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Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

The Mean and Nasty Old Master

By Mustafa "Thekuntawman" Gatdula

This will be really quick. I am sure I've posted on this subject several times before, but I felt compelled to write on it one more time.

Experience has told me that when I meet a rude, nasty old man who appears to not want new students—I should perhaps tolerate his barbs and earn the right to learn from him. Some of you martial arts consumers probably couldn't fathom what I mean. I will attempt to convey pronto.

Much of the martial arts that is easily found for anyone with a few bucks—whether by seminar, video, youtube clip, or dojo—is decent, good material. However, most of it is not taught correctly and that fact alone renders the validity of the art and techniques irrelevant. I could know how to throw the most vicious and powerful hook; one that Mike Tyson himself would feel all warm and fuzzy about if he saw me hit someone with it. Yet, if I don't properly train you on how to actually DO that technique correctly—if I don't pass on to you the full understanding of how to counter with it, how to counter the counters your opponent will throw, how to force the technique through if the opponent closes his openings, how to generate power with it when I'm exhausted, how to use the technique against a faster opponent... everything that should accompany the knowledge of how to throw that hook, your knowledge will be as useless as your 11th grade Spanish class. It's not in the knowledge, it's in the application. Those things cannot be learned from a teacher or medium that is ill-equipped to ensure you possess those things. In other words, a qualified teacher. And not just a qualified teacher, but a teacher that will not end the lesson just because he needs to get to the next city and collect another \$5,000 bucks. A teacher who will stay with you until you fully understand all those things—not one who will just drop the technique on you and hope you practice when he gets on that plane. Or a method of learning that is over when the pizza arrives and you have to shut down the computer.

The best teachers you will find are not going to be accepted by the masses. He will be patient with information he imparts to

you. He will be an absolute authoritarian in the class room. He will not give you breaks when you feel like you will pass out. He will tell you to shut up and train when you ask to learn those cool weapons on the wall. He will make you train the same techniques until you hurt, train till you get bored, train till you get mad and quit. Because the kind of training one will need to totally submit to in the effort to attain the level of skill that satisfies him enough to promote you will suck. It will be less attractive than anything money can buy. It will be harder to obtain and moment you will be allowed to say that you "know" it is a vague, mysterious point in the future that seems to move further and further away each time you think you're getting closer.

And most people who pursue the martial arts is not wired for this kind of commitment. This is why some martial arts students still have their first set of sparring gear to show friends, and why others (very few others, I might add) can't even remember what happened to their first set of sparring gear because they've owned about 50 sets in their lifetime. I would say that the percentage of martial arts students who really want the real, serious stuff is about a fraction of 1% of those who actually sign up for a school. Notice I am not including the guys who "self-train" and only work out in small groups and attend seminars: The most serious of martial arts students will actually commit to a teacher and school and stick with it for years—1% of them. Sadly, most of the schools that one would find are not led by a teacher knowledgeable enough to provide this kind of training as well.

So, what happens is that martial arts students will join a school, achieve the Black Belt, train for years after that, then leave to seek out something/someone higher and deeper, go from school to school, style to style, and if he's lucky—one day he may encounter that old man who may or may not have a school.

Let me tell you about that old man. If you know or have learned or seen anything about the martial arts—he has seen and learned and knows more. Depending on his age, he may have forgotten more than you have seen. If you truly are the serious student of the arts that you hope to be—he was once

Chaos

By Bram Frank

Article

Speaking Strictly for Myself Regarding Modern Arnis

By Jerome Barber

Article

Dances with Sticks

By AJ Ruiz

Article

About ...

