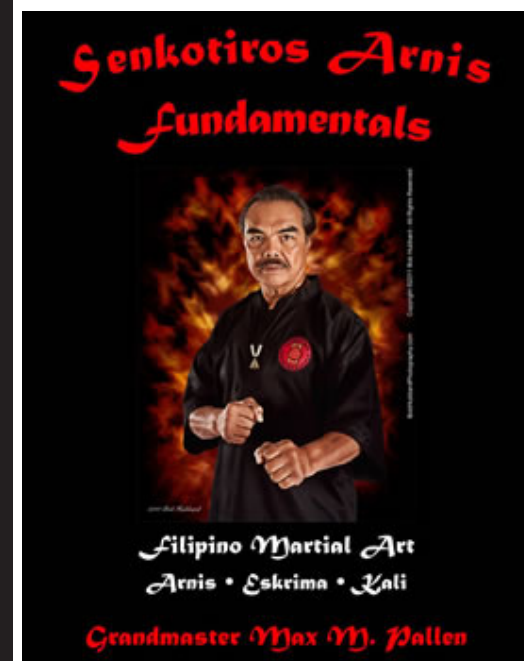
art. Only if you allow it to be empty hand. In fact, even with the weapons experts, most Masters were known for either their stick or their knife. Very few were known to use both. There is a good reason for that. I suspect that most people who agree with me, still will continue practicing their Eskrima as it was taught to them, or as everyone else is teaching it. The question is, why? Are you truly looking to hone the most lethal fighting skills into one system, or not? The best only did one or the other. Almost none of the old masters in the Philippines was known for his weapons fighting equally as he was for his

"Secrets" of the Filipino Fighting Arts"

Words from a Modern-Day Warrior
filipinofightingsecretslive.com

Senkotros Arnis Fundamentals

By Grandmaster Max M. Pallen



For many years Grandmaster Pallen has been practicing Arnis. He has seen and read many books about the martial art styles of other regions of the Philippines. Grandmaster Pallen has not encountered a single publication about the Bicol region, which prompted this publication. It is a big undertaking to let Philippine martial art practitioners know that in Bicol they also have their own styles, Grandmaster Pallen finally discovered and developed the missing link in his Arnis techniques.

He has adopted the sinawali and espada y daga base on what he has learned from other styles of Arnis, Kali, and Eskrima. These styles have also given him a better foundation and made him culturally complete.

To order the book: Senkotros Arnis Inc P.O. Box 3124, San Leandro, CA 94578, \$40.00 plus shipping
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Interview with Maestro D'Armi Danilo Rossi Lajolo di Cossano

By FMA Informative

The FMA Informative was able to do an interview with Maestro D'Armi Danilo Rossi Lajolo di Cossano from Italy. The interview was originally in Italian, English on the FMA Informative part and Italian on Maestro Rossi part. Anyway luckily the following is all in English for you the reader.

A similar interview was done by New Bushido an Italian magazine.

FMA Informative: Hello and Welcome Master Danilo Rossi Lajolo di Cossano, it is a pleasure to be able to talk to you, can you explain what the "System Lajolo Knife Fencing is" and where it comes from?

Maestro Rossi: Hello. Thank you for giving me the opportunity to explain to your American public what my system and where it originated.

Its foundations are in the martial tradition of Italian knife and stick. Through the study, research and the fighting carried out over many years I have had the opportunity to analyze, compare and study the different martial traditions of Italy and how they have brought about changes, based on scientific studies, in order to make my current method.

The study of the different substrates evolution of the fighting and urbanization have refined and updated the "system of fencing Lajolo knife."

In the tradition of martial arts, Italian styles and techniques were passed down orally within societies and families. The transmission was done with canons rural and improvised lesson to lesson, without any knowledge of dialectics or teaching programming concepts of training and its scientific aspects. The human body was not studied and considered in its ability to move or weaknesses in its physiology and mechanics of movement themes were unknown.

The various systems of tradition were mainly based on personal experience and subjective research elegance of movement. The latter, however, could also be counterproductive to the effectiveness of actions taken.

The scientific view is found in the various treaties

of fencing, which I studied both with books about great fencers in addition to the partnership over the years with various preparatory and experts in human movement. Combining elegance purpose, teaching the scientific methodology of teaching I created the "system of fencing Lajolo knife," (a version effective and modern Italian is a martial history and all its experiences).

FMA Informative: Thank you for this useful information for our readers, we would be interested in how often your system is armed as a derivation of the arts of the Philippines, can you explain why this happens?

Maestro Rossi: Thank you for the question, I get asked that very question frequently.

I bring my own direct experience of my past. Myself and my assistant Master Alan Saitta of the art of Muay Thai, were on a trip for a quest for knowledge in the countryside of Manfredonia, Puglia, after several inquiries we found the house of an old Master knife which possessed a photo and name. In the picture the Maestro and his assistant were portrayed in a similar position to the "Tapi Tapi" (name of onomatopoeic origin) Philippine Arnis Escrima system.

Speaking with the Master we asked him what time period was the picture taken and if he was aware of a combat system Filipino or Eastern Europe. To the first question the Master answered us that the photo had been released around the mid-50s, and the second, looking at us with eyes and corrugated amazed asked us "... Why should I learn a system that is not in our tradition when I was born and live



here? Do I need a system other than where I am from? "(The answer of course I have translated from the dialect that he used the title Master).

Continuing his story Master Castrignano revealed that the techniques he studied were dating back to the 1400's or perhaps even before, these were passed in hidden places such as caves or natural woods, narrow spaces and tight. Disciplines secret and handed down in secret.

Analyzing the history of the Philippines I then said; that we are not Italians to have been copied from them but that the influences Italian / European radically changed their systems.

Analyzing the history of Italy it is immediately evident as this has always been built on the edge of the blade, from Latin to the present day sword; knife has always been fused with our traditions.

FMA Informative: Interesting how often things take different paths and arrive to overturn what people commonly think. Can you explain why the traditional system is checked only in recent years, and not before?

Maestro Rossi: We can give you the reason of the association of the knife and stick techniques. These two elements have accompanied all of Italy's history, but the methodology to pass on the techniques and the fact that the use of the knife in the last few centuries has

always been associated with the underworld has made disclosure difficult.

Even shepherds, fishermen and craftsmen possessed a knife and many families are known for their tradition of fencing, but the association with gangs of the Camorra, Mafia Handrangeta, made sure that people harbored their fencing skills.

In the kingdom of the Two Sicilies, for years under the reign of the Bourbons, these companies are said to be born underworld and since the knife was the weapon used in those days the subscription knife / crime was facilitated.

As for the "discovery" and the disclosure there is definitely a great modern marketing work that was well thought out, it also was able to "rewrite" the story.

Having said this I conclude that thanks to my research for over 20 years I have come to join the Master custodians of these traditions recognized by the CISB the same body, the same foundation and built by me with the help of the Masters and Founders

FMA Informative: Interesting then tell us of the schools of Calix and CISB.

Maestro Rossi: The Calix were born years ago in 2005; because I thought it useful to enclose a myriad of systems in a container, the Chalice, and Calix in Latin means "Chalice", so from here I combined both the philosophy that

characterizes my thoughts, and also what characterizes my culture, the cup has no corners, and contains more products, everyone can drink and exchange information. I consider it a sort of baptismal font, where the student enters a world linked to customs and legends that relate directly to the Italian culture.

The CISB is the normal result. I had to find continuous tradition and that avoids at the same time a normal situation of birth of styles and Masters are not really recognized or invented by the CISB, a set of known Masters by historical documents and photographic material and real schools, which together form a sort of jury where figure out if a system is invented or not, is a form of protection of our culture and of our Tradition.

FMA Informative: Maestro Rossi can you tell us about at what age he started his journey in the martial arts, and why?

Maestro Rossi: I started like most of my peers about six years ago with Judo and Karate, two disciplines that in the years of the 70's and 80's were the popular martial arts, then later with the passing of time I have gone in the ring, trying to measure myself and understand my role in the martial disciplines who gravitated in those years, but I have to say that my uncle introduced me to a world that maybe later I would have understood and researched.

Anyway I attended courses in Kali Arnis and Escrima, Sanda, Muay Thai, fencing, and anything that could be used in order to form physically and

temperamentally. Then at the age of 25, I have initiated the research that still gratifies me and is pushing me, the Italian Tradition of Martial Arts.

FMA Informative: Thank you, Master, I will conclude with one last question, what do you expect from the future, and what do you think to find in visiting America?

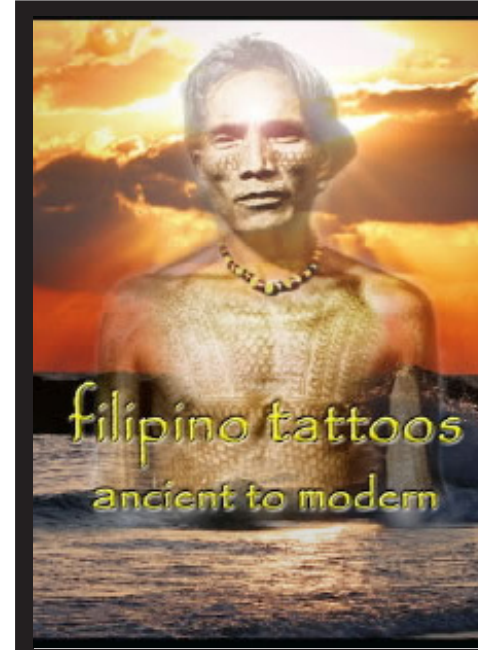
Maestro Rossi: I believe the future I will be extremely new to me, I have always been very positive as a person and character, and always give the best to become best. I expect things to continue well, as they have up to today, I expect that Americans appreciate our Italian Traditions, partly because there are many Italians who have helped make America great is your nation, then I hope to be successful in your country, and

to disclose the martial arts that made the Italian culture in its heritage. I am currently waiting for February 2014 for I am scheduled to do a seminar in Los Angeles, California. I plan to combine together learning from others and to spread the Italian culture.

I thank you for this opportunity to express myself and look forward to meeting many practitioners on my visit.

FMA Informative: Thank you Master Danilo Rossi Lajolo di Cossano, for this opportunity to learn something about you and the Italian martial arts and look forward to your visit to America.

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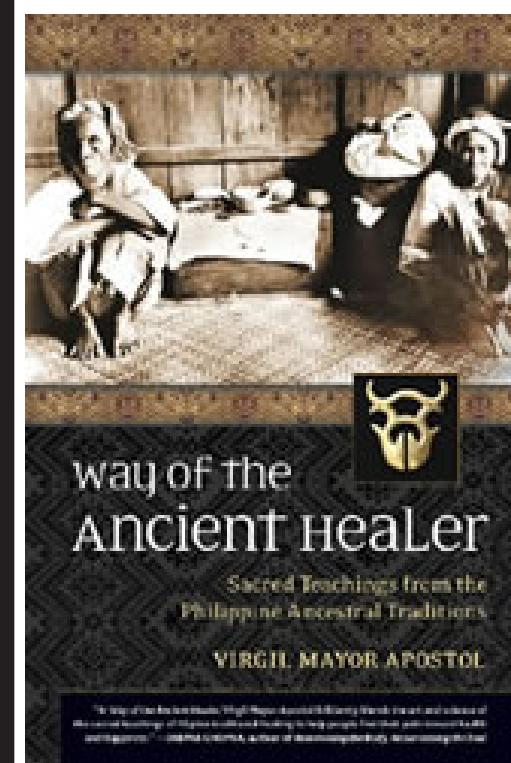
Filipino Tattoos: Ancient to Modern

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, tattoos 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.

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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About ...



Pekiti Tirsia Kali Manila or PTK Manila

In its present form, Pekiti Tirsia Kali Manila or PTK Manila was established in June of 2006. However, the club has been in existence in various forms since 2003, and has its roots as the training area of the Manila Pitbulls Pekiti Tirsia Kali group, which started their training with Tuhon Rommel Tortal at the campus of the University of the Philippines in 2002.

Since those early days, the pioneering Manila Pitbulls and the group that would later become PTK Manila have been under the leadership of Tuhon Tortal. Between his teaching various units in the Philippine Armed Forces and the police special operations teams, Tuhon Tortal established and maintained the technical foundation of the club's training.

The club's members and instructors have participated and assisted in various Pekiti Tirsia training courses for both local and foreign military and police units conducted in the Philippines. They were also featured as part of the cast of the Filipino Martial Arts episode of the "Fight Quest" series and the BBC's "Mind, Body And Kick Ass Moves". The club is an active member of the Pekiti Tirsia Kali Asia Pacific Confederation.

PTK Manila is the first civilian PTK school established in Metro Manila and is the largest club in the city, a destination for visiting practitioners from other countries. The club is currently being led by Mandala Buddy Acenas, a student of Tuhon Rommel Tortal and Grand Tuhon Gaje since 2002. Grand Tuhon Leo Gaje often teaches at the club and makes it a point to lead classes when he's in the city. All of the highest ranking Pekiti Tirsia instructors in the Philippines and from abroad have also taught classes and seminars in the club.

Pekiti Tirsia Kali Manila is dedicated to reviving interest in Filipino martial culture among Filipinos. Its members come from a broad range of backgrounds, all united in the practice of Pekiti Tirsia Kali and helping promote the study and practice of Filipino martial arts.

Notice to the General Public

It has come to our attention that certain individuals may be falsely claiming to have trained in our club. The club has also expelled a number of individuals and they are no longer connected in any way to PTK Manila.

We as an organization would like to warn the general public to contact us to confirm any claims of membership or having trained in our club. PTK Manila is not responsible for the actions of its expelled former members or those who are making false claims about having trained with us.

www.ptkmanila.com



Gandmaster Chris Bautista Multi-Disciplinary Martial Arts

Grandmaster, 9th Degree Black Belt, certified instructor and grandson of the Founder and recent Martial art Hall of Fame inductee, Supreme Grandmaster Cacoy Canete. He is a former champion stick fighter and instructor at the Police Academy in Cebu City, Philippines. He is the representative of Cacoy Doce Pares and head instructor of Canada.

Training Pangamut

Pangamut or pangamot is a Filipino martial

art term as taught by Dan Inosanto, Kevin B. Smith, and many others. It is a word that refers to a person's comprehensive skill in combat arts, particularly in empty-handed Filipino martial arts, with respect to his or her abilities in panantukan (hand techniques), dumog (grappling), pananjakman (kicking and sweeping), kaukit (foot trapping), and kino mutai (biting and gouging). It is not a system or style, but rather a generalization of one's fighting prowess. For example, if someone were to say "your pangamut is good", this is a complement that means (without a weapon) you are an all around effective fighter.

Eskrido

Eskrido, a version of Doce Pares, is a Filipino martial art that is a combination of Doce Pares, Aikido, and Judo, with lesser influences from other Japanese systems. It features standard eskrima stick techniques mixed with Jujutsu-style locks and throws that utilize the stick. The stickwork shows a strong sword influence, and indeed the sword, knife, and other Filipino weapons are also taught. It was founded by Ciriaco "Cacoy" Canete, who continues to teach it in the Philippines and in seminars across the world. The martial art was established in 1951. Canete is considered as the highest ranking practitioner in both Doce Pares Eskrima and Eskrido.

Eskrima

Eskrima or Escrima refers to a variety of Filipino Martial Arts that emphasize stick and sword fighting. The term and the art most probably originates from the Spanish word esgrima which is the term for fencing. Other related terms which have entered into common usage include "Kali" and "Arnis de Mano" ("harness of the hand"). Occasionally, the abbreviation "FMA" ("Filipino Martial Arts") is used.

cacoydocepare.ca

Cedric A. Cocon

Cedric A. Cocon was born in Dumaguete City, Philippines on the island of Negros Oriental in the Central Visayas region on September 12, 1961. He emigrated to the United States with his parents and brothers and sisters in 1968 when he was 7 years old. Cedric has lived in San Francisco for about 26 years where he went to St. Monica's school, Sacred earth High School, and San Francisco State University. He moved to Pinole in August 1994. In 1980 Cedric attended his first Escrima class. This is when he met instructor Rene Latosa, founder and Chief Instructor for the Latosa Escrima System, then called Phillipine Martial Arts Society. Cedric was naturally attracted to the art. He was a member of the demonstration team where they performed demonstrations throughout the state of California. Cedric received his Instructor level certificate from Rene Latosa in 1982 and has been teaching since then. He fought his first full-contact escrima tournament in 1983 and immediately was captivated with the intensity and realism which these competitions gave him. Since then, Cedric has fought most of the major tournaments in the national and international arenas. Cedric also serves as an advisor to Rene Latosa's organization in Europe, Latosa Escrima, for rules, regulations and procedures in Full-Contact Tournament Fighting. Cedric has developed an introductory video to full-contact stick fighting which is available from ESPY-TV



De Campo 1-2-3 Orihinal; "You Train to Live, Not Die."

By David E. Gould



The views of Grandmaster Jose D. Caballero regarding fighting were simply this; you are only as effective in fighting as you are in training. You will fight the way that you train, hence one of his sayings: "suffer during training, not during a fight." Simply put if you fight with weakness and compromise it is because you have trained with weakness and compromise. In De Campo 1-2-3 Orihinal under the very critical eyes of Grandmaster Caballero his students never had the opportunity to rest on their laurels as he would literally push them until their hands bled in training from striking so much with their garotes and then expect them to improve on their results.

De campo 1-2-3 Orihinal is a work of art regarding fighting and ones true combative effect. The system was truly created to win fights and nothing more. It is definitely one of the most effective systems that I have had the opportunity to train as its foundation is anchored in reality and governed by combative truth. Cause and effect seem to dictate response and counter response as opposed to some orchestra of speculation which may or may not ever come to pass. You were truly only as effective as you were in the moment as it were on any given day.

Nong Otek, as he was known to his family and closest friends, formed his system of De Campo 1-2-3 Orihinal in 1925 based solely on his observations of local Grand Masters and Masters in the Toledo area of Mindanao, Philippines as they would "play" with one another with sticks, knives and swords. Since Grandmaster Caballero didn't have formal instruction he would go to tournaments, watch street fights and watch challenges played out to the death as a kid and adolescent. So he based his system on the actions and reactions that he saw people do in these fights and would teach himself as it were. Even as a young man he would notice the smallest curiosities while these Grandmasters and Masters would fight and he would take mental note of them as they were revealed to him.

One of the things that he noticed right away was that when the matches would start both fighters involved would typically walk around each other watching the others movements and waiting for the other to strike. Sometimes there would be no action at all for the first minute of the fight and Nong Otek saw a lot of advantage to the contrary. So Grandmaster Caballero established a series of 3 second rules in initiating a fight. He would await his opponent to strike first as he was a counter fighter by nature. However at the start of the fight he would count to 3 and if his opponent was not ready had not thrown the first strike Nong Otek would launch his attack with strong purpose on his opponent catching him by

surprise and either break his head or his hand, the two primary targets in De Campo 1-2-3 Orihinal and as his opponent would react to the damage inflicted he would back just outside of his opponents reach to see if he could continue or not, always at the ready to counter respond should the fight continue. In most cases the fight would be over in mere seconds as few of his opponent could recover and continue with the fight thereby accepting defeat or death as their fate.

Nong Otek would constantly get in trouble because he never made it to school on time. As he walked to school he would see a stick on the ground, cut a piece of rattan out of a stalk, or cut a tree branch down and practice Kali and would lose track of time. He used to get much grief from his father as he wanted the best for his son and thought that education was a necessity to better his son in giving him a chance to lift himself out of poverty one day and have a better life than that of his father. However young Jose D. Caballero had other interests and fighting was at the top of them in which he gave the highest priority. When Nong Otek was 18 years of age he formally named and formed his own system and started fighting tournaments and playing with local masters at fiestas and based on his success or failures in these matches he would update and enhance his system.

In De campo there are no drills other than actually hitting a moving target (weapon hand) with the feed being thrown in real time at random and you either break the hand or you break the head at largo-medio range which are the only primary targets in his system. There are no other targets available to you in your minds-eye. It doesn't get simpler than that. However there are other secondary targets available which he recognized and would strike upon as they became available, if the head or hand were not readily accessible, solely for the sake of maiming his opponent and not killing him. For every strike that you make in training or fighting you expect one in return, this is a reality and as such you prepared for it and developed the awareness and abilities to contend with it. You throw every strike with intention with speed and power enough to break your opponents head or you don't throw one at all.

Timing is very important based on real time as well as your fighting mentality. In the Philippines when Punong Guro Sulite was learning De Campo 1-2-3 Orihinal from Grandmaster Caballero this was the training that he hated the most, but he went on to fall in love with it and it became his confidence system. Because there are no blocks in De Campo or disarms and there are only two types of strikes; one to kill and one to maim, it was sometimes very boring to train but highly effective. De Campo 1-2-3 Orihinal is one hard strike after another, you strike until your hand bleeds and then you strike some more. Grandmaster Caballero's requirement was that you strike as hard and as fast as you can for 15 minutes without slowing or stopping, then you would do 2 minutes of aggressive footwork and 15 more minutes of striking for three hours a day. He would have you break small coconuts, hit tires, and daily sparring was

for real, no head gear or padding, if the head was open you are required to take the shot. The only way that you can truly protect your head and weapon hand is to constantly have them just outside of the reach of your opponent all the while keeping highly aware of your opponents every move.