Future Events

Past Events

Tid-Bits



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a man like you, encountering a man like him. Sometimes, that old man has a school and will be open to taking on students. If you approach him correctly, he will teach you in the manner that is necessary to achieve the skill level you covet. More likely than not, if he takes you as a student, you will get the foo-foo lessons and will have to prove yourself to get the real lessons. You may have to grovel. In this day and age, whether you are in America or the Philippines (trust me, they are getting pretty bad in the Philippines these days)—students try to control their teachers with power of money and the power of going elsewhere—and you won't grovel. Or on the other hand, he may not want to take on any new students. He believes that today's student is an uncommitted, im-

patient, lazy oaf who does not deserve his time and knowledge. Your money and flattering compliments mean nothing to him. You must convince him to take him as a student. He had schools, many years ago, just like he had a wife. His students ruined him financially by quitting and/or paying tuition late. His students made him second guess his chosen calling by being far less than appreciative and consistent than he had been in his youth. They were lazy and complained too much. In all these years, he was unable to find a student willing to sleep on floors, sit at his feet, and pay his stinking bills on time. So here he is, at the dawn of his life, with all that knowledge and skill and experiences... and along comes one more asshole who interrupts his nap, talking about he's a *dif-

ferent* kind of martial arts students. Yeah right, go stand in line kid. They all say that.

So he takes you as a student, finally, and shows you his first three hits in his system. He sends you to the backyard or the classroom, and tells you to throw 2,000 strikes and let him know when you're done. After that workout, you attend one or two, but then work gets busy. Or the cost of a plane ticket doesn't justify the four days of calluses and sore joints you experience - just to go home empty handed. Or you find an authorized representative of a well-known master who will introduce you to a celebrity master or two. For the rest of your life, possibly after that mean and

nasty old master had died, you recall that time you got ripped for \$300 worth of shit lessons in some old codger's backyard. You are still searching for the path to mastery, unaware that you had and lost that one brush with the possibility of achieving it. So, like the rest of the guys you once said you'd be nothing like—you join associations, you pad your resume and rank with easy-to-obtain add-on arts, you avoid the younger versions of that old man to hang out with non-confrontational sissies like you. And you wonder if true masters and martial arts secrets really do exist.

They do.

"Secrets" of the Filipino Fighting Arts

Words from a Modern-Day Warrior
filipinofightingsecretslive.com

Chaos: It Can't Be Taught or Duplicated Because It's The "Snowflake of Reality"

By Bram Frank

Chaos by its own definition defies description, one can approximate what chaos might be, and one can assume what one means by chaos, one can almost envision chaos but because chaos is just that, complete lack of rules, logic and form, chaos is seen in each of our limited perspectives. Chaos cannot be repeated, duplicated or copied: it is unique unto itself each time it occurs. Chaos is just like a snowflake, for every snowflake is unique never to be repeated again, even if eerily similar, Chaos is unique each time it happens: a one-time event that is occasionally recorded by people who by their very nature live and understand form, structure and logic. Chaos is the antithesis of structure and logic.

Cha-os: \ka-as\ noun often capitalized

- 1) The confused unorganized state existing before the creation of distinct forms
- 2) The inherent unpredictability in the behavior of a natural system (as the atmosphere- weather or the beating of a heart)
- 3) Complete disorder Synonym: confusion, jumble, snarl, muddle, disarray

Let's digress a bit and talk of organized chaos. On Deep Space Nine of Star Trek, Commander Sisco is in love with baseball. His reasoning for this love of baseball is the randomness of the events and that we humans try to put structure on an unstructured event and physical reactions. He is in love with the unpredictability, the randomness and uniqueness of baseball. Several aliens on Deep Space Nine space station watch baseball and see it as boring and with such sameness and repeatability that they know the Commander is basically a simpleton: then he explains the mechanics of a simple pitch. Pitching is organized

chaos by itself. If a pitcher could throw fastballs from the time he started baseball till he could throw no more pitches he could NEVER throw the same fastball twice. It is physically impossible. A fastball might look like another fastball but it is always unique. The air resistance, the air moving over and around the ball and the stitches, the revolution of the ball, the torque on the ball, the velocity, the mass of the ball, the trajectory of the ball, and the cadence of the ball are unique each time. Since humans cannot duplicate their exact motions, each set of motions is actually unique unto itself then included in that chaotic mess is the

fact that the pitcher cannot duplicate his / her movement that sets up the trajectory of the pitch nor the release of that pitch. Of course the same applies to hitting, catching and even the simple act of running the bases. Baseball is truly organized chaos: randomness barely contained by organized structure and rules.

Fighting and combat are even more closely entrenched in the world of Chaos. Both parties to fighting and combat be it single individuals or nations involved have no rules and randomness and unpredictability and non repeatability reign supreme. That brings me to my basic rules of combat:

Combat must be simple. How we look at Combat must be simple. Simplicity works under duress! Simplicity is the way through Chaos: Chaos breeds chaos therefore one needs simplicity of response and motion to counter randomness, unpredictability and Chaos itself.

Anything more is frivolous at best and fatal at worst!

In one's learning a complex and chaotic thing such as combative arts, the simpler the equation the better: less is more in this case and easier to apply! Lots of instructors try the mass approach, they teach thousands of possible responses to a given situation. These responses have no ba-

sis in reality, have no combative foundation but they are necessary functions of that teacher. Teaching something complex and chaotic must be complex and therefore confusing. Why make it simple. Right? Wrong! Within the complex art of combat there is a given variable, highly mutable yet constant. The variable is the act of combat itself. Combat is different every time for every situation for everyone involved. This is a constant variable. This is a true unchanging principle of real combat. This principle has NEVER changed even though the concepts using this principle change all the time. Combat is Chaos personified and our name for it combat is made into a way we describe physical interaction between peoples that involves direct and indirect confrontation and deliberate acts to cause harm to each other.

Mankind has fought thousands of wars, millions of personal conflicts and never have two instances been the same. Therefore that variable IS the constant and it is the first principle of combat: Combat itself is mutable and cannot be contained or structured. Combat is the child of Chaos or Chaos personified.

With this first principle of combat established, the way one teaches or learns takes on new meaning. Since the principle is one of constant change then one cannot learn set responses to a combative situation. The response most likely will not match the situation, which in combat could lead to serious problems such as death. One must learn to use a concept of the principle guided by randomness and un-predictability that is held in check by guidelines of form. This gives rise to the second principle of combat: One cannot learn a pre-recorded response to a spontaneous situation: Chaos reigns supreme and there is no form to formlessness!

Human combat involves actual human bodies: Direct confrontation between people on a physical level. Human bodies are built that form follows function. A human body is a wonder of construction able to do many tasks as long as it conforms to our actual structure and form. Humans are bound by this structural restriction. For example we cannot look directly behind us; our arms cross over our bodies in front, not behind, our legs hinge and bend one way. The list of what we cannot do is long but what is amazing is what we are capable of. And we must add to that that human beings cannot EVER replicate a previously done motion, or action exactly as it was performed before because it is physically impossible to repeat a non repeatable event. This gives us the third principle of combat: Human combative actions and reactions must be within the bounds of actual - natural physical response: and each response and reaction to that response is unique even if almost the same.

Combat is very stressful, as is any confrontation. The human mind and body prepare for this by shutting down unessential parts and honing in on self-preservation skills. These skills are at the instinct level. They are referred to as gross motor skills while the higher functions the body shuts down are called fine motor skills. This gives the fourth principle of combat: Combat must be simple: chaos reigns supreme again! Simplicity trumps complexity when there are no rules, boundaries or lines to paint within.

With these principles to guide one, learning combative arts takes on new meaning. To learn about combat yet to violate these principles gives rise to unnatural conflict. The conflict is that naturally we want to respond in one mode but are taught to or forced to respond in another, a pre-conceived mode. Humans have an inborn natural response that

can be honed for combative response or can be shaped into an artificial copy of those that teach them. Learning must echo the natural response and ignore the ego of creating another in one's own image. This is where by teaching, the teacher gains understanding of these principles, which then can be taught to the students. Awareness must come to first to those that are teaching. It is part of the learning curve. Again to state the obvious: learning must be simple. It must be based on simple principles. Easy to learn, easy to use, easy to teach: the laws and ways of organized Chaos.

Because combat is mutable pre-recorded or set techniques cannot work in real time. Responses must be established that allow a combatant to change with the variables of the combative "flow". Since set techniques are useless and one needs some kind of defensive responses, the only way to accommodate both of these variables is to learn conceptual patterns of motion. Conceptual motions allow for instantaneous changes within the flow of combat for there is no set response, no right or wrong, but action - interaction: the understanding of Chaos with a new process called organized chaos.