De Campo only had two weapon categories that Grandmaster Caballero would train and fight with and those were "solo garote" and "doble garote". He fought challenges against many Masters with them using knives, bolos and swords and still he killed or defeated them with him using only medium weight rattan to fight with himself. Grandmaster Caballero was the undefeated "Juey-go todo" champion of his region. Which gained him much notoriety and respect from his fellow Eskrimadors. He would often go to tournaments and place his name on the list of fighters during local fiestas only to find many whom had previously placed their names on the list of fighters withdrawing their names as they did not want to fight him. He would then withdraw his name and watch the other fighters run back to the table to place their names back on the list once they knew that he would not fight.

De Campo 1-2-3 Orihinal is a "largo-medio" range fighting system with only 7 strikes, 3 double stick patterns, no blocks, no hand contact between players, no disarms, no punyos, only 3 pieces of footwork, 10 striking groups, a plethora of group mixing, 3 finishing strikes, alertness training and "specialisation" of striking and thousands of hours of sparring against single and multi-person scenarios. It is simply a system of a continuous series of hard destructive strikes designed to work well against chaos and uncertainty which is all to common in association with a street fight as it dynamically evolves from second to second in the streets. Grandmaster Caballero only recognized two available targets the hand and head. When he wasn't striking one he would strike the other. The advantage of this is that one or the other will always be available to you. Since your target identification is so limited you can focus more of your attention on the movements of your opponent.

Grandmaster Caballero was a counter fighter by nature, when he was attacked he would retreat to largo range while breaking the hand and once the tip of his opponents weapon passed his nose he would immediately charge forward to break the head of his opponent and anticipating a counter from his opponent he would then retreat into largo range again just outside of his opponents reach, awaiting to attack whatever angle his opponent would counter with and then shoot forward again with head shots until another counter would come if the fight was not over by then. On average his fights lasted only 3 to 5 seconds and the person would be dead, on the ground bleeding from the head, or unable to continue due to being maimed.

Grandmaster Caballero made his living for 40 years traveling from island to island in the Philippines challenging various grandmasters to fight for money. He would go to an island and challenge

the best fighter, make side bets with the village people then fight and defeat his opponent. He would go home to Mindanao live off the profits from the fight and when he would run low of money he would be off to another island. He did this until he got too old to fight for a living any longer and was forced into teaching. That is when young Edgar G. Sulite hearing of this old mans reputation sought him out as a teacher. But the old man refused Edgar as a student fearing that Edgar was a spy from another kali group out to steal his technique. It took a young Edgar G. Sulite a full year of courting this old man by leaving poultry, eggs and milk at his doorstep day after day before he would accept him as a student in De Campo 1-2-3 Orihinal. And as Edgar trained in this system year after year it became his confidence system. Whenever Edgar would fight in the future he would draw heavily from this system to end the fights very quickly.

Edgar G. Sulite began training De Campo 1-2-3 Orihinal in the early 1970's under the tutelage of Grandmaster Jose D. Caballero. He trained a total of 6 years under the "Old Man" before Graduating the system in 1978, as he would affectionately call him and felt that the



Photo of Grandmaster Jose D. Caballero of De Campo 1-2-3 Orihinal performing the technique known as, "Uyon sa kusog" on his student, Edgar G. Sulite circa 1985 in Ozamis City, Mindanao, Philippines.

"Uyon sa kusog" was a favorite technique of Manong Caballero which had dual purpose in his system; 1)- It was a quick attack or counter measure targeted to the weapon hand of his opponent in response to an attack. 2)- It was used as a quick deflection of his opponents weapon during an attack which created centerline infractions in his opponents defenses with which Manong Caballero could use to break the head of his opponent or leave his opponent unable to continue.

Facebook: Lameco Eskrima Orehenal Group - [Click Here](#)

Senbo Combative Institute

Sining ng Pagbubukod (The Art of Deflecting)

Miguel Ramirez - Founder

A well known as the "Red Shotgun" in the ring in his times in Kickboxing and MMA era. The Founder is a certified, accepted, recognized and appreciated martial artist and martial arts teacher of his own art. He has reached various good records in his martial art career such as being an assistant coach in his past martial art dojo/school/club.

He's been teaching martial arts since December of 2010. Started teaching Kickboxing, Wing Chun, and 3rd Jeet Kune Do until reaching the rank as a martial arts teacher of his own art, awarded by various schools in Rizal. Has countless times coaching amateur kick-boxers in a tournament and won several medals and trophies.

About the Art

Senbo is a Filipino Hybrid Martial Arts, created to simplify the techniques and applications so that others may learn for its easiest way. Senbo is accepted, appreciated and recognize martial arts in some parts of Rizal. It delivers simplified attacks but yet deadly and dangerous, accurate and progressive way of defending oneself.

Senbo came from a visayan-filipino word meaning "Sining ng Pagbubukod (The Art of Deflecting)", using ALIBATA to give meaning for a Filipino kind of Martial Arts.

"SE": Sining (Art)

"N": Ng (Of)

"BO" Bukod (Deflecting)

Mission

Senbo is not intended or created to challenge and withstand other martial art disciplines, instead, it is created to give the simplest way of learning self-defense/martial arts with the modern type of fighting. Miguel Ramirez, The Founder of Senbo believed that the key to learn the martial art is to give them the simplest way to understand it.

www.senbocombatives.bravesites.com



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

Visit: zenwaydigital.weebly.com



Filipino Warrior Arts Research Society

The Filipino Warrior Arts Research Society (FWARS) is an elite group of senior aficionados, historians, anthropologists and authors who's main goal is to research and study the true origins of the Filipino martial arts including finding out the truth behind many of the myths and legends that have been published over the decades.

Vision:

• The Filipino Warrior Arts Research Society seeks to elevate the learning format and overall standards not only of the combative aspects of Filipino martial arts, but also to institutionalize the historical research of Filipino warrior culture.

Mission:

• Conduct a scholarly research (not excluding informal discussions) on the history of the Filipino martial arts through truthful, careful, and unbiased representation of the major stakeholders;

• Conserve and propagate Filipino cultural heritage through its martial arts.

A group created of like-minded individuals in the Eskrima/Arnis community. From a mere social networking group of Filipino martial-arts enthusiasts, the group has evolved into an organization advocating the search for truth in the Filipino martial arts, involving its

history and integrity. The Filipino Warrior Arts Research Society (FWARS) is now an elite group composed of Masters from different systems of the Filipino martial-arts around the world, dedicated researchers, and historians not limited to those from the academe. Our existence hopes to create understanding in the Filipino martial arts, which has suffered distortion, damaged by past generations of Filipino martial arts Masters themselves, many of whom created a fantastical history of the Filipino martial arts without contending with the possibility that future generations would establish groups such as FWARS and expose their falsehoods. We carefully evaluate the Filipino martial arts history. We strive to preserve its legacy, taking care of its good name for posterity. We are represented by the following systems:

- Mandirigmang Kaliradman
- Balintawak
- Ultimate Eskrima (Liborio Heyrosa de Cuerdas)
- Eskrima de Campo JDC-IO
- Ilustrisimo Kalis
- Lameco
- Dan Inosanto Kali
- * Freestyle Eskrima / Sugbo Largo Mano
- Lightning Scientific Arnis
- Baraw Sugbu
- Bahad Zu'bu
- Soteco System
- Kali De Leon
- Rapido Realismo
- Combatan Arnis
- Moro Orabes Heneral
- Silat (9 styles)
- Karay-a Uno Blanco
- Cabales
- Kuntaw
- Applied Eskrima
- Eskrima de Alimbolos
- Eskrima Abella
- Juego Todo Eskrima
- Modern Arnis Systems
- Doce Pares Eskrima
- Combat Eskrima Maranga
- Nickelstick Eskrima
- Lapulapu Vinas Arnis
- Classic Eskrima
- Combat Kinematics
- Conceptual Martial Arts (Conceptual Arnis)
- Herada Pigada
- Kalis Silat
- Lapu-Lapu Viñas Arnis
- Oido de Caburata
- Cebu Academia de Escrima

Facebook: - [Click Here](#)

Later on joined in by other gentlemen in the Filipino martial arts both local and foreign: Pat O'Malley, Mark Wiley, Sali Nagarajen, Shelley Millspaugh, Walter Crisostomo, Jeffrey Finder, David Black Mastro, Devaney Tupas, and Mert Altares

Nobody expected the group to grow bigger. So later on it was voted and legalized to call the group FWARS, (Filipino Warrior Arts Research Society), since most of the members intention are to reveal the truth about the Filipino martial arts.

We are glad to have been joined by Grandmasters, Masters, and other "names" in the Filipino martial arts.

The History of FWARS

The book "Cebuano Eskrima; Beyond The Myth" was published in 2007 by authors Celestino Macachor and Dr. Ned Nepangue. The Filipino martial arts community did not pay attention to it. Macachor got burned out and refused to talk about it. "I did not touched the subject with a 10 foot pole" says Macachor who gave up on fighting for truth. Dr. Nepangue on the other hand continued writing articles for the then one and only source of Filipino martial arts information, The Rapid Journal. The story with Nepangue is the same. From 2007 to 2010, 90 percent of the Filipino martial arts community around the world are deaf. Macachor lurked around sparingly on Filipino martial arts forums and found the same old mindset and predisposition towards the myth surrounding the origins of Eskrima.

But on a lighter note, there were encouraging feedbacks, most notably from Pat O'Malley and David Black Mastro of Historical European martial arts. "I kept track of their commentary about the book and indeed they were inspiring and uplifting, but not enough to stir me out of my seclusion when you hear the same baloney circulated around especially coming from America were most so called Filipino Grandmasters preach the twisted history of the Filipino martial arts." Says Macachor. And why not? They needed the myth to benefit them.

On December 29, 2010, Jay Ignacio came to Cebu with his friend Gabe Mercado to meet Celestino Macachor at the I.T. Park. "Initially I told Jay that I've been laying low for 3 years and I don't want to have anything to do with Eskrima anymore. Jay explained to me what his intentions were, that he is making a documentary on the Filipino martial arts and showed me the poster of The Bladed Hand. I asked Jay who is in the poster and Jay explained that it was his friend, Mumbakki Daniel Foronda, but currently stationed in Moscow, Russia." Macachor continued "Honestly, my renewed interest in the Filipino martial arts was that Bladed Hand Poster". The aura of the person in the poster seem to me is a burning desire to move forward and would be willing to fight for the truth about his culture."

Macachor knew right away that the old

lying farts' time has ended and it's time to let the new generation to take over and spread the truth. "I have not met Mumbakki and I do not know who he is", says Macachor, but if his instincts are correct, that this fellow who his ways to find resources, the Filipino martial arts will at least have a Filipino who will be willing to go ahead on with any Grandmaster who still talks about the fairy tales of the Filipino martial arts.

Several months later, Jay came back with Sonny Sison, Kent Vives, and later on Mumbakki himself came to Cebu for a short vacation.

"Jay Ignacio was the guy who actually woke me up. I was one of those who pushed the lies in the Filipino martial arts because I was told to. Jay gave me the book Cebuano Eskrima for Christmas in December 2010 and immediately I felt like betraying my own country and my own culture if I continue supporting the myths." Says Mumbakki.

"The meeting with Celestino Macachor at the Marriot Hotel was very enlightening." Everything that Macachor thought about Mumbakki was correct. Just a few hours after arriving in Cebu, he did not waste time, he picked up his sticks and immediately stepped inside the training venues of Cebu's best Eskrimadors.

With Jay Ignacio's influence, Mumbakki started banging sticks with Maestro and son Nickomedes and Norman Elizar, Maestro and son Rodrigo and Rico Maranga, Al Cuizon, Eduardo Ceniza, and Celestino Macachor.

One evening while having dinner at The Marriot Hotel, 4 men Celestino Macachor, Jay Ignacio, Mumbakki, and Al Cuizon, discussed the mess in the Filipino martial arts particularly about the real history. One by one, the gentlemen revealed to each other all the dark information that they know surrounding the Filipino martial arts. They have the names of all the Grandmasters who apparently decided to create a mess so they can stir up their students in other countries and use the same mess to earn money. The group was first called Eskrima Elite. The men in this group were:

Celestino Macachor, Mumbakki Daniel Foronda, Dr. Ned Nepangue, Jay Ignacio, Sonny Sison, Al Cuizon, Felipe Jocano, and James Sy

Future Events

October 2013

ADF Filipino Martial Arts Seminar

Featuring: Suro Jason Inay
October 5, 2013
5833 Cottle Road San Jose, California
Contact: egabrieladf@gmail.com or lgabrieladf@gmail.com
Flyer

Kalirado Tribal Gathering 2013

October 12, 2013
3049-A W. 74th, Westminister CO.
Information: kynoz33@gmail.com
Website: www.facebook.com/events/435119339916518/
Flyer

Garimot Arnis Seminar

October 5, 2013
Contact: Gat Guro Yogi Kulog Garimot
[352] 301-8229 cell: [305] 494-7405
Website: www.garimot.com or garimotarnis.wordpress.com
Flyer

3rd Annual NO EGO's Martial Arts Seminar

October 6, 2013
Belmont Oasis Leisure Centre
Abernethy Rd., Belmont, WA.
Contact: Alan - [0467] 293-030 or Ryan - [0413] 625-147
Flyer

Brotherhood of the Blade

October 12 - 13, 2013
Stevenage Arts & Leisure Centre
Lytton Rd., Stevenage, Hertfordshire, England
Cris Mirole - [0773] 807-2236 Email: tabak1900@yahoo.co.uk
Tom Pena - [0784] 170-4026 Email: salsazenzei@hotmail.com
Flyer

Open Seminar with Grandmaster Rene Latosa

October 19,, 2013
TSZ Velbert, Friedrich-Ebert-Str. 196, 42549 Velbert, Germany
Further information: www.wt-velbert.de
www.iuewt.com/ or info@wt-velbert.de
or [49700] 9883-5237

Charm City Nationals Martial Arts Championships

Presented By Grandmaster Mustafa Ali Rawlings
October 12, 2013
Baltimore Convention Center, Inner Harbor
1 West Pratt St., Baltimore, Maryland
Information Contact: Grandmaster Mustafa Ali Rawlings [443] 540-3672
Flyer

November 2013

6th Annual World Pugilist Hall of Fame

November 1 - 3, 2013
Northwest Boys & Girls Club, 4500 Santa Monica, Laredo, TX.
Information: [956] 401-4868
Flyer

Master Joe Tan of Tapado and Lapu Lapu Vinas Arnis

November 2, 2013
Location to be Determined
Phoenix, Arizona
Contact: mack@lazitkxx.com
Flyer

8th AZ FMA Friendship Gathering

November 3, 2013
Margaret T. Hance Park
Phoenix, Arizona
Contact: Michael Butz [480] 343-3362 **Email:** michaeljbutz@gmail.com
Information: Facebook - Click Here

4th Katipunan (1st Katipunan - Hall of Fame)

November 8 - 10, 2013
Contact: Gat Puno Abon [305] 788-4403
Email: gatpuno@aol.com
Flyer

Filipino Knife/Panantukan Seminar

November 23 - 24, 2013
Chester le St., Durham, UK
Contact: Bill Lowery - [07834] 465-817
Email: labanb.onfruit.com
Facebook: SWPanKnife
Flyer

January 2014

Grandmaster Alfredo Bandalan Workshop

January 24, 2014
Buitron Academy
220 Hillside Rd #13, Laredo, Texas 78041
Facebook: www.facebook.com/events/1394297810800236

Febraury 2014

Bali Camp 2014

Febraury 22-28, 2014
Pan Pacific Nirwana Bali Resort
Bali, Indonesian
Contact: Lila **Email:** lila.evrard@kali-majapahit.com
Website: www.kali-majapahit.com
Flyer

March 2014

7th FMA World Festival

March 16-20, 2014
Subic City, Olongapo City, Philippines
Inquiries and Registration: Email: gcjadia@hotmail.com
Website: www.fmafestival.com
Flyer

April 2014

Filipino Martial Arts Charity Seminar 2 days Mini Camp Training Seminar

Master Jose Isidro\
April 20 - 21, 2014
Marikina Sports Complex [3rd Floor]
Contact: Maestro Melchor Amosco [0947] 360-8969
Email: armado1012@yahoo.com
Master Jose Isidro: **Website:** www.mtdiablohkr.net
Facebook: Isidro Modern Arnis
Flyer

Past Events

Arnis Demo by Arnis Ontario

Mabuhay Philippines Festival
August 16-18, 2013
Harbourfront Centre, Redpath Stage, Harbourfront Centre, Toronto, Canada
Head Instructor is Jason Bassels. The group is affiliated through IMAFP and the Worldwide Family of Modern Arnis through Master Samuel "Bambit" Dulay.



Datu Rich Acosta of Kuntaw Kali Kruzada seminar was at: Aikido Yoshinkai Dojo
399 Yonge St., Toronto, Canada



The group had a very successful demo and seminar with Datu Rich Acosta of Kuntaw Kali Kruzada.. "Perfect Practise Makes Perfect Technique." Datu Rich Acosta taught us Arnis fundamentals, and everyone left feeling energized to learn more!

Fundraising Seminar

August 16-18, 2013
Balinado Academy
Idar Oberstein (Germany)
All finds went to Grandmaster Oliver B. Bersabal (Koredas Obra Mano)

Instructors:

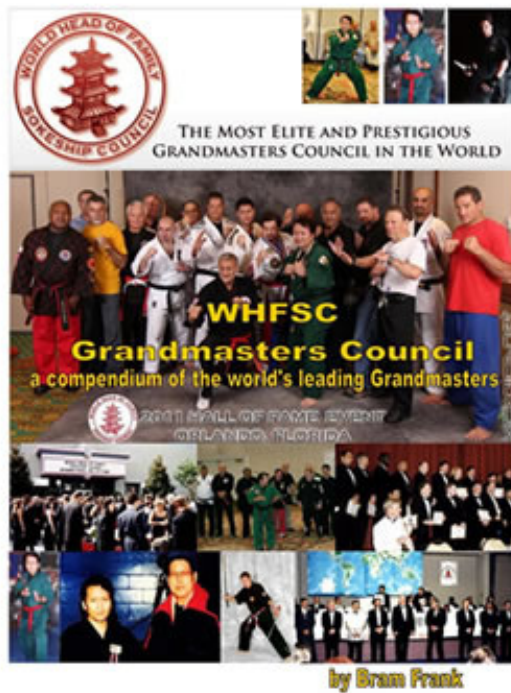
Grandmaster Carlo Pulanco - Ago Kamay
Guro Dirk Müller - Panantukan
Christfo Froehlich - Lameco Eskrima
Guro Joey Balinado - Balinado Arnis Krusada



L-R: Grandmaster Carlo Pulanco, Christfo Froehlich, Guro Dirk Müller, and Guro Joey Balinado

WHFSC Grandmasters

By Bram Frank



Its finally done. its 645 pages long! Its ONLY \$55. The WHFSC Grandmaster book, a compendium of the worlds greatest Grandmasters is ready for purchase. It's got the Grandmasters as they want to be known and with old and new pictures so they can be seen and remembered. The timing is perfect: so buy a copy of the book and take it to the WHFSC Hall of fame and Awards weekend in Orlando FL. May 31- June 1, 2013 and like

a Yearbook get the Grandmasters to sign their pages. Make your edition a part of living martial arts history. you can attend just the seminar section, attend the award dinner(advance purchase and reservatuions necessary) or both with induction to Hall of Fame.