Organized Chaos is a simple way to give structure to the unstructured. Obviously one can't teach an unstructured chaotic form even if that's the reality of combat because one needs a sense of the form, the ability to name the form in order to be able to grasp, understand, learn and then teach said form. The easiest way is to break down chaos into easy to digest bits of randomness barely contained within a simple form: like a vessel containing water that conforms to the mass within. What ties this to chaos itself is that in the end the use of random set pieces becomes randomness itself. Organized Chaos is like a patchwork quilt: it is made up of seemingly un-

related pieces sewn together to make a whole: each piece unique, each pattern or lack of pattern in laying the patches down unique and the final quilt is unique, for it is born out of uniqueness who's foundation is random patterns. This is the same way to teach and understand the chaos of combat.

Organized Chaos of combat is essentially small biomechanical modules (patches) tied or sewn together with connecting threads: points where the modules edges meet or concepts overlap allowing one to jump from Module to another module: this might be whole modules or sections within the framework of a module. By understanding the modules and the jumping or connecting of modules allows one to get a feel for the randomness of combat even though it is learned in a semi structured format: Organized C h a o s .

Learning Modules and the ability to connect or break out of Modules eliminates the fear of randomness for one can default back to a Module and then reinsert randomness in bigger amounts till one is completely random: formlessness within a form. But it can be taught and shared in micro bits, because of the Modules and each person learning a module understands it as unique, but the assembly of those modules and the inter-linking of those modules is unique to each person: just as each quilt made would be unique to each person. What holds this together is a very strange reality, a truth that defies logic: the quadrants of Chaotic space are no different than the quadrants of Structured space.

A one is a one, a two is a two for both Chaos and Structured Reality co-exist in the same galaxy, the same physical reality and they both flow in the same physical space. It is a true conundrum for Chaos and Structure have common elements, connecting threads and co-exist ying and yang in

the actual time space as the users of the Modules, be they Structured or Chaotic.

Some will argue with this but let's make a quilt. Red, Yellow, Blue, Black and White are the only colors allowed, each a unique patch or module. One might lay them out in repeating row patterns to start with, so that Red starts the pattern line and White ends the pattern line before it repeats. This is done over and over till a full quilt appears: A unique quilt where colors vary in a horizontal line but make solid color lines vertically. The second quilt uses the same colors in the same order but builds squares not rows, so the first color is the same as the last square, so the squares

are Red, Yellow, Blue and second row is Black, White, and Red. This could repeat or follow order a bit and the second square starts where the first one left off, Yellow, Blue, Black as the top row, then White, Red, and Yellow as the bottom row. As this progression continues and the squares made up of smaller Modules are laid out a completely different quilt from the first pattern comes into being: yet both are made up of the same identical patches or modules. There are an infinite number of patterns of color and even the size of the patches or how the patches are made up, how many colors, squares within squares which vary without number or limit. It is Organized Chaos:

Chaos bounded by a loose form that allows randomness but not complete chaotic structure. Be it art or combat for both are organized chaos, is structured so that each users unique personality or expression is allowed to surface, each perspective honest and relevant, each weaving of the modules correct and that there is no similarity except that the principle elements are identical. Each is a snowflake of reality: Organized Chaos.

To teach Chaos means we need to have a basic language to describe the action of chaos: of course we've established that Chaos is not describable therefore we will work on organized Chaos. Or-

ganized Chaos is like a football game: no matter how carefully one devises, practices, and imparts the play to the team members, its 11 men working against 11 other men and there are enough variables that Chaos reigns even in the best of circumstances and even in plays that work. Still within this Chaotic region of Space there are ways to describe the chaos that is wanted: it's called calling the plays. Coaches describe the Chaos, and how they want the organized Chaos to happen and it's described in set plays...

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Speaking Strictly for Myself Regarding Modern Arnis, These Days

By Jerome Barber

Speaking strictly for myself, I believe that mobility, footwork and body-shifting needs to be emphasized more in the training of most Modern Arnis students in the United States. If there is one constant that I have observed in my 30 years of training within the Modern Arnis System, it is that most practitioners do not demonstrate a mastery of good footwork. They typically 'plant' their feet, thereby locking or 'rooting' themselves in one spot as they practice their striking and/or defending techniques in their required training drills. These people tend to rely very heavily on their stick and free hand when defending against any type of attack. Many of my fellow Modern Arnis instructors talk about mobility and movement, but in reality they fail to execute the very behaviors that they say are so integral to their art and their instructional formats.