To Order - Click Here

The Houston Stick Fighting Association

August 24, 2013
 Ground Dwellers BJJ in Spring, Texas
 Spring, Texas. On August 24th, the Houston Stick Fighting Association held the 3rd Quarterly of gatherings consisting of fighters from various schools, clubs and weapons fighting styles. This gathering was not limited to only FMA either. Some other weapons thrown in the mix are Axe-head trainers, Polyutherane Plastic Katana swords, Bo Staff-etc. (In Daniel's frank opinion) The majority of active FMA competitors on the circuit have not wholly tested their skills until they show up at one of these gatherings. There's no awards to be won or given-away and the rules always very accordingly to mutual agreement with the person one will be fighting during the round. Everyone at the end of the event gets-along and makes more friends than not. - Daniel Arola



Combative Kali Seminar

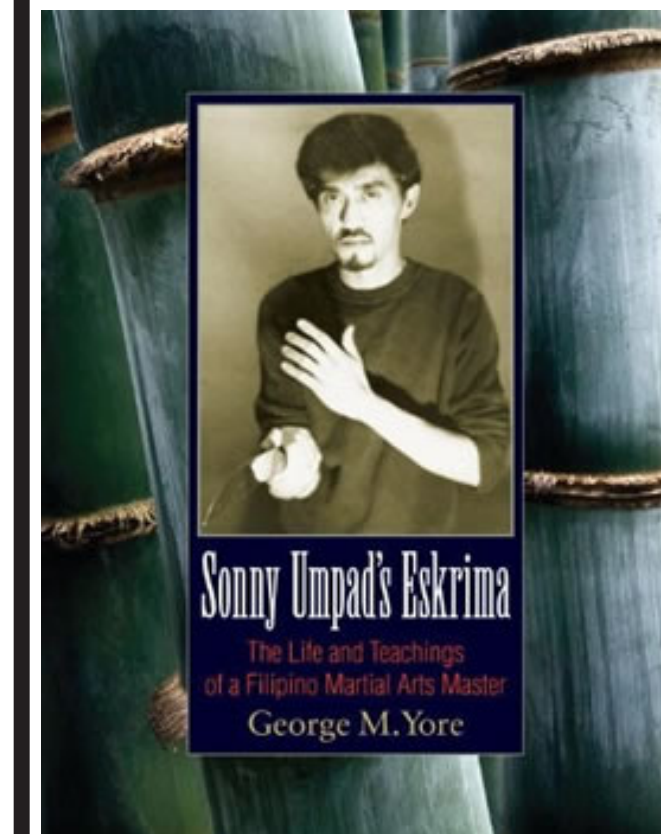
August 24, 2013
 Master Manuel Taningco
 Tama Martial Arts Building, Dayton, Ohio



Disseminations of double sticks with translations into empty hand movements with practical applications for combative scenario. Solo Baston, with Abecedario and contrada set techniques couple with tapping into double taping drills for hand manipulations and sensitivity drills to enhance the speed of hands against the knife and baston. Close quarter scala technique drills that helped engage practitioner in combative mode, and longevity. Knife concept are taught to develop and instill confidence in each person with trust and slash combination into freestyle flow drills. Next event October 26,27 a two day Kali Seminar for Instructor's Certifications, any inquiries **Email:** mtaningco@yahoo.com

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

By George M. Yore



Born with the soul of a warrior, the intellect of a scholar, and a zealot's devotion to his art, Maestro Santiago "Sonny" Umpad forged an enduring contribution to the rich and colorful history of Filipino martial culture. In 1976, after immigrating to the United States, Sonny founded the school of Visayan Style Corto Kadena & Larga Mano Eskrima—rooted in his training in the Philippines and tested by a hard and dangerous life on the streets, Sonny's system was above all else practical. As Sonny's reputation as a talented fighter became well-known, he began to cross-train with masters of other martial arts, including Jesse Glover (Bruce Lee's first student) and Wally Jay (founder of Small Circle Jujitsu). One of the most innovative and visionary exponents of the Filipino arts, Sonny pioneered the concept of "mixed martial arts" long before the term was in use. Sonny Umpad's Visayan Eskrima provides an insightful portrayal of Sonny Umpad's life, philosophy, and teaching methods, as well as the structural underpinnings of his system. Instructor George Yore has assembled the writings of six of Sonny's students (including Wade Williams, 2012 nominee for the U.S. Martial Arts Hall of Fame) to create a biographic homage to this remarkable martial artist; basic techniques and applications are also demonstrated, accompanied by 130 step-by-step photos. Practitioners of Filipino martial arts—as well as mixed martial artists and security specialists—will find valuable instruction in techniques and applications, while the thousands of people touched by Sonny's teachings will gain a new understanding of this notoriously reclusive master's life—and how his experiences informed the development of his system.

Paperback: \$12.89

Kindle Edition: \$10.48

To Order Thought Amazon - Click Here

Beat the Heat 2 - Fund Raiser Seminar

(In remembrance of the late Manong Ted Buot and the 60th Anniversary of Balintawak)
 August 24, 2013
 James Long Park, 4603 James Madison Hwy, Haymarket, VA.

Instructors:

- Dr. Tye W. Botting - Modern Arnis/Kung Fu of V.A.
- Cyrus Bongon - Nickel Stick Balintawak of M.D.
- Angelo "Popoy" Garcia - D.C. Lightning Scientific Arnis
- Kibo Kim - Visaya Corto Kadena of M.D.

We here at Kapatiran Mandirigma of Northern VA. are coming off a very busy of training.

Saturday's Fund Raiser for Manong Ted Buot and the 60th Anniversary of Balintawak was enjoyed by all participants. Again a big "thank you" to the featured instructors. The instructors were given special parting gifts for sharing their time and knowledge in their respected Arts, they included 3 custom made Original Giron Escrima (Grandmaster Michael Giron) padded sticks and a custom made training tomahawk (Datu Tim Hartman). The funds collected will be sent to the Buot family with the assistance of Datu Tim Hartman and Master Rich Parsons. Lastly, we cannot forget about the special appearance made by the Pinakatay Arnis Sigidas Crew thanks so much for your support. - **John McLean**



I was at the "Beat the Heat II" fund raiser event for the Bout family. We came in a little past noon and found the group enjoying their little break. The presentors were Kibo Kim of Corto Kadena, Tye Botting of Modern Arnis, Cyrus Bongon of Nickelstick Balintawak and Agelo Garcia of Lightning Arnis. There were goods for sale and various training materials for sale including books and weapons. I saw Spartan products displayed and armors too. John had been very accommodating and every one was so friendly and felt like a family outing in there. - **Westley Crisostomo**



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Advanced	\$29.95
Intro to Free Style	\$29.95
Lost Years	\$14.95

Shipping and Handling \$10.00
To obtain full details on Ordering - Click Here

M.A.C.E. - 2013 Martial Arts Cultural Exchange

August 31, 2013

Hosted By: VEA Martial Arts Academy

Home of the Victorious Elite Allstars

17978 Ideal Pkway, Manteca, CA.

**MACE Filipino Martial Art Summit**

By Lisette Saldana

Manteca, Calif. - Sponsored by the Martial Arts Cultural Exchange, the VEA Martial Arts Academy hosted its third annual Filipino martial arts Summit on Saturday August 31, 2013 in Manteca, CA.

Nearly 40 participants attended the event -- men and women of all ages and backgrounds went to the summit to get hands on experience in the martial arts they study so passionately. Through the various instructors they also gained knowledge in the culture, techniques and history behind the art.

Among the instructors present at the summit was Master Gilbert Cordocillo from Salinas California who operates and teaches at the Fierce Tigers Martial Arts School. He taught students Kada Anan Eskrima.

Master Harry Green, an Ex-US Special Forces Officer, has been studying Filipino martial arts since 1962, he taught students hand to hand combat techniques as well as combative knife skills.

Maestro Dexter Labonog of the Bahala Na Multi Style School in Stockton also participated in the summit, he taught students in stick combat largo and corto concepts including stick and dagger principles. Also present was Guru Jon Ward, an avid seminar instructor and teacher at Inayan Eskrima in San Jose.

Grandmaster Carlito Bonjoc has been practicing martial arts since he was nine years old. The excitement for teaching and passion for martial arts is evident -- at 52 and in a wheelchair he is as energetic as the students he instructs.

"It's a passion for me," Bonjoc said. *"I enjoy being involved in the Filipino martial arts."*

Originally from the Philippines, his family settled in Stockton, CA., in 1971 and

his father worked on multiple migrant farms in the valley. Bonjoc remembers play fighting with other Filipino men on the camps, men who had been Eskrimadors, Bonjoc thought he was just play fighting but unbeknownst to him, he was learning Eskrima moves.

When Bonjoc began to attend school he was picked on because he was from a different culture but also because he had a slight limp, Bonjoc was born with Spina Bifida. His sister, who had already been partaking in Eskrima before coming to the US, convinced their father to teach Bonjoc Eskrima.

Bonjoc was taught by many, but most notable is the time he spent under Angel Cabales who founded Serrada -- a close distant combat style of martial arts that uses a combat stick or blade and involves checking and passing techniques.

It was Cabales who taught Bonjoc how to instruct others while in a wheelchair, in 1980 Bonjoc was diagnosed with a bone disease that lead to the amputation of his lower limbs.

"I'm proud to be able to teach it," Bonjoc said. *"Teaching is my way of giving thanks to many the eskrimadors that taught me."*

Bonjoc operates Mata Sa Bagyo school of Filipino martial arts in Stockton, though he only teaches private lessons and at seminars like the FMA Summit.

Guru Celina Duffy also led a class at the summit. She is trained in the Jack Santos Method, San Miguel Eskrima, Lameco Eskrima and various other styles of Filipino martial arts the learning doesn't stop even though she partakes as an instructor at various seminars in different cities throughout California.

"I'll be a student forever," Duffy said. *"There's always something to learn in Filipino*

martial arts."

Duffy's journey in the martial arts began with a simple self defense class, she was hooked. It was her uncle Faustino Caigoy who encouraged her to pursue other styles and methods in Filipino martial arts.

"He's the one who has encouraged me from the very beginning," Duffy said.

Duffy taught students at the FMA summit how to get into an opponents' blind spot by focusing on body structure and footwork, footwork which she learned from her late teacher, Master Christopher Ricketts of Kali Ilustrisimo.

Duffy resides in Los Angeles, CA where she runs her own graphic design company, for her martial arts is a lifelong pursuit of learning; her passion for learning is what she passes on to those she teaches at seminars.

For an outsider it can be simple to lump all Filipino martial arts into one category, however there are various styles, often times it is the environment that dictates the type of style a region in the Philippines practices.

Up until the 1980's events where different types of Filipino martial arts instructors came together to teach others their skill was unheard of.

Many Filipino martial artists brought the rivalries of the motherland with them to the US -- sharing techniques was like giving away your strengths and weaknesses to your enemy.

The Martial Arts Cultural Exchange is one of several programs that aims to bring together all types of practitioners so that the history and techniques of Filipino martial arts can be passed down from generation to generation.

Grandmaster Art Gonzales of Diestro DeCuerdas Fighting

Systems Founded the Organization and Guro Mike Cardenas has hosted all of the M.A.C.E events thus far. Though they have been successful in Manteca, the intent host M.A.C.E organized events throughout the region and world.

"The goal is to bring together martial artist of different styles to share their martial arts history," Cardenas said.

Cardenas explained that past instructors realized if they didn't pass on their knowledge that the history and the various styles of Filipino martial arts would be lost.

He added that learning different styles is a way to honor the older generation of Filipino martial artists who have since passed on.

Cardenas who has been practicing Eskrima for over 15 years says the goal of the M.A.C.E is to provide a place for practitioners to learn new techniques and gain knowledge about the art they practice while keeping it at a low cost. The event lasted from 9 a.m. to 4p.m. and was priced at \$40 per person, with a catered lunch provided to all participants.

Travis Pond, 38 who attended the event he has been practicing various types of martial arts on and off throughout his life and he is one of Mike Cardenas's students.

"I think it's awesome event," Pond said. *"It's really good cross training."*

Cardenas teaches Eskrima to adults at the VEA Martial Arts Academy along with Larry Acaya who teaches Kenpo to children. The facility is located in Manteca, CA., and the academy prides itself in providing a place for quality martial arts instruction and low cost classes.

For more information visit
www.veamartialarts.com

others. It is this type of sharing which will allow the Filipino martial arts to earn its rightful place along side mainstream martial art styles and this is a great way to pay homage to those instructors long past who passed on the art to us. My Dojo colleague Sensei Larry Acaya and myself will always support and host events like these as they are truly for the betterment for all martial art practitioners and stylist. - Mike Cardenas

Lightning Scientific Arnis

Master Jon Escudero

MKG Seattle

August 31 - September 1, 2013

1714 th Ave. NE, Seattle, WA.

First stop of the Bi-Annual USA seminar tour. Hosted by Guro Andy Wilson of MKG Seattle. This is a regular event and is in line with the efforts of making Lightning Scientific Arnis available in the USA. Guro Andy is my representative in the Seattle area.

Website: www.mkgseattle.com**Facebook:** [Click Here](#)

Day 1 and 2 of MKG Seminar! Seminar consisted of classical and tactical aspects of Lightning Scientific Arnis. Thank you to the guys and gals who decided to spend their Labor Day weekend with me

Lightning Scientific Arnis

Master Jon Escudero

September 7 - 8, 2013

Washington DC.

Guro Jon Escudero is currently traveling across the country on his second U.S. seminar tour for 2013. These last few days on the East Coast have been exceptionally eventful for Guro Jon. The East Coast leg began with a surprise encounter on Thursday with long-time friend Tuhon Rommel Tortal from Pekiti Tirsia Kali and then driving to Gainseville, VA to run a special training session for the "cellar dwellers" of Sheepdog



Kombatives. Guro Jon ran an intensive two-day Lightning Scientific Arnis training seminar covering various modules and substitutions for follow ups and finisher. The seminar was attended by members of DC Lightning Scientific Arnis, Sheepdog Kombatives as well as other stylists and practitioners.

Without skipping a beat, Guro Jon set course for Philadelphia, PA where he was invited by esteemed Filipino martial arts historian Mark Wiley to meet up in a small private introductory session for his students. Indeed, Guro Jon's East Coast trip has been hectic but he will be spending one more week on the final leg of his trip before returning to Israel.

Once again MACE returned to Manteca, California with world class instructors of the Filipino martial arts. This event was open to martial arts styles and practitioners. Eight incredible instructors, shared their knowledge and art.

I had a great time hosting today's Martial Arts Cultural Exchange (MACE) today. These events are always a favorite of mine because all of the instructors come with great pride for the combative art they have learned and more importantly they are willing to share that pride by teaching it to

Modern Arnis Seminar
Master Jose Isidro and Dr. Remy Presas Jr.
September 7, 2013
Ambrose Recreational Center, Baypoint, CA.



The Seminar broke into two half of one half hour each with Master Jose Isidro taking the first teaching and Dr. Remy Presas doing the second half of the Seminar.
Master Jose Isidro started out with first teaching with Modern Arnis Doble Baston Sinawali with thrusting techniques. Explaining the meaning of Sinawali, the origin name and history from Mama Rosemary Presas connection. He broke down the Sinawali translation into Empty Hand Boxing Sinawali. Which Master Jose Isidro demonstrated with one of his students Trevor in the same Baston Sinawali with thrusting. The thrusting representing now the punching. The Empty Hand Boxing Sinawali was broken down to transition from top Sinawali - Center lock Hangar Lock, Low Sinawali- Center Lock Z Lock which both include dancing from one side to the other (alternating left and right hand techniques) with punching. It ended also with the Empty Hand Boxing Sinawali with the Turnaround Elbow Takedown alternating sides with punches.



The second half of the Seminar Dr. Remy Presas went over with Modern Arnis Street Defense that included Car Keys and Walking Stick Cane or a stick. Dr. Remy Presas showed various attacker grab to the defender with counter on locking and strikes. He later went over the techniques with the Cane and Stick with grabbing and locking with strikes. Dr. Remy Presas did techniques that I've never saw in Modern Arnis that I myself even learned on this day.



Overall, Everyone enjoyed the Seminar and afterwards we went to a Oriental All You Can Eat Buffet. Where they served crab, shellfish, Sushi, Roast Pork and Duck, etc. This place that we went was the best Oriental Buffet I've ever went. They even had steak, noodle, seafood that they will cook you on the spot fresh. The dessert they had everything from Chinese to American such as Cotton Candy, Ice Cream, cakes, Dimsum, etc. If you ever in the Concord, Ca. area and you want to eat with a reasonable price with lots of fresh selection. Try going to Buffet City in Concord. I will tell you that it is worth it.

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MARPPPIO: www.modernarnis.com



2nd International FMA Charity Festival in Trebur
For: Master Tony Diego
Sponsored by: Ju We Sticks and Spartan Training Gear Germany
September 8, 2013
Trebur, Germany

Trebur is a community in Groß-Gerau district in Hesse, Germany. It is 13 km southeast of Mainz, and 8 km south of Rüsselsheim.

Instructors from left to right:
Andreas Hofmann (Filipino Fighting Arts Association)
Grandmaster/Datu Dieter Knüttel (Modern Arnis)
Christof Froehlich (Lameco Eskrima) / Organizer
Tobias Ricker (Cacoy Doce Pares)
Philipp Wolf (Nickelstick Balintawak)
Hanjo Bergmann (Bahala Na Giron Arnis Eskrima)
Joe Brandt (Lighting Scientific Arnis)
Anna Schink (Pekiti Tirsia Kali)
Jojo Balinado (Balinado Arnis Krusada)
Flavio Ruiz van Hoof (MARS Ron Balicki)



This time in favor for Grandmaster Tony Diego Kalis Ilustrisimo'.

Master Tony's wife has breast cancer and had her second surgery last week. Even with the surgery though, it has spread and a chemo therapy is needed. Master Tony is very much affected and has lost his will to eat. He said he cannot imagine life without his wife. He has lost a lot of weight."Master Diego is retired from work and has no medical or retirement benefits.

They had been saving money to operate on Master Diego's knees as they have deteriorated considerably in recent years. Master Diego is constantly in pain because of it. When the cancer was discovered, all the saved knee operation funds went to his wife's first cancer operation costs." All Donations went directly to Master Tony Diego without any commissions!



Modern Arnis Seminar
with Dr. Remy Presas

September 14, 2013
Shelby Martial Arts Academy
50400 Schoenherr Rd. Shelby Township, MI.

We had a great time working with Dr Remy Presas. we covered finger locking to visidario, disarms. much information given and all we appreciative of the experience. salamat - Laura J White

www.michiganmodernarnis.com



Babao Arnis Las Vegas Seminar

September 14, 2013
 Black Lion Academy of Combative Arts, 10401 Garden Park Dr. Las Vegas, NV.
 By: Zena Sultana Babao

The first Babao Arnis Las Vegas seminar, hosted by Sifu Richard Lamoreaux and Sifu Dan Tafoya, was held Saturday, Sept. 14, 2013, at the spacious Gardens Center in Summerlin. Twenty-two Filipino martial arts practitioners attended the 3-hour seminar conducted by my husband, Grandmaster Narrie Babao, assisted by our son, Guro Jack Babao.

The idea of a Las Vegas seminar came out a year earlier when Narrie and I met with Guro Lindsey Largusa at a get-together session at a Starbucks in Las Vegas. We have not seen Lindsey since he and his dad, the late Kali

Grandmaster Ben Largusa, stayed overnight at our house in San Diego back in July 1976.

During that get-together session, Lindsey invited some of his martial arts friends, Sifu Richard, Sifu Dan, and two others, to meet with us. It was then that Lindsey asked Narrie to conduct a seminar on our next visit to Las Vegas.

Unfortunately, two months later (Nov. 12, 2012) Lindsey passed away in his sleep. Lindsey's family, friends, and the entire Kali martial arts community mourned his passing. It was not until a few months later that Grandmaster Babao contacted Sifu Lamoreaux



Grandmaster Narrie and Zena Babao

and asked him if he and his group are still interested in a seminar despite Lindsey Largusa's passing. Lamoreaux enthusiastically said yes.

A wondrous blend of practitioners attended, among which are instructors from other martial arts disciplines, two female flyers from the British Royal Air Force (RAF), an Elvis impersonator, two youngsters, and many more.

One seminar attendee was Al Light, a Krav Maga instructor who also is the Martial Arts Head Coach for the cast of "KA", a Cirque du Soliel production being shown at the MGM Grand Showroom

for the last ten years. Las Vegas is the only place in the world where you can watch "KA" because MGM constructed a specially designed stage and special effects for this fantastic production.

Later on in the evening after the seminar, Al Light let us in for a memorable night of entertainment watching this incredible production. After the show, Al Light brought us backstage to meet with the cast, and tour the behind-the-scene facilities. Yan Chao Fan, the current World Champion in Wushu, played the role of the Prince.



L-R: Grandmaster Narrie Babao, the late Guro Lindsey Largusa, Sifu Dan Tafoya, two unidentified students, Sifu Richard Lamoreaux, and Zena Sultana Babao, taken a year ago



Guro Jack Babao instructing 11-year old Zane and his 9-year old partner



Elvis impersonator Danny Rama with Zena Sultana Babao and Grandmaster Narrie Babao



At far right is Al Light, Head Martial Arts Coach of the cast of "KA", a Cirque du Soliel production at the MGM Grand Showroom. In the background are two female flyers of the British RAF



Rubbing elbows with the cast of "KA", after being escorted backstage by Al Light

Kada Anan Eskrima - 4th Annual Filipino Martial Arts Gathering

September 14, 2013
 El Dorado Park, 1655 El Dorado Drive, Salinas, CA.

On behalf of Grandmaster Gilbert Cordocillo and the FTMA, I'd like to thank everyone who participated in the 4th Kada Anan Eskrima Gathering. Thank you to those who contributed food, money and effort towards making the event happen and run smoothly.

A special thank you to the featured instructors, each of whom came from out of town to share their knowledge with the attendees: Master Jorge Magana, Guro Celina Taganas Duffy, Grandmaster Art Gonzalez, Grandmaster Michael Giron, Guro Sombat Somboun and Guru Michael Butz - Kada Anan Martial Arts Arizona.



L-R: Master Jorge Magana - DeCuerdas-Diestro Fighting Systems, Guro Celina Taganas-Duffy - Filipino Martial Arts, Grandmaster Art Gonzalez - DeCuerdas-Diestro Fighting Systems, Grandmaster Michael Giron - Original Giron, Escrima, Guro Sombat Somboun - Mata Sa Bagyo, Guru Michael Butz - Kada Anan Martial Arts

Grandmaster Rene Latosa - Latosa Escrima Concepts

September 14 - 15 2013
Seattle Escrima Club
Hosted at: School of Acrobatics and New Circus Arts
Seattle, WA.

Rene Latosa visited Seattle, hosted by the Seattle Escrima Club for two days of instruction and coaching. Attendees included all levels of experience from beginners to several coaches with 20+ years of training. Instruction was geared to all levels, looking at underlying principles and development of functional skills under stress.

Day one focused on double stick usage, using that as a lens for fundamentals of power generation, looking at body use with restrictions on footwork and positioning. From there we moved into double sticks drills, looking at how and why to design a double stick drill, and how to disrupt it. The day finished with integrating ideas of double stick into empty hand work, looking at how to apply the mechanics and principles covered earlier in focus mitt drills.



Day two centered on knife work, starting with fundamentals of knife usage, short and long motion, and how to shorten motion and move from short to long, chaining cuts and stabs. The same principle was then applied to reverse grip and double knives, and knife in the rear hand. From that launching ground, we looked at disarms and their relative effectiveness under free conditions using marking pens in a variety of exercises under different constraints. The day finished with taking the ideas of free, chained motion back to empty hand work on focus mitts developing empty hand tools based on the context given by knife work.

Another superb seminar, and a fantastic time! - Andrew Somlyo
seattle-escrima.org



Lameco Eskrima System Seminar
Conducted By: Guro Dave Gould
September 14, 2013
Morton, Mississippi

9th Phoenix FMA Training & BBQ

September 21, 2013
Margaret T. Hance Park, Phoenix, Arizona

Phoenix very own "Dynamic Duo", Taj and Tea Sowell, from DTE "Direct Torres Extreme" conducted the instruction for the entire 2 hour session.

Taj and Tea are not called the 'Dynamic Duo' for nothing, demonstrating and teaching empty hand techniques their coordination in teaching and explaining the concepts were exceptionally easy to understand by all. It was a new and enlightening experience to see two young lady practitioners teach, with the coordination and confidence they put forth.



Taj and Tea Sowell



Lightning Scientific Arnis

Master Jon Escudero
September 14 - 15, 2013
Excell Martial Arts
Houston, TX.

Houston seminar at Excell Martial Arts Center. With Robert Montifar and his students. Under the watchful eye of Grandmaster Ben Lema.

Awesome weekend training with Master Jon Escudero! Learned a lot and cleaned up my techniques. We're excited about the direction Lightning Combatives is heading and that we get to be part of it.



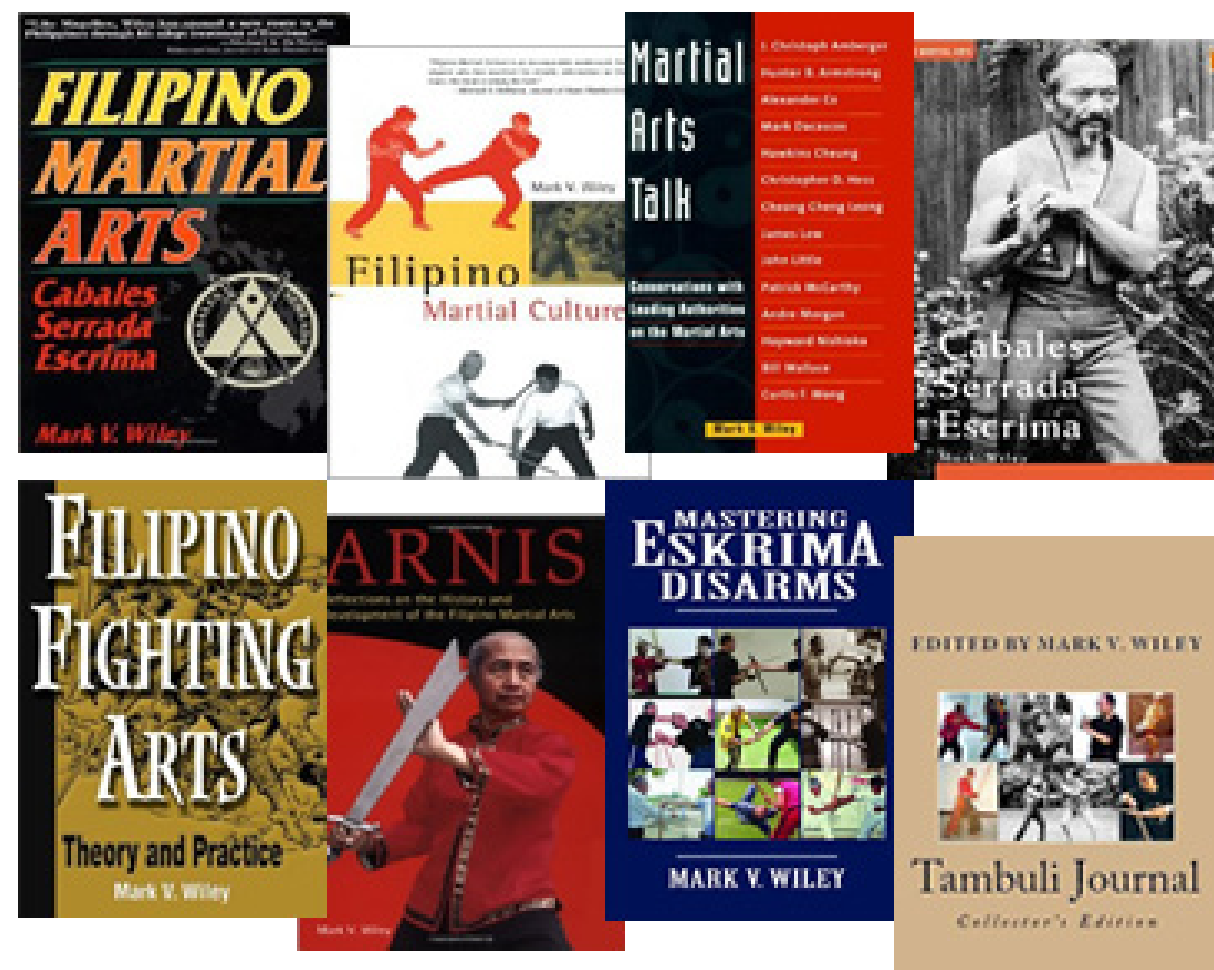
Haymarket Day
September 21, 2013
Kapatiran Mandirigma of DC/MD/VA Demonstration Virginia

Just got back from Haymarket Day here in Virginia, KM of Northern Virginia represented and then some! To begin with a big thank you to Instructor Heather Judd (ROCK Martial Arts) for letting us join in on their demonstration. Now to the demonstration team Tom, Corey, Maya and Roel (walking wounded) all did a great job, material shown included freestyle stick work while Roel was sitting on a stool (long story why), Tom and Corey did some Espada/Daga and Maya jumped right in with the adults and hung right in there like a "true Filipino Warrior Princess"...Tom you did a great job bringing it all together on stage. - John McLean



Books by Mark V. Wiley

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THE BALINTAWAK SYSTEM OF ARNIS-ESCRIMA
By: John Russell
Publisher: Sudlon Publishing
Printed in Hong Kong
First Edition / Softcover

The book is the most comprehensive book on Balintawak Arnis-Escrima. This is an out of print book and a must for Filipino Martial Arts practitioners and collectors! Balintawak Arnis - Escrima is one of the most deadly Filipino Martial Arts forms of baton, knife, sword and empty hand self-defense. An all range fighting system that was continuously refined by the Great Masters: Venancio Bacon, Jose Villasin and Teofilo Velez throughout their lives.

This book contains many of the techniques that make up the *Grouped Method of Balintawak* as taught in the Visayan Martial Arts School by John Russell.

With over 1300 photographs this book features:
Basic Arnis-Escrima • Principles and Exercises, Balintawak Arnis-Escrima • A Brief History, Basic Balintawak • The Basic Foundation, Intermediate Balintawak • Grouping Method, Advanced Balintawak • End Play Finishing Techniques.

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215 pages and 1,300 Photographs

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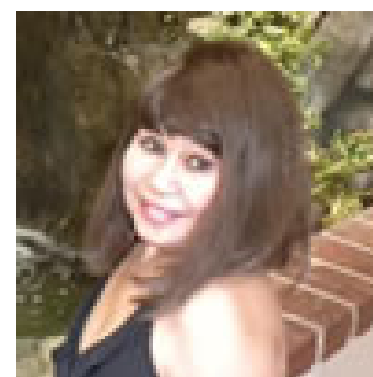
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215 pages and 1,300 Photographs

Price is US\$25 - PayPal accepted
Shipping: Book will be shipped from the Philippines. Rates vary. Email me for details.
Contact: Rommel Miel, melmiel@yahoo.com

Health and Safety



Cutting Energy Costs

By Zena Sultana Babao

In virtually every part of our lives, we can find some easy ways to reduce the cost of living – contributing to our Financial Health. Housing, clothes, cars and leisure activities all take a large portion of our paychecks. Even our pets cost money to feed and keep healthy.

A little forethought can help us cut our expenses significantly without depriving us of anything we really need. And don't think cutting out the small things won't help save money. Small savings actually compound over the years to produce big savings.

The Reader's Digest sent brochures to some subscribers on how to cut the cost for our home, cars, food, health, and energy. Here are some tips to cut energy costs.

Appliances

Turn up the savings by turning off appliances - and by using these accessible money-saving tips.

Take the glow test - Even when computers, microwaves, and many other appliances and electronics are turned off, they still have clocks, lights, and other functions that require electricity. So do this test: take a nighttime, lights-off walk through your home, and count how many household machines are glowing. In the morning, pull the plugs on as many as you can, and plug up in only when you use them.

Call your electric company to reduce costs - Find out if your electric company offers off-hours rate programs. They will charge you cheaper rates for running your appliances at certain off-peak hours.

Sort your wash by type of fabric You probably sort your laundry by colors, but a new way of sorting can help you save money when you use your dryer. Try drying loads of clothing made out of similar fabrics, since one type of fabric can take twice as long to dry as another.

Place your refrigerator strategically - Keep your refrigerator away from your stove or heating vents. Otherwise, the fridge will have to work hard to stay cold ... and you'll pay extra money for that.

Cook smart - Bake two dishes in the oven at the same time to save on energy. Microwaves use just 20 percent of the energy that conventional ovens require. When cooking on the stove top, use the smallest size pan or pot possible and place it on the smallest burner.

Lighting

Are your electric bills high because of the lighting in your house? Turn down the price of lighting with these bright strategies.

Use CFLs - You may already know that compact fluorescent lights (CFLs) use about 75 percent less energy than standard incandescent light bulbs and can last up 10 times longer. What you may not know: Turning off CFLs when exiting a room for less than 15 minutes costs more than leaving them on. So if you are likely to be back in that part of your house within a quarter hour, leave the lights on to save.

Use task lighting - Focus light only where you need it: on your desk in your home office while you are using it, under the kitchen cabinet when chopping ingredients for cooking, or on a side table when reading in bed.

Three is better than one - Assuming you are not using CFLs, use three-way bulbs so you can keep lighting levels lower when you don't need bright light.

Lean on Mother Nature - Let daylight into your house with light-colored, loosely woven curtain, and decorate with lighter colors that reflect sunlight.

Go with the motion - Use outdoor lights with motion sensor, since it turns on an off automatically.

Heating

Heat up your house without heating up your costs. Warm up to

the savings with these tips.

Don't keep the home fires burning - A fireplace actually sucks up the warm air from indoors right up the chimney and shoots it out the house through the chimney.

Use your ceiling fan - Ceiling fan in the winter can keep you warm. Most fans have a reverse setting that pushes the warm air that has risen to the ceiling back down to your level.

Let the sun shine in - Open blinds and curtains on south-facing windows when the sun shines, and close them at sunset to keep the solar heat in. Keep curtains and blinds closed on north-facing windows both day and night.

Keep it real - Turn your thermostat up or down to the temperature you want, not above or below it, so your furnace won't work harder than it should.

Sometimes hard work doesn't pay off. - Turn off your bathroom fan, and your kitchen hood fan, as soon as it has finished its job.

Cooling

How can you keep your cool about the cost of keeping cool? Here are ways that will help and keep you from getting hot under the collar.

Clean or replace your filters - A dirty filter makes your room air conditioner work harder while pumping out air that's less cool. Buy a replaceable filter that you can remove and vacuum every three or four weeks, or front the cash for new filters.

Keep heat away from your house - Save energy by planting shrubs and ground cover near the paved surfaces around your house. The shade from shrubs near your house or patio helps cool the air before it reaches your house.

Aim high - Everyone knows that heat rises and cold air falls. Aim the vents of your room air conditioner to the ceiling. Your room will experience better air circulation as the cold air falls.

Don't pay to cool the basement - Shut heating system vents in the summer if you use room air conditioners. Otherwise, the nice cool air you're paying for will flow down through the ducts into the basement.

Keep the air dry - An air conditioner removes humidity from the air, as well as cools your house. The less humidity in the air, the less your air conditioner has to work.

Hot Water

Did you know that heating water is the third largest expense in your home? Try these tricks to knock that cost down.

Test your showerhead - Time how long it takes to fill a gallon bucket. If it's less than 20 seconds, replace your showerhead with a low-flow model. This type of showerhead uses 25 to 50 percent less hot water – and cuts down your water and heating costs.

Fix the drip - Is your faucet dripping warm or hot water? Fix it or get it fixed right away. Those little drops of water can add up – to 15 gallons of hot water a day. You're needlessly adding to your heating and water costs.

Lower the suds - Though you may think that adding more dishwashing liquid means getting dishes cleaner or at least cleaned faster, you're actually doing your water bill a disservice. Lighten up on the amount of dishwashing detergent you use; otherwise you'll use more water than usual to wash off the excess soap. You'll save on the cost of the dishwashing liquid, too!

Turn the water off - You can save a lot of water by shutting it off when you don't need it. Turn it off while you're brushing your teeth or soaping up dirty dishes. And run the machines - the dishwasher and the washing machine - only when they're full.

Dispose of high bills - Run your food disposal with cold water. The cold water solidifies grease; the disposal then grinds it up and washes it down the pipes. You'll save money and plumbing bills, as well as on hot water costs.

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Barong is actually short for Barong Tagalog, which describes the formal men's wear of the Philippines. It is properly referred to as the 'Baro ng Tagalog' (dress of the Tagalog). Contracting the first two words produces 'Barong,' which literally means 'dress of.' So, if we want to be correct, we wouldn't say just 'Barong.' But, the slang way of referring to one of the beautiful formal shirts is simply Barong. Yes, the Barong Tagalog is a dress, a garment, a coat in itself. It is not merely a 'shirt.' If it were, then it would need a coat or a jacket over it to qualify as formal wear and would have to be worn tucked inside the trousers.

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6 Painful Things Nobody Tells You About Fighting

ByPauli Poisuo

Everybody says they know that action movies are fake, but they're lying. For proof, just get a couple of drunk males in a confrontation and you'll quickly realize they did in fact think Hollywood fight scenes were grim depictions of reality. They'll throw haymakers and roundhouse kicks with images of Jean-Claude Van Damme spin-punching a guy through a plate glass window dancing in their heads.

Thirty seconds later, they're laying on the floor, gasping and hissing in pain while rubbing some body part, perhaps while crying. This is when they realize the difference between choreographed movie fighting and real fighting. Because in the real world, it turns out ...

#6. Your Fists Are Fragile Flowers



A punch should be the easiest thing in the world. Just make a vaguely ball-like shape with your hand and let the beatings commence. Hell, babies do it on accident.

In the movies, everyone from lab scientists to sassy sidekicks throw punches all the time, with no ill effects to anyone but the recipient, who tends to be knocked out without a hitch. The worst case scenario is that the punch has no effect and the opponent will simply be amused, like that giant Nazi Indiana Jones couldn't hurt without a plane propeller. Right?

Of course it's not right. Have you read this site before? Is it ever "right" when we ask like that?

Here's the problem -- the hand is a pretty delicate thing. A fight-worthy fist is a lot more than just a bunched-up hand -- developing your curled fingers into a punching tool takes years of training. Even real boxers get it wrong often enough that the most common injury caused by punching failure is known as boxer's fracture.

So, what's the worst that could happen if we get it wrong? Well ... everything, really. There are at least as many ways to break your own fist with your opponent's body as the other way around. Say you align your fingers ever so slightly wrong. Too bad, they are now broken. Hit the target with the wrong knuckle? Enjoy the dislocation of said knuckle. Get the angle wrong? Congratulations, you now have a broken wrist.

OK, you think, you'll just have to get it right in one shot. You're not going to go 15 rounds with the drunk in the bar, after all.

You're just going to punch him right in the face and knock his ass out with one blow. Well, the problem is ...

#5. Punching a Guy in the Head Is a Terrible Idea



socking a dude right in the jaw tends to be our default response to a physical threat once the "fight" side of the fight-or-flight response takes over. And a lifetime of movies has taught us that a hard smack in the jaw can end a fight in seconds. Hell, we've seen the same thing in boxing and MMA matches, right?

Yep. Rare, perfect blows ... out of hundreds thrown. And those guys are professional fighters.

For the average Joe like you, attempting the classic knockout blow to the head is distilled stupidity. Think about it: The head is a small, moving target -- and therefore pretty much the dumbest place you can attack. And missing your punch is what happens if you're lucky.

As the head is basically the hardest part of the human body, a connecting blow actually means you stand a better chance of breaking a hand (yours) than breaking a face (your opponent's). Aside from all the "your fists are as fragile as toothpicks" stuff we just finished talking about, remember that the human skull isn't just hard, it's also sharp. Angle your punch wrong, and you might drive your hand directly into the teeth. This is called a fight bite, and it can cause serious damage -- first with a nasty gash in your hand, and then with an even nastier infection. Why? Because the human mouth is disgusting.

How nasty is it in there? You'll be unhappy you asked! Human saliva contains as many as 100 million organisms per mL, composed of nearly 200 different species. Species! In your mouth! And now you have those swarming into the open cut in your dainty, womanly fist.

Hey, that's why you just want to kick the dude, right? Well, the problem there is ...

#4. Kicks Are Useless



We accept that this point is a lot harder to believe. After all, a kick is bound to pack a lot more power than a punch, if only because the leg is so much bigger

and stronger than the arm. Also, the foot tends to be encased in a shoe in a real-life fighting situation (unless you're being beaten and robbed specifically for your new Jordans), so the fragility factor shouldn't really apply here. Surely, your legs are an ultimate weapon when push really comes to shove. Eat crane kick, motherfucker!

Once again, we have stumbled upon a common misconception, fueled by a gazillion Hollywood action stars and video game protagonists.

Sure enough, a properly delivered high kick or roundhouse can be an instant game changer ... if you're an accomplished martial arts master in a controlled environment, that is. Are you that? Probably not.

While there indeed are bona fide, for realies kicking experts out there, they are a lot more rare than, say, MMA fighters who prefer to rely on punching and grappling, using kicks mainly as distractions, last resorts and crowd-pleasing flashy moves. The reason for this is simple: Kicks are hard to master and execute properly.

In fact, the effectiveness of anything that could be considered a "high kick" in a real self-defense situation is under debate, even in the martial arts community. If for some reason you're thinking about going out and literally "kicking" some ass, read the previous sentence again slowly. The people who get paid to whomp ass aren't even sure if kicks are worth the effort. If that doesn't give you some pause, you've probably been kicked in the head so many times that another beating won't make much of a difference. So, by all means, kick away.

For the average person with no practical training under their belt, kicks (especially high ones) are slow, cumbersome, easily avoidable things that lack power, take a lot of energy and leave you in an extremely vulnerable position for a counterattack (the recipient of which is usually your dick, because that's what happens when you attempt a move that leaves your groin area open in a real fight).

The only kicks that are considered relatively effective when both people are upright are the fairly low ones to the shins and (of course) balls, which even your average citizen should be able to execute semicorrectly on the second or third try. In theory, that is. In reality, even lower kicks tend to be laughably easy to avoid, as it turns out that ...

#3. Your Opponent Knows What's Coming



Did you ever play Mike Tyson's Punch-Out? Remember how the game used to help you out by making each fighter do this really obvious animation a second before he threw his punch so you'd know it was time to dodge? In a real fight, that's called telegraphing, and you do it whether you know it or not.

Telegraphing is your body's natural reaction in a fighting situation. In other words, your DNA is literally conspiring against you in a fight. You can't help it, any more than you can help that sharp intake of breath before a sneeze. Before you strike, or do anything, your body automatically goes through a series of giveaway preparatory motions. What exactly these motions are vary on the individual and the attack. Some of them just throw the opponent a tip about what's about to go down, such as cocking your arm back before a punch or shifting your weight before unleashing a kick. Some are actual, Punch-Out level "attack me now, I'm all open!" ticks, such as tensing your shoulders, taking a sudden, noticeable deep breath or even widening your eyes and raising your eyebrows, comic-book-villain style.

The overall effect amounts to the opponent being able to easily avoid or counter your blows, if they are paying attention to the situation at all (and once you start throwing punches, it's a safe bet that they are). Even if they've never been in a fight in their life, it doesn't take Bruce Lee to see that your sudden, aggressive, full-body convulsion is an indication that it's time to dodge. You might as well scream, "I'M PUNCHIN'!"

Thanks to telegraphing, being the aggressor actually puts you at a disadvantage in a fight. Again, it doesn't take a fight expert to know that fortune is going to favor the person who gets to react to a missed punch. Once that Honeymooners style haymaker that you thought was going to end the show misses the mark, you're basically in optimum "punch me in the face" position, even if only for a second. That punch, unfortunately for you and your overly aggressive fight plan, is far more likely to land squarely on your soon to be bloodied face.

By this point you might be a little confused, because by debunking every little technique, we're making it sound like fighting isn't even a thing, like fights don't

even occur in the real world. And of course they do, you've seen YouTube videos of them.

But what we're trying to say is ...

#2. It Takes a Very Specific Type of Person to Win Fights ...



There's a whole breed of people who excel (insofar as such a word can be used) in street fights. They're called "criminals."

The reason is that most of fighting is being willing to fight. The good fighters are not necessarily big and strong -- size and strength are in fact far less important in a real fighting situation than we commonly believe.

And they're not martial artists and MMA fighters -- although skilled and technically well-equipped for a fistfight, those guys tend to find it extremely difficult to adapt to an actual fighting situation because they're used to restraining themselves. When you've spent years mentally preventing yourself from axe kicking your annoying neighbor through the drywall he keeps drilling on Sunday morning and have only unleashed your skills in controlled dojo and competition environments with strict rules, it's

pretty hard to tap into your primal rage all of a sudden when a real-life self defense situation arises.

We say primal rage because that's what it's about, deep down. Real fighting is a lot less about skill and talent and more about attitude. Ferocity. The will to fight when a rational man wouldn't, the ability to flip on your brain's fight-or-flight instinct and act without hesitation.

See, while even the most inexperienced layman has a primal fight-or-flight response at their disposal, enabling them to "wake the beast" when the situation arises, there is a problem. The fight-or-flight response is such a huge deal in everyday life, triggered by so many trivial aspects of modern culture from traffic to technology and manifesting in so many ways, that we're pretty much unable to use it as the "Hulk-out mode" it is designed to be.

So it takes a certain type of person to circumvent this psychological block in order to unleash their berserk ferocity and win by any means necessary. They are the people "winning" street fights, but also the people who are constantly instigating them. They're the kind of people who actually think fighting is a god damned good idea and are therefore losing in all other aspects of life.

Filipino Style Women's Self Defense Seminar

Hosted by Kaizen Dojo Torrance, CA

Taught By: Punong Guro Marc Lawrence - South Bay FMA Club

August 31, 2013

The seminar was held at Kaizen Dojo in Torrance, CA, it was 3 hours long, focused first on self-awareness and situational avoidance. As the best martial artist is on who never have to use it. Situational self-awareness is first and foremost. This self awareness is aka "if it looks like an ambush it probably is one" concept is a corner stone to situational awareness! We discussed places ambushes happen to women, crimes that have occurred recently in the area. We practiced looking at the parking lot, they drove into and looking for potential traps and spotting potential criminal types.

The next part we taught was "How not

to think like a victim but how to think like a warrior"! As we explained you must have the mindset of a warrior to be willing to fight. We taught what describe as "How to fight with whatever you have on you". This is taking what women carry every day and how the can be used for distraction. We discussed the appropriate use of force, improvised street weapons and hand to hand methods and targets of the body for self-defense. This we call "How to hurt an attacker by thinking of them as collection of targets.

We taught the students How to use everyday motion as your training. Think brush

#1. ... and You'd Be an Asshole to Want to Be One



Now, there is one way for an inexperienced fighter to release the beast within without actually having other, bigger beasts bash your face in for years first. Sorry, did we say "inexperienced" fighter? We meant intoxicated. Because that's what it takes. You'd need to get drunk.

But please, please read the rest of this article before filling up on liquid courage and unleashing bare-knuckle hell on your neighborhood bully.

Because most humans aren't full-on sociopaths, alcohol and drugs are pretty much the only way a regular person can override their inhibitions and become an effective fistfighter, whatever that term is worth. It's happening somewhere right now -- guys get wasted, release their inner pit fighter for whatever reason and decide to deal out damage, Fight Club style.

Only in real life, your opponent isn't able to take an Edward Norton-issued barrage of blows, no matter how weak said blows are and no matter how much your face would be messed up afterward. The damage of such fearless, drunken, all-

out punches is nothing like the way bitch slaps you'd throw while in your right mind. And the damage those blows can do is way beyond superficial, especially with inexperienced fighters who don't have the training to block, avoid or absorb a punch. Or, as the case may be, with people who are taken by surprise because they suddenly are taking a punch to the face right in the middle of what they thought was a peaceful Trivia Night at the pub.

And if said drunken fighter does know what he's doing? Watch out. Just take a gander at this story about an MMA instructor who was charged with murder after a bar fight got out of hand and he just straight up killed someone.

Everything we said about martial arts experts controlling their inner beast means dick when everybody involved is hammered. At that point, it's not you against a professional fighter; it's you against a fellow drunken imbecile who could remove your spine with his bare hands. And even if the dude tells you he breaks bones for a living, you'll probably be too drunk to be bothered by it. And then one of you dies and the other goes to prison.

Of course, you won't remember any of these warnings when you're in that drunken deathmatch state of mind. So really we're just leaving this here so we can say "We told you so" later on.

Read original article - Click Here



your hair, hung yourself, push a heavy door, stomp the bug, and palm the basket ball, wax on wax off and turn a steering wheel, pound the table fillet the fish and more!

We discussed not excepting any help, that means things like people will film you getting hurt but never help you (sad state of affairs here in the USA). We explained "How to cover your retreat", how to call the police and most important what to say and what not to say. The seminar went well and was well received..

Visit: www.southbayfmaclub.com



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

Tugtugang Musika Asyatika

Abelardo Hall - College of Music UP Diliman, Philippines
July 10, 2013

Telu Bituun Bagani and UP Tugma (Tugtugan Musika Asyatika) at Biyaheng Diliman, Abelardo Hall, College of Music, University of the Philippines. Performance of indigenous Silat together with tidtu paganay (Maguindanaon kulintang), both the dance and the martial sides

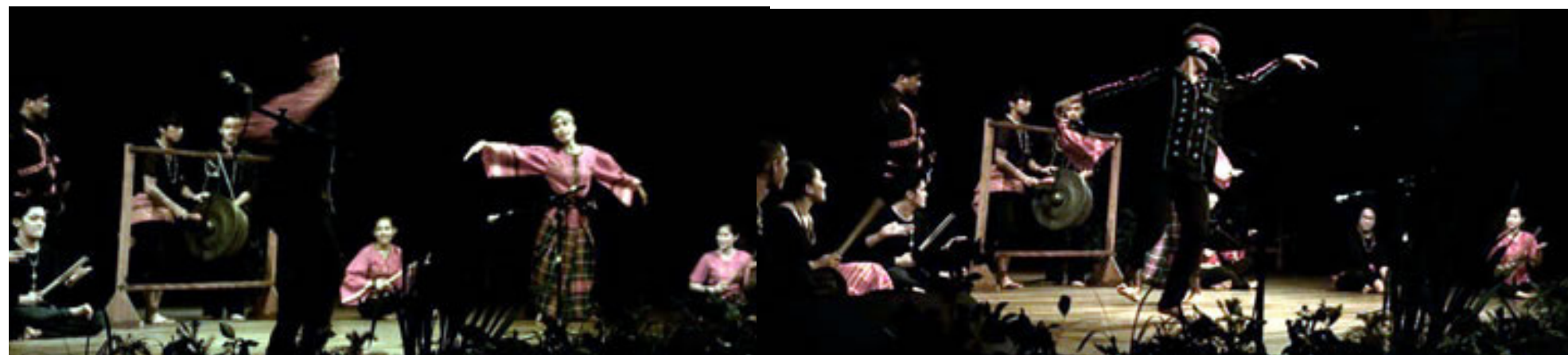


Nicky Jojo Juanite, Felipe P. Jocano Jr. and Lessandra Berbano

Telu Bituun Bagani (Three Stars Warrior) gave a performance of indigenous silat last July 10, 2013 at Abelardo Hall, College of Music, University of the Philippines, together with

Tugtugang Musika Asyatika (TUGMA). This was part of a concert called Biyaheng Diliman (Diliman Travel), - An Evening of Philippine Music. The program featured performances of indigenous music, chanting of an excerpt from a traditional epic, sagayan (the warrior dance of Maguindanao), a rendition of other indigenous dances, and silat from Mindanao.

The silat featured in the program is from the lineage of Guro H. Yasser Tanadjalan, former coach of the Philippine National Pencak Silat Team. The silat is also known formally as Silat Telu Bituun (Three Star Silat) and combines elements of different local as well as regional (Indonesia and Malaysia) styles, on the platform of his family system.



When in Manila, Don't Miss a Visit to Luneta

By Joy Lim

Three decades. Or more. That's my estimate of how long it has been since I went to Manila's most popular park, Rizal Park, a.k.a. Luneta.

Oh sure, I always pass by Roxas Boulevard and see Luneta from my car. Several times I've stayed in Manila Hotel and saw Luneta from our windows. But to really go there and walk its paths? Three decades.

You ask why? Well, I had that common hang-up that public parks, especially Luneta, were full of not-so-nice elements: litter, dirty toilets, hold uppers, car nappers, beggars, etc, etc, etc.

I'm glad our Arnis Master, Cris Pasindo, decided to bring our group there. He said that all Arnis practitioners would benefit from a visit to Luneta. So at 7 o'clock in the morning two Sundays ago, we all went there: seven Arnisadors, 15 Arnis kids, and their parents.

I tell you. I was surprised! What was supposed to be a two-hour outing became an almost whole day affair because we enjoyed it so much!

First look:

- There was ample parking in the park's periphery.
- Joggers, runners, aerobic groups, tai chi practitioners, martial artists, and other sporty people who were there gave a vibe of health and fitness
- The park was clean. Yes! Of course, there were plastic wrappers lying here and there but there were no heaps of rotting garbage as I expected. I was so surprised that I asked the woman sweeping the grounds, "Has it always been this clean in Luneta or only after President Erap became mayor?" She looked genuinely surprised by my question and quickly replied "Dati pa po." (It has always been clean). Oh, okay. Maybe I asked the wrong person but...okay! Luneta is clean!
- If you need to go, the toilets are clean. At least the one I went to use was clean. (You just have to pay Php 5 (USD 0.10) to enter)
- Security guards are aplenty. You see them all over.
- There were no homeless people sleeping in the park. I saw some in Baywalk, Roxas Boulevard, but in Luneta, none.
- At 7 AM, the fountain at the center of the park was dancing full blast. Fantastic.
- And then the most spectacular of all, a 30-foot brass statue of Lapulapu.

So what did we do there?



We practiced Arnis, basking in the morning sunlight, and fresh air (fresh as fresh could be in the middle of a busy city). Much better than always inhaling mall air conditioning



We remembered our national hero, Jose Rizal



Master Cris gave a short history lesson about Lapulapu and then we all had a pictorial in front of his monument. Lapulapu, the 16th century chieftain who is known as the first Filipino to have resisted foreign invasion. His kampilan is down and inside its scabbard but Lapulapu stands alert, symbolizing that the Filipino is a man of peace but ready to fight for his land and honor.



L-R: Lakan Von Altas, Master Cris, Grandmaster Martin Raganas, Jr., Grandmaster Sioux, and Guro Eddie Lladoc

We observed different Arnis classes. There are at least eight around Luneta. We met Arnis grandmasters, humble in look and demeanor but oh, treasures of Arnis skills and knowledge.



The children did an impromptu exhibition. 7-year old Michael showing his moves to the Grandmasters. "Very good!"

The Grandmasters were warm, articulate, and full of wisdom that we wanted to prolong the privilege of being with them. So at around 12:30 PM we all went to Mang Inasal and over hot tamarind soup, grilled chicken, and lots of rice, we were treated to stories about Arnis. Very, very interesting! We felt like insiders in the intriguing world of Arnis during the 70's.

Since most of us still had to go to Sunday worship, at 3:30 PM we had to part ways. It was a great day. We were very grateful.

So my friends, when in Manila, stop by Luneta. You just might have a pleasant, educational, memorable time just as we had.

San Diego Pan Pac's Law Enforcement Association's - 20th Anniversary Celebration

By Zena Sultana Babao
With photos by: Ogie Cruz and Julio De Guzman

The San Diego Pan Pacific Law Enforcement Association held its 20th Anniversary Celebration and Annual Scholarship Fundraiser Luau on, August 16, 2013, at the Jacobs Center Celebration Hall in Euclid Ave., San Diego.

Highlights of the event were the: Multi-Cultural Entertainment, Hawaiian Music and Polynesian Dancers, Awards Presentations, Martial Arts Demo, Silent Auctions and Raffle prizes, and an Island-themed dinner with authentic Kahlua pig and desserts.

The reception started at 5:00 p.m. and soon the spaciouly grand Jacob Hall was filled with over 400 people composed of the officers and members of the Pan Pacific Association, dignitaries, performers, and guests. Two of the dignitaries in attendance were SDDP Chief William Lansdowne and San Diego County District Attorney Bonnie Dumanis.

The program of events started with Jericho Salvador introducing Marie Coronel of 10 News as the Master of Ceremonies. This was followed by the Presentation of Colors by the SDDP (San Diego Police Department) Color Guard, the singing of the National Anthem, and invocation by Ivan Sablan.

There was supposed to be a City Proclamation by Councilmember Marti Emerald but she was a no-show. The guest speaker of the evening was SDDP Chief William Lansdowne, followed by a welcome address by Pan Pac president Al Ambito, who then

introduced the new Board of Directors:
Al Ambito, president; Rudy Tai, 1st vice president; Paul Choi, 2nd vice president; Suzy De La Pena, secretary; Taerence Oh, treasurer; Jerry McManus, historian; Dave Hwang, Sgt.-at-arms; Cesar Solis, director of community relations; Jose Mercado, director of membership; Jericho Salvador, director of special events; Marlon Estepa, Lem Sainsanoy, Roy Moody, Sean Murphy and Roel Tungcab, associate directors.

Asst. Chief Cesar Solis was the keynote speaker. He said that he thought he would just deliver a few words but when he saw the program which showed that he was the keynote speaker he decided to expand his few words to include a story of his parents' beginnings and their struggle here in the United States. His short speech is motivating and inspirational. At present, Cesar Solis is the highest ranked Filipino-American Officer in the San Diego Police Department.

The keynote speech was followed by the Presentation of Awards to the following: Godwin Higa, community member of the year; Jerry Owens, member of the year; Focus Investment Advisors, business of the year; and James "Chappie" Hunter, leadership award.

Sex-Crime Detective "Chappie" Hunter was in the news headlines this past June following his motorcycle accident which cost him his lower left leg. While going home aboard his motorcycle, he was cut off by a car driven by a teenage girl who only had a student driver permit. Hunter in his acceptance speech of the leadership award said he will return to full duty next month.

The Scholarship Awardees were: Andrea Hamilton,



L-R: Ogie Cruz of Asian Journal, Julio de Guzman, Zena and Narrie Babao

\$500 Focus Investment Advisors Scholarship; Kelsey Lujan, \$500 Pan Pac Scholarship; and Tung Nguyen, \$1,000 Pan Pac Scholarship.

The awarding was followed by a luau buffet, which featured two authentic Kahlua pigs (actually they were lechon), lumpia, and other island-themed delicacies. Being part of the performers, we were given head-of-the-line privilege. The performance and entertainment portion began after all the attendees went back from the buffet line.

The first number was singing with the ukulele by Madeline Castillo. The Filipino martial arts demo was the next number. Sgt. Romeo Delos Reyes, who is actually a Guro in Babao Arnis, introduced Grandmaster Narrie Babao. Delos Reyes related how in his search for Filipino martial arts instructions, he was referred by Cesar Solis to contact Babao. At this demo, Narrie was assisted by his student, Darrell Yamane, who in a scenario acted as a knife-wielding suspect.



SDDP Sgt. Romeo Delos Reyes, a Guro in Babao Arnis



Grandmaster Narrie Babao and Darrell Yamane of Babao Arnis doing a short demo

running for the Superior Court Judge position in next year's election, was asked to join the dancers onstage. Our friend Julio De Guzman, a well-known leader in the community, introduced the judge and us to each other.

The event was a great success. The Pan Pac Board of Directors gave a big "Mahalo" to the Table Sponsors and Generous Donors who all contributed to the success of this year's



Zena with SDDP Police Chief William Lansdowne



Assistant SDDP Chief Cesar Solis (in the middle), keynote speaker



Detective Chappy Hunter (in Hawaiian shirt) received a leadership award. In red shirts are the officers of the association

event. Table Sponsors: Focus Investment Advisors; San Diego Police Officers Association; National Latino Officers Association (Metro Chapter); National Latino Officers Association (San Diego Chapter); San Diego Law Enforcement Emerald Society; Pacific Islander Festival Association; San Diego Black Police Officers Association; Commerce Bank; Viejas Band of Kumeyaay Indians; Phuong Trang Restaurant; Salvador Page - Farmers Insurance Agency; Melanie Rojas; Estepa-Morales Family; and Judge Pro Tem Ken Gosselin.

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Hawaiian dancers

Hilton San Diego Resort and Spa; Mighty Crossfit; San Diego Police Historical Society; Commerce Bank; Ryan's Brothers; Phuong Trang Restaurant; Antonette Caliri; David Du; Dr. Keith Biscott of South Bay Family Chiropractic; and Cox Communications.

asianjournal.com

Martial Arts Legend Comes Back Home to Stockton

By Kevin Parrish
Record Staff Writer
August 18, 2013

Stockton - Once a year, the world's foremost martial artist comes home. To Stockton.

Dan Inosanto, 77 years old and widely recognized as the heir to the legendary Bruce Lee, will appear today, his second straight, at downtown's Podesto Impact Teen Center as part of his annual seminar devoted to the Filipino martial art of Escrima.

"He looks like he's 40. He does everything and goes on for hours," said Stockton resident Tony Somera, his friend and promoter. "His physical ability is phenomenal, but he is a humble man. Dan never takes credit because he wants to give it to the teachers he has learned from. He is very fast and very athletic, a book of living history and knowledge. He is the most sought-after martial artist in the world, busy 48 weekends a year."

This weekend is devoted to Stockton. Inosanto, an Edison High

School graduate, will teach for 41/2 hours starting at 10 a.m. Devotees from across Northern California and the West are attending.

Inosanto has been coming home since 1984 - to conduct the local seminar and to reconnect with family members.

The Inosantos represent a pioneering Filipino family in Stockton. They were immigrants in the early 1900s. Dan Inosanto, born in 1936, grew up on Sonora Street in the heart of the city's Little Manila neighborhood.

His father, Sebastian, was a labor contractor and his mother, Mary, went to college in her 40s and became a school teacher. "They helped a lot of Filipinos who didn't have a home or food," Somera said. "At one time, they had 100 men living in their basement and backyard."

"Sebastian contracted with them to cut lettuce, asparagus and celery."



Dan Inosanto, right, demonstrates a move with Joel Clark during Saturday's seminar on the Filipino martial art of escrima at the Podesto Impact Teen Center. Inosanto, who grew up in Stockton's Little Manila and is widely recognized as the heir to Bruce Lee, is the world's foremost martial artist. - **Calixtro Romias/The Record**

Dan Inosanto, an undergraduate of Whitworth University in Spokane, Wash., received his master's degree in physical education from University of the Pacific. After serving in the Army's 101st Airborne Division, he connected with Lee, a renowned martial arts expert and movie star, during the mid-1960s.

Inosanto is one of three people allowed by Lee, who died in 1973, to teach and spread his martial arts system.

He operates the Inosanto Academy of Martial Arts in Marina del Rey and he teaches such disciplines as Jeet Kune Do, Shoot wrestling, Brazilian Jiu Jitsu, Muay Thai, Silat, mixed martial arts and more.

Inosanto also has had minor roles in several movies. Somera said that Stockton, with its large Filipino population, was once a hotbed for escrima, a form of martial arts that emphasizes weapon-based fighting with sticks, knives and other bladed weapons. "The Filipino community is still pretty tight," Somera said. "Dan's relatives still live here and he is so busy that he has to have a reason like this (seminar) to come home."

Inosanto is considered a martial arts master worldwide, but his annual homecoming seminar lists him simply as "guro," the Filipino word for teacher.

www.recordnet.com



Dan Inosanto works with Alexandra Tan and other students on the first day of the seminar. - **Calixtro Romias/The Record**



July 16, 2008 Maestro Rene Tongson, Maestro Pepe Yap, Maestro Alberto Bustos joined Team Canada in the mountain highlands of Tagaytay in their secluded training camp in preparation for the 10th WEKAF Championship in Cebu. Some of the training instructions were conducted by invited and referred instructors from the local region in Batangas and Laguna provinces. During the Teams break from intense sparring sessions, they exposed the Team to traditional Arnis and different kinds of weaponry. The most significant instructors at that camp of course were Maestro's Tongson, Yap and Bustos who fine tuned the Canadian team's fighting ability in sparring and clean up their Anyo forms.

Overall it was a great and successful training camp. If any practitioner or team of the Filipino martial arts wishes to have the same experience and training with Maestros Rene Tongson it will not only put them in shape, they will coach you on traditional techniques that judges in world championships look for. Any Filipino martial arts student including myself had everything to gain, you just have to look for it. - Rudy Cosico

Agojo Wins Silver in Asian Youth Games
Manila Times - August 22, 2013

Nanjing: When no one else was looking, Tae Kwon Do standout Francis Agojo won the silver medal for the Philippines as the second Asian Youth Games entered its final days here.

The student of Ateneo de Manila dish out his best in beating Malaysian Navin Ari Krisnasamy in the quarterfinals, 11-4, and Kazakhstan's Yerassyl Kaiyrbek in the semifinals, 9-8.

Agojo, who will turn 17 in November, advanced to the 53 kg finals against Thailand's Ramnarong Sawekwiharee but ran out of bullets and lost the match, 11-7.

Still, it was a victorious day for Philippine tae kwon do, considering the level of competition in this 45-nation event for the best athletes aged 14-17.

Agojo's victory came when most of the Filipinos here were scattered in different venues, mostly looking for victories in lawn tennis and 3-on-3 basketball.

Agojo fought his medal match with only his coach, Dax Morfe, and teammate, Pauline Lopez, cheering him on at the Longtian Gym.

Lopez was still scheduled to compete yesterday in girls' 55 kg.

"I tried my best to win the gold for our country but I'm happy and proud of what I achieved here," said Agojo, winner of the gold medal in last year's tough Korea Open.

The Filipino athletes now have one gold and two silver medals in the bag with only two days of action left.

Mia Legaspi and Princess Superal scored a one-two finish in girls' golf the other day, assuring the Philippines of a better finish than in 2009 in Singapore (one silver and one bronze).

Jurence Mendoza is in the semis of boys' tennis and is already assured of a bronze. He was scheduled to face Indian Garvit Batra on Thursday, eyeing a slot in the finals.

Mendoza chances brightened up after Chinese top seed Zheng Weiqiang, the No. 55 youth player in the world, was stunned by Kazakhstan's Dmitriy Popko in the quarterfinals, 6-4, 6-3.

The Philippines' suffered a painful loss to 3-on-3 basketball on Wednesday evening when Isaac Go, Patrick Ramirez and Andrei Carucot lost to Iran, 16-14, in the quarterfinals.

The Filipino dribblers, who came here one man short, took a big 9-1 lead only to allow the Iranians to catch up and grab the lead at 14-13 with only 48 seconds left.

"It was a won ballgame but playing here minus one player as substitute has already taken its toll on our players. But they still fought hard," said coach Nic Jorge.

The 3-on-3 team was formed at the last minute after the original choices begged off at the last minute due to studies. The loss to Iran was followed by another 21-18 defeat to Malaysia.

The Filipino dribblers, who can get the crowd here going with their moves inside the court, was playing a consolation match as of presstime.

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

Forums

fmaforum.org

The leading destination for Filipino Martial Arts discussion.
Established September 2005
www.fmatalk.com

F. Bustamante High Tops Kadayawan Arnis
By Cheneen R. Capon
Sun Star Davao - August 23, 2013

The F. Bustamante National High School clinched a total of four gold medals, six silvers and two bronzes at the close of the Mayor Rody and Vice Mayor Pulong Duterte Arnis Tournament at the Brgy. Angliongto Gym on Wednesday.

Alejandra L. Navarro National Highschool of Lasang bagged three golds and three bronzes to grab the second spot while Talomo National High School came third with a 2-2-4 medal count.

The 2-2-3 Davao City National High School and 1-2-0 Armed Forces of the Philippines Learning Center (AFPLC) wounded up in the fourth and fifth places, respectively.

Trailing behind in the High School category were 1-1-0 Tagum Sacred Warriors sixth, 1-0-4 Panabo City seventh, 0-16 Mintal Comprehensive High School eighth and 0-0-1 Crossing Bayabas National High School ninth.

Art Quidato (boys extra light), Christian Dan Ivan Loriezo (boys featherweight), Lovely Mae Tayabas (girls bantamweight) and Catherine Lei Segura (girls

extralight) annexed four golds for FBNHS.

In children division, AFPLC collected a total of seven golds, four silvers and seven bronzes for the top spot while 2-2-6 Mahayag Elementary School, 2-0-1 Talomo Central Elementary School and 2-0-0 KDO Central Gym occupied the next three places.

The 1-3-3 Buhisan Elementary School, 1-0-0 Tagum Pilot School, 0-3-1 Tagum City and 0-2-2 Crossing Bayabas Elementary School were at the cellar.

Winners received medals. ALNHS trainer Michael Ibag, in an interview, said the event also served as a preparation for the incoming Batang Pinoy Mindanao Qualifying set August 27 to 31 at Tagum City.

He said that one of their gold medalists will compete in Tagum.

A total of 109 arnisadors from Davao City, Tagum City and Panabo City joined the one-day tournament organized by Arnis Philippines Davao head by Mario Palazuelo.

Eskrimadores FMA
Dedicated to FMA (Filipino Martial Arts) history, techniques, current events and news.
eskrimadores.tumblr.com

Fil-Am Girl Clinches RP's 2nd AYG Gold
Written by AFP
The Daily Tribune - August 23, 2013

Nanjing - It was a victorious day for the Philippines as Pauline Louise Lopez clinched the country's second gold medal via an outstanding performance in the taekwondo competition of the 2nd Asian Youth Games here.

The pretty 17-year-old lass from El Segundo, California demolished Rania Fawareh of Jordan in the semifinals, 8-7, before clobbering Fariza Aldangorova of Kazakhstan, 4-2, in the finals of the girls' 55 kilograms division.

"I'm still shaking. I'm speechless. All the hard work paid off," Lopez said after the win.

Lopez's impressive feat outshone the achievement of Francis Agojo, who plucked the silver medal by beating Malaysian Navin Ari Krisnasamy in the quarterfinals, 11-4, and Kazakhstan's Yerassyl Kaiyrbek in the semifinals, 9-8.

Agojo, who will turn 17 in November, advanced to the 53-kg finals against Thailand's Ramnarong Sawekwiharee, but ran out of bullets and lost the match, 11-7, in this tournament that gathered the finest young athletes in Asia.

Agojo fought his medal

match with only his coach, Dax Morfe, and Lopez cheering him on at the Longtian Gym.

"I tried my best to win the gold for our country but I'm happy and proud of what I achieved here," said Agojo, winner of the gold medal in last year's tough Korea Open.

The Filipino athletes, funded by the Philippine Sports Commission, now have two gold and two silver medals in the bag with only two days of action left. Mia Legaspi and Princess Superal scored a one-two finish in girls' golf the other day, assuring the Philippines of a better finish than in Singapore (one silver and one bronze) four years ago.

"I'm so proud of our athletes," said chef-de-mission Tac Padilla.

Jurence Mendoza is in the semis of boys' tennis and is already assured of a bronze. He was scheduled to face Indian Garvit Batra yesterday, eyeing a slot in the finals.

Mendoza chances brightened up after Chinese top seed Zheng Weiqiang, the No. 55 youth player in the world, was stunned by Kazakhstan's Dmitriy Popko in the quarterfinals, 6-4, 6-3.

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Kali Majapahit Headquarters, Singapore
August 24, 2013

Amazing Graduation at the Kali Majapahit Headquarters. Students were awesome. Instructors did a great job. Special congratulations to our newest Kasama Glenn and Jim.

www.kali-majapahit.com



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

Only ARPI Rules for Palarong Pambansa
Arnis Philippines

The Department of Education (Dep Ed) shall adopt the ARPI rules for all events in the Palarong Pambansa. This is in accordance to Republic Act 10588 otherwise known as Palarong Pambansa Act of 2013. This act includes all the sports events that are played in the Palarong Pambansa.

This law will help identify or discover new talents that maybe future medalists in all local and international competitions in the future. Gold medals in International competitions such as the Olympics remain a dream because the task force of Dep Ed for Palarong Pambansa in the past years have refused to follow the International Standards in all the sports. It did not cooperate with the Philippine Olympic Committee (POC) and its National Sports Association (NSA's) thereby creating confusion for the athlete, coaches, parents and the public on which standard rules to use and which body will act as arbiter. This is discouraging to worthy athletes that have been cheated and thereby causing them to abandon the sport. Normally, in other countries, the rules they used are in accordance with the International Olympic Committee (IOC) Standard. In case of complaints, they may bring it to the National Olympic Committee (NOC) of their country. Furthermore, most of the winners of the Palaro cannot be used by the NSA's in the National and International events immediately because they would lose due to technicality. Meaning, they have been accustomed to the wrong rules. No wonder gold for the Philippines has been elusive.

To Learn More... Click Here

Laban Baston Eskrima Club in its new home at The Chester le Street Community Centre, Durham, England

August 24, 2013
Master Bill Lowery



After discussions with the club members, I decided to split the two hour class into two one hour classes; first hour focussing on Pangamot/Panantukan - the empty hand element of the Filipino Martial Arts that I teach at the club. The second hour, naturally, covers the weapons. This will give people the choice of only adding the weapons to any empty hand art they already practice, or focus on their empty hand skills to help develop self defence skills.

We began with footwork, forward and backward triangles, then striking with the rear hand, then lead hand added in. Final drill was to use a pary from the lead

hand.

Partnering up, one partner throws a straight lead hand punch, the other steps offline, parries with the lead hand, then counters with a rear hand Gunting technique, then either a straight punch to the ribs, or continues the strike over the partners arm to strike into the face.

I emphasised the need to take these drills home and train them solo - you don't always have a partner to hit...to work with, so it's useful to develop the ability to visualise an opponent. Paul Hunter can be seen focussing in this way.

For the weapons hour, we did Double stick drills, starting

with Heaven 6, then Standard 6, and Earth 6, and finally Illustrissimo 6 count, already nicknamed "Buffy the Vampire Slayer". All of the drills were trained solo and partnered

As always, Double Sticks gives the students plenty to think about, well, at least how many hands they have!! Usually more than they are used to playing with at any given time.

Overall, the change to the structure of the class has proven to be a great success, with many people stating that they prefer to focus on the two areas separately. Onwards and upwards.



Master Bill Lowery

Contact: Bill Lowery
(0783) 446-5817
Email: labanb@excite.com
Website: labanb.moonfruit.com



Empty hand translation of Heaven 6 with Marco Picone and Michael Fitzpatrick



Basic blocks to the Doce Pares 12 Strikes, with Counterstrikes



Micahel and Graham E. Ford play Empty hands



Form 1 with Marco Picone

Chicken, Rice, Coffee, and Grandmasters

By Joy Lim

What do you get when you put Arnis Grandmasters together? Well..., a lot of Arnis talk, of course! (I'm corny!)

Anyway, that's exactly what happened on Sunday, 25 August 2013. Grandmasters who held classes in Luneta were invited to a simple lunch get together.

With the help of some friends, our group's Master, Cris Pasindo, organized the no-fuss event as a small token of appreciation of the efforts of older Grandmasters.

"They were among the ones who really worked hard for Arnis," Master Cris said.

He couldn't invite everyone, of course. "When we receive more blessings we'll have more of these," Master Cris said. For this particular event, seven Grandmasters came and that's more than good enough.



L-R: Grandmasters Jimmy Ibrahim, Martin Raganas, Jr., Francisco "Boy" Pajo, Henry Espera, Inocencio "Sioux" Glaraga, Roberto Labaniego, Vicente Sanchez

1. Jimmy Ibrahim (Founder, Falcon Martial Arts)
2. Martin Raganas, Jr. (A first generation student of the legendary Antonio Illustrissimo)
3. Francisco "Boy" Pajo - (I have to research about him. All I know is that he is an expert in Arnis rules and is always the head official in Arnis tournaments.)
4. Henry Espera (Founder, Rapido Realismo Kali)
5. Inocencio "Sioux" Glaraga (Founder, Kalaki Arkanis)
6. Roberto "Bert" Labaniego (Founder, Top Labaniego Arnis Club)
7. Vicente Sanchez (Founder, Kali Arnis International)

What did they do?

They enjoyed piping hot tamarind soup, ice-cold coke, Filipino-style chicken barbeque, and lots of rice. (The yellow thing on the rice is chicken oil. Not so healthy but oh so delicious!)

They were given a simple gift of black shirts with the generic Philippine flag and ARNIS logo, so that they can wear them in other events.

You know, this group of Grandmasters were really fun to be with. They had lots of animated conversations about their earlier days. Lots of laughter there.

Talk became a bit quieter when the topic became the current situation of Arnis in the Philippines. "Learn from the mistakes of your elders. Do not be distracted by too much politics," they said.

What I liked best was when they discussed different techniques.

"Redonda is the backbone move of Arnis," "Whatever the style, strikes #1 and #5 are always the same."

And then at coffee time, they demonstrated some of their favorite moves.

At 3PM, some had to leave but some moved to a nearby McDonalds to have more coffee and conversation.



Grandmaster Labaniego showing some Lightning moves to Master Cris

The Deadly Dance
thedeaddydance.wordpress.com



www.pmasupplies.com

In Memory of: Remy Presas (Dec 19, 1936 - Aug 28, 2001)

August 28 marks the 12th anniversary of Grandmaster Remy Presas' passing. Reposting a Black Belt magazine article in his honor. - RIP Professor Presas

Editor's Note: This article was originally published as "Remy Presas, Founder of Modern Arnis: Pioneer of the Philippine Arts Is Still Polishing and Spreading His System" in the August 1998 issue of Black Belt — prior to Remy Presas' passing in 2001. To preserve the article's tone and historical context, the time references have been left intact.

Modern-Arnis Techniques Master Remy Presas: A Stick-Combat Legend Remembered

By Jeffrey J. Delaney

For more than 50 years, Remy Amador Presas has pursued his passion for the stick, knife, sword, dagger and empty hand - all in the name of Modern Arnis, the Philippine martial art he created and continues to refine.

Modern Arnis is one of the most popular, efficient and easy-to-learn systems of self-defense in the world - and Remy Presas continues to spread the style by conducting seminars and workshops around the globe. In fact, the humble master is responsible for pioneering the Modern martial arts seminar by teaching his art to students of any style or level, as long as they are willing to pick up a stick and open their mind.

Modern-Arnis Techniques Master Remy Presas: The Man

Remy Presas began his study of Arnis techniques at age 6. He learned from his father, Jose Presas, in the small fishing village of Hinigaran, Negros Occidental, in the Philippines. Remy Presas left home at age 14 so he could pursue his interest in the fighting arts practiced on the many islands of his homeland. These arts were blends of systems from all over the world: Thailand, China, Spain, Indonesia, Japan and India. They had reached the islands as the people of the Philippines interacted, traded and fought with these diverse nations. Remy Presas refined and blended the important aspects of Tjakele, Arnis de Mano, Karate, Jujitsu and Dumog into the art he named Modern Arnis.

"Long ago, Arnis was a dying art," Modern-Arnis techniques master Remy Presas says. "The old practitioners believed the cane was sacred. This meant they would always aim at the hand of their training partner and not at the cane for practice. Most of the students got hurt right away and immediately lost interest. I Modernized this and promoted hitting the cane instead for practice. Then I identified the basic concepts of the many Filipino systems I had learned to bring a unity to the diverse systems of my country. This way, we could all feel the connection."

Remy Presas prefers to use the term "Arnis" over the term kali. "In the West, you hear the words kali and Escrima used a lot," he says. "These terms mean basically the same thing, but if you say kali or Escrima, not many people in the

Philippines will know what you are talking about. Arnis best reflects the Philippine culture because it is a Tagalog word." Tagalog is the national language of the Philippines.

"In the Philippines," Remy Presas continues, "if someone heard you were a good Arnis player, they would challenge you - anywhere. I did challenging, also. We fought in the streets, alleys, parks - all kinds of places. Sometimes there were very bad injuries, but I did not lose."

Remy Presas' experience and prowess with Modern-Arnis techniques were unsurpassed. By 1970, he had created a sensation in his country. His Modern Arnis Federation of the Philippines boasted more than 40,000 members. In 1975, he left the Philippines on a good-will tour sponsored by that country's government to spread information about Modern-Arnis techniques around the globe. Since arriving in the United States, the art has grown rapidly.

Modern-Arnis Techniques: "The Art Within the Art"

Collectively, Modern-Arnis techniques are often referred to as "the art within the art." Modern-Arnis techniques are based on patterns and theories of movement instead of static moves and drills. Rather than learning complex forms and one-step sparring drills for each weapon, students learn the fundamentals of natural movement and use the same patterns of attack and defense in response to each direction, type and intensity of attack. This is true regardless of whether they are holding a sword, dagger, stick or no weapon at all. In addition, Modern-Arnis techniques lead into a countless variety of disarms, throws and locks using the maximum leverage available from whatever weapon is being used.

At the advanced level, patterns in Modern-Arnis techniques give way to a continuation of movement. This facet of the art is often referred to as the "flow." Flowing refers to the way in which Arnis practitioners transition effortlessly from one technique to the next as they sense the movements and attacks of their opponent and respond automatically and continuously.

This sensitivity is developed through a free-form



Picture Source: Journal of Asian Martial Arts

sparring exercise called tapi-tapi. It's a technique similar to the chi sao (sticky hand) drills of Wing Chun kung fu and the push-hand training of Tai Chi Chuan. Tapi-tapi proceeds at a lightning pace, with sweeping strikes and blocks followed by parries, punyo (butt end of the stick) strikes, grabs, releases, traps and eventually disarms, takedowns and submissions. This type of sparring is beautiful to watch, especially when someone who is as skilled as Remy Presas bests the most advanced opponents while barely glancing in their direction.

"The techniques must be practiced slowly at first," Remy Presas insists. "That way, they will become automatic. Also, the student must be relaxed and keep all movements small and purposeful."

The practice of Modern-Arnis techniques teaches students to become proficient and comfortable in all ranges of combat. Each of the 12 striking angles that define the Modern-Arnis techniques system has a basic block, disarm and counter to the disarm. Once these building blocks are in place, they can be applied to movements known as sinawali, redonda, crossada abanico and others.

Numerous joint locks, spinning throws and takedown techniques lead to grappling positions with still more control and submission techniques.

Testimony Regarding Modern-Arnis Founder Remy Presas

In recent years, Remy Presas has focused his energies on running intensive training camps hosted by his students in major cities across the United States. The camps last three to four days, beginning at 9 a.m. and often lasting until midnight. Remy Presas offers apprentice, basic and advanced instructor certification, as well as belt testing for rank within the Modern-Arnis organization.

Editor's Note: As stipulated at the top of this article, this piece was originally printed before Remy Presas' death. These testimonies are presented in the interest of celebrating Modern-Arnis founder Remy Presas' legacy as a stick-combat technician and instructor. Our hope is that today's Modern-Arnis instructors and students will appreciate and learn from such comments as guides for how they themselves may teach or practice Arnis techniques as part of their own martial arts curriculum. Please note that small-circle jujitsu developer Wally Jay was also alive during the article's original run.

Dr. Randi Schea, a Modern-Arnis black belt from Houston and grandson of tai chi expert Kwie Tjeng Schea, began studying with Remy Presas in 1982 and attended many of the first camps.

"Professor Presas is able to stimulate the creative mindset in his students," Dr. Randi Schea says. "His exciting teaching methods enable him to cut across egos, stylistic barriers and biases. I especially like the way his various drills and exercises interconnect and develop practical applications. He taught me to allow my techniques to flow. When I first started Modern-Arnis training, the camps were 14 days long and not once were we ever bored. The professor's energy was contagious, and we only stopped for meals and sleep because he insisted we needed to. Professor Presas is not only the most creative and gifted fighter in the martial arts today; he is also the most generous teacher and human being I've ever met."

Ron Van Browning, an expert in San Soo Kung Fu and trainer of world-class submission fighters and kickboxers in Dallas, credits Remy Presas with bringing a fluidity and directness to his techniques. "The professor forces you to relax and realize that your techniques are already there," Ron Van Browning says. "The whole point of blending styles is not to water down your system but to strengthen and expand it. The professor accomplishes this

through his own willingness to grow and learn. Just being around him renews my excitement toward the martial arts. He's a lot of fun."

Chuck Gauss, defensive-tactics instructor for the Taylor Police Department near Detroit, uses his Modern-Arnis training daily. "I was bored with judo and went to a one-day seminar featuring the professor and Wally Jay of small-circle Jujitsu," Chuck Gauss says. "That was it; I was hooked. The techniques fit right in with the pressure-point control tactics that we teach, but they are much more complete and effective. Since a police officer always carries a gun, every confrontation is an armed confrontation. If the one technique the officer learned during basic training doesn't work, the result is panic, which almost always leads to excessive force. With Modern Arnis, a following technique is always there, and it represents an avenue to avoid excessive force while maintaining control of the suspect and the situation."

Terry Wareham has been hosting camps at Michigan State University in East Lansing, Michigan, for the past 10 years. Originally a Tang Soo Do stylist, he began working with Remy Presas in the early 1980s. "The professor is a fascinating character and truly exciting to be around," Terry Wareham says. "He likes to expand

and work with ideas in a way that is truly unique."

Remy Presas: Recognition of the Modern Arnis Founder's Achievements

In 1982, stick-combat legend Remy Presas was inducted into the Black Belt Hall of Fame as Instructor of the Year. In 1994, he was again honored by Black Belt as Weapons Instructor of the Year. "When I think of how Modern Arnis has grown in the United States and around the world, I cannot help but feel proud," Remy Presas says. "As I travel from seminar to seminar, I look forward to seeing each and every student. It is their dedication to self-improvement that is my inspiration."

Remy Presas' students, in turn, describe him as gifted, compassionate, energizing and engaging. These endearing terms, however, should not be confused with the savage fire that burns in his eyes as he bears down on an opponent or with the deadly efficiency of the techniques he teaches.

From left to right: Small-circle jujitsu founder Wally Jay, Modern Arnis founder Remy Presas and pressure-point specialist George Dillman at Jay's birthday party in 2000.

(Photo by Kim Dillman)

Now in his 60s, Presas

continues to hone and add to his art while helping others do the same. Through his association with Wally Jay, pressure-point specialist George Dillman and San Soo expert Ron Van Browning, Presas' seminars and training camps are never lacking when it comes to the sheer volume of devastating techniques available.

"I owe a lot to Remy [Presas]," Wally Jay says. "He helped

me a lot." This phrase is repeated over and over again by martial artists fortunate enough to have crossed paths with this legendary stick-combat fighter, teacher and master of Modern-Arnis techniques. His teaching skills, charisma and energy are inspiring to all, and his seminars and training camps should be added to the schedules of martial artists of all styles and systems.



From left to right: Small-circle jujitsu founder Wally Jay, Modern Arnis founder Remy Presas and pressure-point specialist George Dillman at Jay's birthday party in 2000. (Photo by Kim Dillman)

Grandmaster Lowell 'Bud' Cothorn - Kuntaw Legacy

September 3, 2013

Passing of a Legend in Kuntaw

Cothorn Family, Friends, and Members of Kuntaw Legacy, IKF/ KNP/ MKA

of one of our greatest legends. Indeed he will be deeply missed and greatly revered for many years to come.

Kyud Bud was a talented senior black belt of Great Grandmaster Carlito A. Lanada and an inspiration to us all. As Director and Chief Instructor of Kuntaw Legacy and former Technical Director of the International Kuntaw Federation Grandmaster Cothorn leaves behind a legacy of not only humble and talented martial artists but also sincere, loyal, and caring human beings, who continue in his footsteps to inspire others by example and pass on the legendary Filipino art of hand and foot fighting known

as Kuntaw. Kyud Bud will remain in our hearts and minds forever.

We also express gratitude and no small measure of happiness for those who knew him were inspired by his martial prowess and dedication to the arts. And it is in this spirit, the spirit of pride, honor, camaraderie and humility, that we honor Grandmaster Cothorn his family for allowing us to share in his presence if only but for a brief moment in time. I personally and on behalf of all Kuntaw practitioners and martial artists regardless of style or affiliation say "Nakikiramay" (Our deepest sympathy) and "Pugay" our highest form of respect.



Alicia Lanada Kossmann Chief Instructor, Kuntaw Palace
William W. Kossmann Head Instructor, Kuntaw Palace



It is with deepest sadness and a heavy heart that we humble students and members of Kuntaw Legacy and all practitioners of Kuntaw martial arts convey our feelings of sympathy to you the family of Grandmaster Lowell (Bud) Cothorn as we somberly observe his life and untimely death. Grandmaster Cothorn was a leader of our fraternity of dedicated martial artists who, at this moment, mourn the loss





THE 2013 HONOR AWARDS



The 2013 Martial Arts History Museum Awards Banquette

September 7, 2013
By Matthew Lawrence

As some of you have followed the adventures of the South Bay Filipino Martial Arts club, we have gone many places and done many things. This event came as quite a shock to us as it was historic event in the martial arts community. My father Mataw-Guro Marc Lawrence was nominated by the Board of Directors of the Martial Arts History Museum.

The Martial Arts History Museum located at 2319 W. Magnolia Blvd, Burbank, CA. is unique kind of museum that honors treasures the history of martial arts here in America. There is no other museum like it anywhere else in our county. It

has displays and artifacts from around world donated and loaned to the museum by martial artists themselves. There is no other place I know of that you can see things used by great martial arts living and past. The museum's president Michael Matsuda has worked tirelessly for this place. The museum holds different finds of events like special days to honor living legends like Leo Fong Day and others. They also hold every year awards events.

This year they held a very special event known as the 1st Annual Honor Awards on September 7, 2013. It was held at the Burbank Holiday Inn's Media Center. This is why the Martial Arts History Museum is so proud to revise its Museum Ceremony into the Museum Honor Awards! This is not an award of simple recognition, but an award given by the Museum itself. An award presented by a place of history and martial arts community.

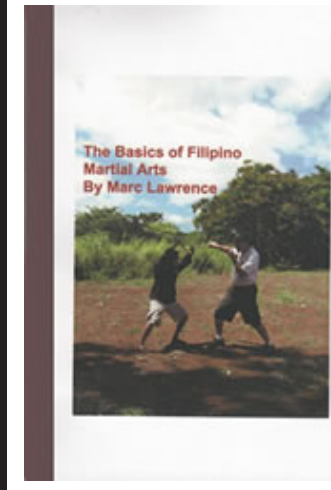
Every year, the Martial Arts History Museum pays honor and respect to those significant achievers for their excellence in the martial arts. Its award "The Honor Award" designed for individuals who have given of themselves above and beyond all expectations. It was an elegant ceremony honoring achievements. Martial artist's families, friends and students gathered together in one place to celebrate the excellence of those honored for their contributions and journey in the martial arts. From the Filipino martial artist community there honorees were and they were Mataw-Guro Marc Lawrence, Grandmaster Felix Roiles, Guro Nick Papadakis, Joan Koshe (Valley Martial art Supply) and Daimen Romero.



Lawrence Family

The Basics of Filipino Martial Arts

By Marc Lawrence

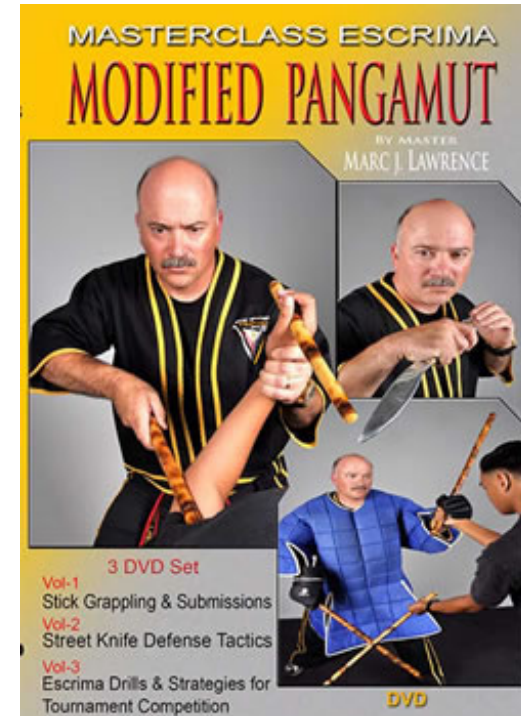


Master Marc Lawrence Academy of Masters Hall of Fame - Life Time Award, developed this book based upon information gathered over years from 37 different Grandmasters, Masters, Guros and Instructors of what makes up the basics of the Filipino martial art known as Arnis, Eskrima, or Kali. The book contains 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)

To Order: [Click Here](#)

Modified Pangamut (DVD Set Vol-1, 2 & 3)

By Master Marc J. Lawrence



The traditional arts are known as Kali, Eskrima or Arnis, stick, knife and hand to hand fighting was developed over a period of many centuries in the Philippines as her people fought for their independence from foreign invaders. Each skirmish with a new culture added to the Filipino Martial Arts as warriors developed techniques to combat foreign styles. Subsequently, more than 100 different Filipino Martial Arts styles developed, which can be grouped into three complete self-defense systems which utilize sticks, swords, empty hands and other weapons. Our core system is a Mountain Visayan fighting system bought to the USA by our system's Founder (Pundador) GM Felix Roiles. His Grandfather called it Pakamut also called Pangamut. This referred to having skilled hands in Cebuano, a Visayan dialect. He shared this with Marc Lawrence, his families fighting system. Marc Lawrence had his own FMA fighting system that he had learned in his travels. In his travels and fighting other systems he developed the Modified Pangamut System. This is what he teaches and fights with, Marc Lawrence is our Punong Guro (Head Instructor) and he is a National Champion in the Filipino Martial Arts.

- Volume 1:** Stances & Footwork, Finger Locks, Sitting Position, Floor Defense, Disarms and Submissions...
- Volume 2:** Controlling the Axis, Multiple Strike Strategy, Defenses & Disarming ...
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Bendigo Could Host Stick Fighting World Championship

By Josh Fagan
September 8, 2013

Bendigo could be in line to host a stick fighting world championship after a successful national tournament on Saturday, organisers say.

The Australian Stick Fighting Association drew 31 fighters from across the country to compete at the Tom Flood Sports Centre.

Fights stretched throughout the day between men and women of all ages, in single and double stick categories.

A pile of broken sticks beside the competition mat reflected the intensity of the tournament.

Bendigo stick fighting instructor Glen Eden said he was thrilled with the quality of the competition.

He said the event's success would help boost the chances of Bendigo hosting the 2018 world stick fighting titles.

"It has been absolutely brilliant," he said. "This is the first time we've had a serious national

tournament in Australia with people coming from Western Australia, Queensland, South Australia. We're now in a position to bid for the world titles, and we'll hopefully have support from the council and sponsors to aim for that."

Mt Isa stick fighter Tamara Bellinger won most of her fights during the event.

She said she was hoping to represent Australia for a fourth time next year. "It's a great sport and a wonderful group of people involved," she said. "We're chuffed we've got so many people to Bendigo for the meet."

Mrs Bellinger and her husband Matt Bellinger have travelled around the world as a fearsome stick fighting duo. "I actually got him involved in it," he said. "We settle some of our differences by whacking each other with sticks."

Mr Eden's 11-year-old daughter Madilyn was one of the youngest competitors on the day but managed to win her opening



Neal McLeish (Bunbury Eskrima), and Gabe DeLorenzi (Mt Isa Doce Pares) clash in Bendigo on Saturday. Picture: Brendan McCarthy

bout.

Madilyn first started in the sport last Friday but said she enjoyed the fights. "I had only done it for one day but it was really fun," she said.

Stick fighting Doceparens fifth degree master Marc Toussaint said the sport was easy to get involved in, but difficult to master. "You have to really work on developing skills," he said. "It's about

speed and agility."

Mr Toussaint said his hope was that the sport would continue to grow in Australia.

The winners from Saturday's meet in Bendigo will form the national team to compete at the world title in Hungary next year.

Bendigo Advertiser
www.bendigoadvertiser.com.au

Integrated Eskrima International

September 9, 2013

Integrated Eskrima International was pleased to host Master Jon Escudero of Lightning Combatives in its Philadelphia area (Lansdale, PA) club. Jon is among the few who was promoted to Master of Lightning Scientific Arnis under the art's late leader, Benjamin Luna Lema. Mang Ben's system is characterized by strong blocks, fast movements to the outside, and very powerful strokes in combination.

Jon is on his current USA tour to teach this art and stopped by to see his old friend Mark Wiley, head of Integrated Eskrima. After some nice Vietnamese Pho and Bahn Mi, Jon shared his teaching of Mang Ben's art for a two hour impromptu class. Items covered were history, style concepts, striking methods and defenses and escalation of counters with disarms. Everyone loved the techniques and found Jon's demeanor to be humble, light hearted and sincere, and his skill first rate.



Jon Escudero - Mark Wiley

Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pesas as seen by 1st Generation student... 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.

File Download: \$40.00
Paperback: \$69.00

Further information and to Order:



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Despite Short Notice, Team Cebu City Hauls Four Medals in Best-of-the-Best Taekwondo Event

By Edri K. Aznar
Sun Star Cebu - September 10, 2013

Despite the short notice, Team Cebu City still brought home a respectable medal haul and an individual award in the MVP (Manuel V. Pangilinan) Best-of-the-Best Taekwondo Championships in Manila.

Team Cebu City, which brought only eight jins, got two golds, a silver and a bronze medal.

“What’s fascinating about this win is that we were not supposed to even participate as this was not included in our budget for the year. We are also in the midst of our preparations for the Visayas Interscholar Taekwondo Championships, which we are hosting this weekend. However, we got a call from

our head in Manila inviting us to join and we said ‘why not?’” Philippine Taekwondo Association (PTA) Region 7 chairman Tony del Prado told Sun.Star Cebu yesterday. “We then quickly called on our Team Cebu members who trained throughout the year and are always tournament-ready. So off we went to battle with the best on just a two-week notice.”

National team member Nica Garces and Mayn Coran snagged a gold medal each. Melody Jane Infante won a silver medal, while Carmela Coran grabbed a bronze medal.

Special reward

Garces was also named

the Most Outstanding Female Cadet Player in the annual national tournament at the Mall of Asia that drew over 400 blackbelt holders nationwide.

“We accomplished something that has never been done by a Cebuano and that is to be chosen as the Most Outstanding Player in the Best-of-the-Best Taekwondo Championships! The sacrifices of Nica, her coach Michael Realista and her parents have reaped something she never imagined. Though she has been chosen to be a member of the national team earlier this year, being voted as the best among her peers is really special,” said del Prado, who

accompanied the team in Manila. On the other hand, four Cebuano jins are set to leave for South Korea with the national team on Sept. 22 in preparation for the World Taekwondo Poomsae Championships in November in Bali, Indonesia. They are Team Cebu coach Glenn Lava, World Poomsae Women’s Champion Mikaela Calamba of University of San Carlos, and Asian Junior gold medalists Mcavyngr Alob of Sacred Heart School-Ateneo de Cebu and Rinna Babanto of Southwestern University.

Respect

By Jayson Vicente
Sun. Star Baguio - September 12, 2013

Please allow me to condole with the whole Arnis and Sports community of Baguio as one of our performing coaches had gone to join our creator and take another chapter of his purpose and hope he remains to be tasked by our Almighty to watch over those he left in this earth and continue to be a guide for us to achieve our goals. To the family of Sir Ceasar Badicao, our deepest condolences, to friends, students and co-workers, our empathetic grief on our loss but a resounding acceptance of what we gain as we are tasked over a guardian angel that will guide us through all our endeavors. Finally to his players in Arnis, directly and indirectly under him, let us continue to aim and train higher in our craft as we will always remember his contributions and visions for the art and the team. Our achievements will honor him always. Reverence to a great man of our Arnis family, Rest in peace my friend!

Shaken but not in any instance or wildest dreams is there a sign of quitting.

The loss may very well mean a gain. The realization of something positive in pessimistic things is an ability of the human consciousness to continue with life even if many things and frivolities happen around us.

This is the way of the warrior, a characteristic that lets him survive the rigors of war and battle, seeing inhumane things around him tests his ability move on and survive the chaos as he parry challenges and prepare for more.

In a kingdom where soldiers are led by more than one general that if not gratified in their position and status may very well cause the kingdoms fall. Cohesion of the generals is bound by mutual respect. The recognition of the important contribution of the other generals provide an environment that benefits the whole kingdom and make it a force to reckon with against those that dare to challenge to bring it to its knees.

The arnis community faces similar ordeal as the other generals are eaten by their pride, not

wanting to recognize the role of the other generals. Respect is set aside because of either personal interest or egoistic reasons.

Positions are sometimes a hypnotic magnet that once held is very hard to let go and pass it to others even if that person holding the position is not anymore productive and credible to continue.

Resorting to desperate measures comes into place and respect comes not even in a hairline close to the whole picture thus without it, chaos is most likely to happen.

In any sports just like in politics, there is what we call “era”, a period of time that is fitted for a particular person to lead and take on responsibilities.

And there will come a time the skills, knowledge and most of all, character, is not anymore commensurate to the “era,” and realization of ushering new and credible people that is “in the zone” of the next generation to take on the responsibility and the leadership should be taken open-mindedly and whole heartedly so

the former would be the one that will guide the new generation of leaders and turn-over the duties and responsibilities.

This act will show the needed respect for the future of the whole community or organization and will very well gain respect for the former showing a noble act of distinguishing that his time has come to an end and change should be ushered with ease to the flow of progress will not be “soaked in hot waters.”

But then, when denial controls the incumbent and acceptance is hard to swallow, this stirs-up actions of desperation which disrupts the stability of the kingdom so to speak.

One could only dream of that day when a position is handed over with much respect and calmness and revert to advisory status, then and only then could a kingdom be strong and mighty which will make any would be aggressors and conquerors think more than twice of even trying. “RESPECT” is such a big word.

BP Arnis Eliminations to be Held

Sun Star Baguio - September 13, 2013

The Department of Education – Arnis Association of the Philippines (Dep-EdAAP) in partnership with Baguio City Arnis Federation (BCAF) will hold an eliminations event for the “Batang Pinoy – Arnis Tournament” on September 15 to be held at Old Lucban Elementary School.

The single day event will start from nine o’clock in the morning until four o’clock in the afternoon.

Vladimir Cayabas, one of the organizers of the event, said the whole of the arnis community including elementary and highschool in Baguio City will compete in this eliminations event.

“We hope that many of our youth especially our partner participating schools will come and showcase their talents in arnis during that day”, Cayabas added.

Under Executive Order No. 44, otherwise known as the

Philippine Youth Games – Batang Pinoy, serves as the national sports competition program for children, and is envisioned to address the need for a grassroots sports program centered on values formation inherent in the practice of sports and play.

The program aims to provide the structure for a truly comprehensive sports development program for children 15 years old and below.

High performing athletes will undergo high-level training for three years in preparation for the second edition of Youth Olympic Games in Nanjing, China in 2014, and for other international age group competitions.

According to organizers the winners of this event will represent Baguio City in the Batang Pinoy Northern Luzon League to be held at Iba, Zambales this coming October 15 – 19, 2013. (Mark Victor Pasagoy)

Hundreds Answer Call in Arnis For a Cause

Sun Star Baguio - September 13, 2013

Some 360 participants coming from 32 schools answered the call for a fallen arnisador spearheaded by the Department of Education Arnis Association of the Philippines (DepEd-AAP) and the Baguio City Arnis Club (BCAF).

The event dubbed “Sports Arnis for a Cause – Palarong Arnis Para Kay Gurong Ceasar” saw participants coming from Baguio City, Benguet, and Pangasinan was organized earlier to solicit funding that would be given as a monetary help to their member beneficiary Ceasar Badicao.

Badicao, a former coach of arnis and a physical education instructor at the University of Baguio, unfortunately passed last September 6 suffering third degree burns during the August 18 old UB High School fire incident after trying to save his son from the scorching mess.

The one day event held September 1 was divided into three different divisions in the elementary, secondary, and senior or college divisions.

According to Vladimir Cayabas, vice president for BCAF, they invited their friends from the arnis community to encourage ‘bayanihan’ for one of their comrades.

“We all know especially sa ka-Igorotan na it is better to help others than be helped ourselves”,

Cayabas added. Elpidio Quirino Elementary School was named champion for the elementary division, followed by first runner-up Panduyucan Arnisador Society – Villasis, while the second runners-up honors went to La Trinidad Central School and University of the Cordilleras Elementary Laboratory School, with Philex Mines Elementary School landing as third runner-up. For the secondary division, Irisan National High School was declared champion, followed by Panduyucan Arnisador Society – Villasis as first runner-up, while University of Baguio High School and Dominican National High School took the second and third runners-up honors.

University of Baguio – Criminology topped the seniors/college division, followed by Regional Office – Cordillera, University of Baguio – STE, and Kings College of the Philippines respectively.

Other partner organizers of the event include the Office of the City Mayor, University of Baguio Athletics Office, Department of Education – Division of Baguio City, and National Institute of Information Technology – Baguio.

The total proceeds of the event amounting to 30,000 pesos, was handed to Badicao’s wife Erica. (Mark Victor Pasagoy)

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AAK Age-Group, Seniors Karatefest on Sept. 28

Sun Star Davao - September 20, 2013

Davao City bets are expected to shine in the 2013 AAK Inter-Club Karatedo Age-Group and Seniors Championships slated Sept. 28 at the entertainment center, fifth floor, of Gaisano Grand Citimall.

Host AAK Davao, under its chapter head and chief instructor Rommel Tan, will parade its best players in boys and girls kata and kumite for six to seven years old, eight to nine, 10 to 11, 12 to 13, 14 to 15, 16 to 17 years old categories, seniors above-18 category 60 kilograms and 70 kilograms and men's and women open weight and kata events.

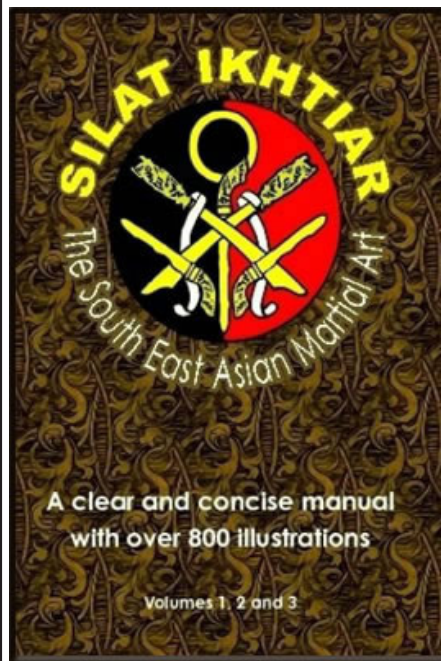
The one-day competition,

which serves as a tune-up for the Adidas International Cup set in Manila in November, expects to attract teams from Tagum City, Panabo Traditional, Cagayan de Oro, Shorin Chi, Comatcom, SSKC of Bukidnon, RDWCE Karatedo of Manolo Fortich, Magsaysay Polytechnic College of General Santos City, Notre Dame General Santos, and Panabo Traditional.

Medals and certificates await winners of the karatefest backed up by TKS Petron, Beefit Gym and Aerobics and AAK Davao parents.

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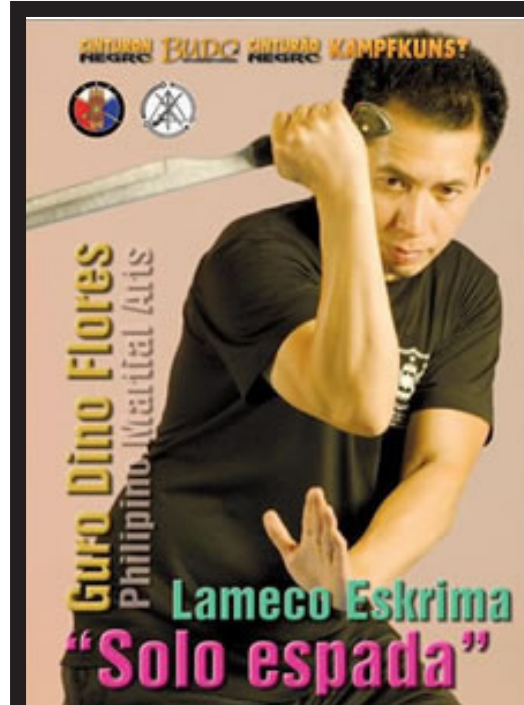


Lameco Eskrima Backyard

Guro Dino Flores DVD Release from Budo International,

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

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

Lameco Eskrima "Solo Espada"

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

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

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8th Dan Modern Arnis

The Grading Syllabus for the MAMFMA

The reason that the MAMFMA wants to show their system of ranking, there are a few practitioners using the MAMFMA or Punong Lakan Garitony Nicolas name, saying that they are instructors of MAMFMA. So it is this reason the MAMFMA asked the FMA Informative to publish the MAMFMA syllabus so the Filipino martial arts community will know that the MAMFMA has a system of promotion of its own.



Arnis Grading Syllabus

Likas

Solo Baston Strikes
Solo Baston Blocks
Give & Take (Solo Baston System 1 – 3)
Give & Take (Pang-Oran)
Pang-Oran
Catching Counter Strike / Butt Disarming
12 Releasing & Locking - Arnis
Knife Defense

Single Sinawali
Advance Single Sinawali
Single Advance Sinawali
X Sinawali
Single Cross Sinawali
Advance Single Cross Sinawali
Single X Sinawali
Advance Single X Sinawali
Advance X Sinawali
Double Sinawali
Advance Double Sinawali
Double Double Sinawali
Redonda
Peripheral 8 Directions

Likha Isa

Solo Baston Locking
Block counter slash (up / down)
Ocho (up / down)
Tutsada
Banda y Banda (Wasiwas)
Rompida
Sungkiti System (up / side)
Force to Force System
Palis-Palis System
Hirada System
Abaniko Banda y Banda
Abaniko Tutsada
Abaniko Ocho-Ocho
Abaniko Rompida
Abaniko Slash

Reverse Sinawali
Advance Reverse Sinawali
Reverse Single Sinawali
Reverse Advance Single Sinawali
Reverse X Sinawali
Reverse Advance X Sinawali
Reverse Single X Sinawali
Reverse Advance Single X Sinawali
Advance Reverse Double Double
Reverse Double Double Sinawali
Reverse Peripheral Sinawali
Reverse Redonda
Redonda & Reverse Redonda
Sinawali System 1 (1 X 2 sticks)

Doblete Sungkiti System
Give and Take
(Force to Force, Palis Palis)
Ocho
Banda y Banda
Rompida
Solo Baston Anyo 2 - 5

Bangkaw Sinawali
Bangkaw Twirling
Bangkaw Redonda & Reverse
Bangkaw System 1 – 4
Bangkaw Peripheral 8 Direction

Likha Dalawa

Arnis y Daga 1- 20
Arnis y Daga Anyo 1

Peripheral Sinawali
Peripheral Single Sinawali
Peripheral Advance Single Sinawali
Peripheral Double Sinawali
Peripheral Double Double Sinawali
Peripheral Single Cross Sinawali
Peripheral Single X Sinawali
Peripheral Advance Single X

Give & Take Daga sa Daga

Daga sa Daga System (knife/ice pick hold)
Stab
Slash Stab

Sinawali
Banda y Banda Stab
Ocho-Ocho Stab
Rompida Stab

Peripheral Peripheral Sinawali
Peripheral Reverse Sinawali
(in 3 forms: single, double & reverse)
Tabak-Tuyok (Chaku)

Twirling

Tabak-Tuyok counters strike
Tabak-Tuyok Redonda & Revers

Likha Tatlo

Doble Baston Strikes
Doble Baston Give & Take
Doble Baston Disarming
Doble Baston System 1 – 16
1.Left Block – Right Strike
2.Right Block – Left Strike
3.Left Block – Left Strike
4.Right Block – Right Strike
5.Left Parry – Right Strike
6.Right Parry – Left Strike
7.Left Parry – Left Strike
8.Right Parry – Right Strike
9.Left Block, Right Block – Left Strike
10. Right Block, Left Block – Right Strike
11. Left Block, Right Block – Right Strike
12. Right Block, Left Block – Left Strike
13. Left Block, Right Parry – Left Strike
14. Right Block, Left Parry – Right Strike

Sinawali System 2 (Any Order)
Sinawali System 3 – Combination 2 or more

Redonda – Doblete
– Sungkiti
– Ocho-Ocho
– Banda y Banda

15. Left Block, Right Parry – Right Strike
16. Right Block, Left Parry – Left Strike
Doble Baston Anyo Isa and Dalawa

Tagapagturo / Tagapagsanay

Free Style – Single Stick
Sinawali System 4 (1 X 2 Attackers)
– Modern Sinawali
– Continuous Locking Stick
– Disarming (Stick)
– Counter to Counter Stick

Mano-Mano Grading Syllabus

LIKAS

20 Mano-Mano Strikes
Give and Take system # 1. Both hands block
2. Right hand block and strike
3. Left hand block and strike
4. One hand block, one hand strike

Mano-Mano System 1 – 4
1.Left Block – Right Strike
2.Right Block – Left Strike
3.Left Block – Left Strike
4.Right Block – Right Strike
Mano-Mano Catching counter strikes against stick
Mano-Mano Self Defense 1-10
Mano-Mano Anyo Isa

Likha Isa

Mano-Mano System 5 – 8
1.Left Parry – Right Strike
2.Right Parry – Left Strike
3.Left Parry – Left Strike
4.Right Parry – Right Strike
Mano-Mano Kicking Defense 1-10
Mano-Mano Anyo 2-5

Likha Dalawa

Mano-Mano System 9 – 12
1.Left Block, Right Block – Left Strike
2.Right Block, Left Block – Right Strike
3.Left Block, Right Block – Right Strike
4.Right Block, Left Parry – Left Strike
Mano-Mano 1A- 10B
Mano-Mano Disarming
Mano-Mano Anyo 6

Likha Tatlo

Mano-Mano System 13 – 16
1.Left Block, Right Parry – Left Strike
2.Right Block, Left Parry – Right Strike
3.Left Block, Right Parry – Right Strike
4.Right Block, Left Parry – Left Strike
Mano-Mano 11A- 20B
20 Releasing and Locking Mano-Mano Technique
Mano-Mano Anyo 7
Tagapagturo / Tagapagsanay
Free Style – Mano-Mano
– Counter to Counter Mano-Mano
– Continuous Locking Mano-Mano

Guro Degree

- Practitioner must have at least one year of training and 6 months of teaching and promoting the art

Lakan Degree

- Two years continues teaching, promoting the art

Master Degree

- 5 to 25 years of continues training, teaching and promoting the art
- Recognized by the students and instructors and promoted by his mentor

Grandmaster Degree

- 26 years and above continues promoting, teaching and uplifting the Art
- 50 years old and above

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TnT Combat Arnis has started with the production at this time and expects delivery at around late June/early July. The time to fix your pre-order is now. There will only be 100 numbered pieces produced and they are going fast.

Desangut updates, please see complete report: [Click Here](#)

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Gregoria Patricio Montoya
Another Joan of Arc; Kawit, Cavite.



Montoya was born on November 6, 1863 in Batong Dalig, Barrio Tabon, Kawit, Cavite, to Atanario Montoya and Jacoba Patricio, a farming couple.

Montoya was said to be a very strong woman. There are claims that she could lift one end of a heavy wooden beam while several men had to help one another raise the other end. When the revolution broke out in 1896, Montoya signed up with the Magdalo

faction of the Katipunan. She headed the faction in the battle of Imus, where 13 arms were captured from the enemy. Aguinaldo ordered her to lead a team of Katipuneros to destroy a wooden bridge across the Mabelo River, which separated Binakayan from Bacoor in order to delay the advance of General Blanco's troop, who were determined to quell the Cavite uprising.

On November 10, 1896, she led a force of 30 Magdalo men in Noveleta, close to the beach of Dalahican. She is said to have stood on top of a battery, one hand holding up the Katipunan flag aloft and another hand clasping a bolo. In the ensuing battle, she was hit right in her midsection by a cannonball fired from a Spanish navy boat off Dalahican beach but survived. Her second husband died in the same battle.

It remains unclear whether Montoya was awarded the title of Generala. However, a street in her native barrio of Tabon was named after her.

Montoya married Cirilo Ayson, a Chinese mestizo. They had four sons – Pedro, Patricio, Marino, and Francisco. His husband, however, died after six years of marriage. After five years of widowed life, she became the common-law wife of Pedro Cacapal, and they had a son named Juan Montoya.

(image: Juan Caguicla; Model: Maricel Laxa-Pangilinan / article: WP / contributor: Remy Boy Marcelo)

Macliing Dula



Macliing Dulag was a respected elder who successfully led his community and the Cordillera ethnic people in opposing a dam project of the Marcos regime that would have inundated ricefields, homes, communal forests and sacred burial grounds.

Macliing was a little-known village pangat serving his mountainside village of Bugnay

in the 1960s. Pangats are village elders in Kalinga, chosen by the community to lead because of the courage and wisdom they had shown in the past.

Macliing was a rice farmer, and also had a weekday job as road maintenance worker for the Bureau of Public Highways.

In 1974, the newly-installed Marcos dictatorship sought to implement a 1,000-hydroelectric power project along Chico River. The project involved the construction of four dams that would have inundated 1,400 sq. kms. of Kalinga homes, rice terraces, orchards, and graveyards. The lives of as many as 100,000 living in villages along the river, including Macliing's Bugnay, would have been affected by the

project.

Macliing became a strong and articulate leader in this struggle, which pitted small nearly powerless communities in the Cordilleras against the full powers of the martial law regime. Kalinga and Bontoc leaders were offered bribes, harassed, even imprisoned by the martial law regime but they, including Macliing, stayed firm in their opposition.

The ethnic Kalinga and Bontoc communities, and lowlanders who sympathized with their cause, argued that national development should never be achieved at such extreme sacrifice.

"You ask if we own the land. You mock us. Where is your title? Where are the documents to prove that you own the land? Title. Documents. Proof. Such arrogance of owning land when you are owned by it. How can you own that which outlives you? Only the

Lakandula

Lakandula (actually spelled as two separate words, Lakan Dula, as "Lakan" is a title itself) was the regnal name of the Lakan (king or paramount ruler) of the pre-colonial Philippine Kingdom of Tondo when the Spaniards first conquered the lands of the Pasig River delta in the 1570s.

The firsthand account of Spanish Royal Notary Hernando Riquel says that he introduced himself to the Spanish as "Bunao Lakandula", indicating that his given name was "Bunao". He later converted to Christianity and was baptised Carlos Lakandula. Another common variation of the name is Gat Dula (alternatively spelled as a single word, Gatdula). He is sometimes erroneously referred to as Rajah Lakandula, but the terms "Rajah" and "Lakan" have the same meaning, and in this domain the native Lakan title was used, making the use of both "Rajah" and "Lakandula" at the same time redundant and erroneous.

Along with Rajah Matanda and Rajah Sulayman, he was one of three Rajahs who played significant roles in the Spanish conquest of the kingdoms of the Pasig River delta during the earliest days of the Philippines' Spanish Colonial Period.

While it is unclear whether the entire name "Lakandula" represented a single titular name during his own lifetime, a few of his descendants in the first few generations after his death came to refer to themselves as the "Lakandula of Tondo", taking that name on as a noble title.

The Jeep then

The word jeepney is usually believed to come from the words "jeep" and "knee" because of the crowded seating, passengers must sit knee to knee. Hence, the word jeepney. The word jeepney is also commonly believed to be a portmanteau of "jeep" and "jitney".



people own the land because only the people live forever. To claim a place is the birthright of everyone. The lowly animals claim their place, how much more of human beings. They are born to live," spoke Macliing, when asked about land titles and documents.

Resistance to the dam project helped unify what was once a divided Cordillera region. Macliing and other Cordillera leaders initiated a series of tribal pacts, which helped cement this unity and create a very broad anti-dam front. Macliing became the recognized spokesperson for the anti-dam opposition, for although virtually uneducated, Macliing saw life sharply:

"If you (government) in your search for the good life destroy life, we question it. We say those who need electric lights are not thinking of us who are bound to be destroyed. Or will the need



for electric power be a reason for our death?"

Macliing was assassinated on April 24, 1980. A group of government soldiers raided his house and killed him with a rain of bullets. His assassination, however, solidified the opposition to the dam, which had won sympathizers from all over the country and even outside the country. His assassins were eventually convicted.

Even the World Bank, which would have funded the dam construction, withdrew from the project, forcing the government to back out of it at last.

Birth: 1930
Death: April 24, 1980
Place of Death: Bugnay, Kalinga Apayao
* Bantayog ng mga Bayani

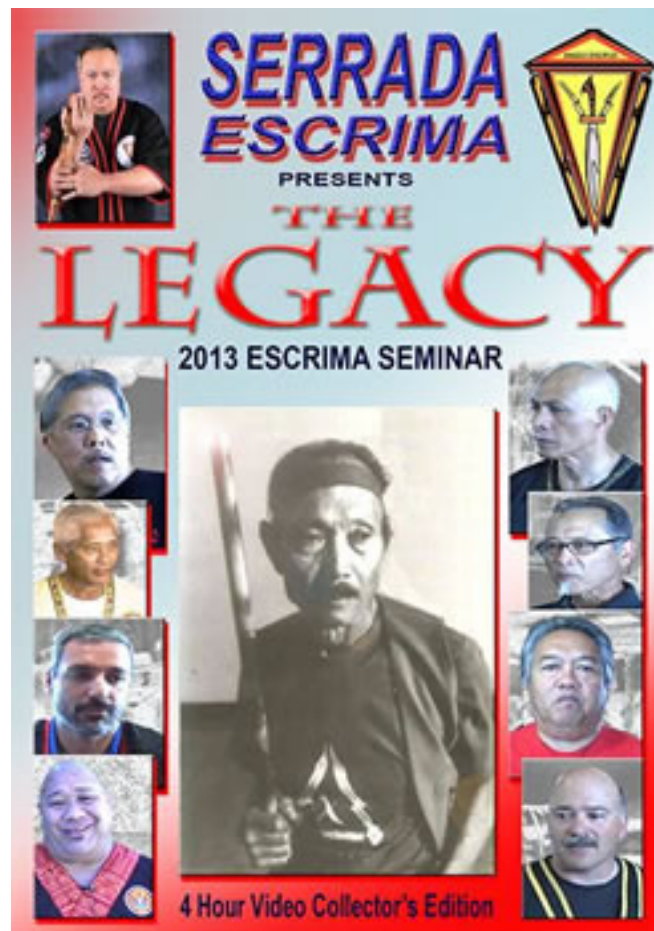
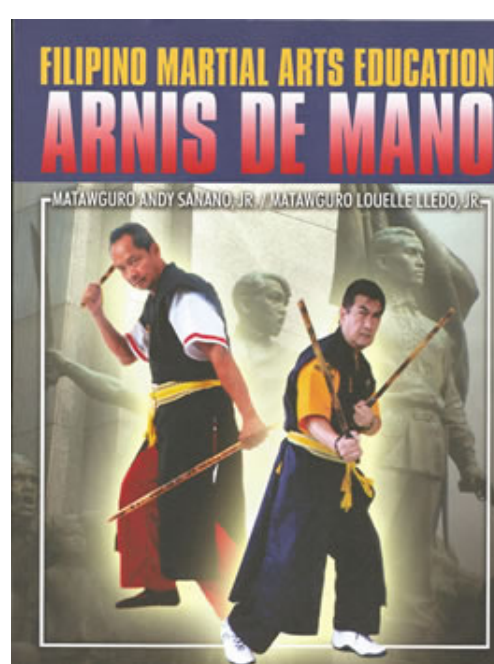


Important Announcement

These Four Manuals Published by the Mataw-Guro Association Have Been Consolidated into One Book

To Order Contact:

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The LEGACY Escrima Seminar (2013)

Stockton California
Hosted by Grandmaster Darren Tibon

Stockton, CA. April 13 - 14, 2013, a historical event of Escrima Grandmasters and Masters gathered at one event to pay respect to the founders of Stockton's Escrima Grandmasters and share their teachings for a common cause of unifying Pilipino Martial Arts. This was the opportunity of a life time for Escrima practitioners to experience the rich flavors of Filipino Martial Arts. This 10 hour seminar event has been edited to a 4 hour (2 dvd - Collector's Edition Set) of compacted instructional content that is a one of a kind experience.

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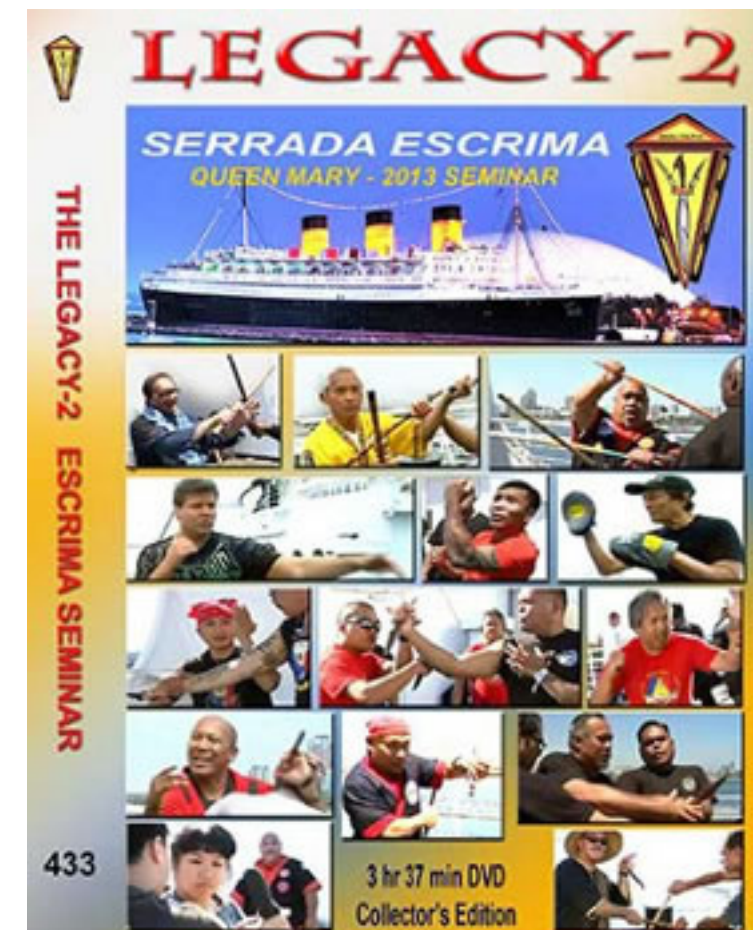
The LEGACY Escrima Seminar (Queen Mary 2013)

Long Beach, California
Hosted by: Grandmaster Darren Tibon

Queen Mary, CA. August 10, 2013, a historical event of Escrima Grandmasters and Masters gathered at one event to pay respect to the founders of Escrima Grandmasters and share their teachings for a common cause of unifying Pilipino Martial Arts. This was the second event of inspiration for Escrima practitioners to experience the rich flavors of Filipino Martial Arts. This 8 hour seminar event has been edited to a 3 hour 37 min (Collector's Edition Set) of compacted instructional content that is a one of a kind experience.

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 PHILIPPINES
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 DEMO, SEMINAR, TRAINING

APRIL 25 FRIDAY
 TOURNAMENT RULES &
 REGULATIONS / TRAINING/
 SEMINAR/ WORKSHOP

APRIL 27, 2014
SUNDAY 6:00PM

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FMA Pulse Re-launches Website

It's been 4 years since fmapulse.com first made a presence on the Internet. During that time, we have had the privilege to serve the international community, meet and build friendships with many known FMA practitioners and establish ourselves as a credible resource for the Filipino Martial Arts.

We are excited to announce that fmapulse.com has relaunched with a new and improved website! Aside from the new look, most of the improvements were designed for better social features so members can engage with each other, and more importantly, for us to better engage with the community. We will be the first to admit this was a major weakness of our site. We have heard the feedback and acted accordingly.

It is our sincere hope that fmapulse.com will be used as a venue for all FMA practitioners, enthusiasts & martial artists' alike to learn and help spread the word about Kali/Eskrima/Arnis around the globe.

Though our website has been upgraded, we are aware it is far from perfect. We welcome you to visit fmapulse.com and would love to hear your feedback to help us better improve. This is your website and community. Your site to share and learn.

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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.

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