I have found that most of my fellow Modern Arnis instructors, regardless of current ranking, have failed to establish any sort of definitive pattern of triangulation stepping as described by the late system Grandmaster Remy A.

Presas in his three (3) books. Without that essential footwork foundation these instructors cannot establish any sort of alternate supplemental patterns of evasive footwork to augment the primary triangulation steps that Professor shows in his books, particularly the Ohara Publications version of Modern Arnis ((Modern Arnis: The Filipino Art of Stick Fighting. Remy Presas, 1983). Simply talking about footwork and mobility is not enough. One actually has to teach and then use it in their training sessions, then drill it into their students until it is a reflexive habit.

If one were to closely examine Modern Arnis stick strikes 5, 6, 7, 10 and 11 it would be readily apparent that these attacks can be evaded and neutralized by merely shifting your body off the line of attack with either a single step or rotation of upper body. The integrated transitional concepts which are inherent within the logical philosophy of blade avoidance within Professor Presas' system should be readily apparent to anyone who has studied Modern Arnis in depth. The thing that makes the Modern Arnis System so

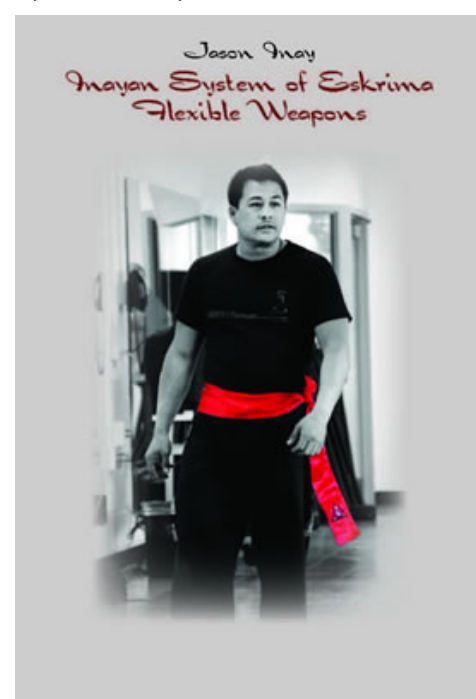
effective, efficient and logical is the built-in economy of motion concept is at the heart of the entire system. Simply put, anything done with the hands has a corresponding application with a stick, knife or longer hand held non-projectile weapon. All of the stick dills have companion empty hand

applications for self-defense.

At the very core of the system is the reality that Modern Arnis is built on the principles of using the long blade, such as the bolo, intake, kris, barong, machete and kampilan among many other blade types that one can still find being used in the rural jungle ar-

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

of the Philippines. Blocking incoming bladed strikes is simply not very practical in many cases. Evasion and counterstriking are the better defensive actions. In Modern Arnis as conceived by Professor Presas, the 12 stick strikes are "... the life and soul of arnis. They are the things around which all other techniques revolve." (Modern Arnis: Philippine Martial Art "Stick Fighting". Remy Amador Presas, Founder of Modern Arnis, 1974, p.32). With that idea in mind, blocking, whether with a stick, a blade or empty hands must be seen as strictly a secondary behavior which compliments body shifting and evasive footwork.

In his three books Professor always included information about stances and body shifting. Professor believed that "... your body shifts almost automatically into the proper stances as you execute each strike." (Modern Arnis: The Filipino Art of Stick Fighting. Remy Presas, 1983, p. 31). I have my doubts about that position and I ask, 'How can someone learn to step and shift effectively if they are not taught the correct methods of doing so?' Learning to shift is tied to striking and striking relies on footwork to move into the proper position as well as effectively execute the strike.

When Professor taught seminars and camps that I attended he often skipped right past any references to body shifting and stances. He would immediately begin teaching the 12 angles of stick attacks and corresponding block plus the single stick with empty hand translations, joint-locking, double stick usage and disarming techniques that were based on the 12 angles of stick attack. Professor Presas made the following statement regarding the importance of the 12 stick striking techniques:

"In the twelve striking techniques, the learner is taught how and where to deliver a strike in order to achieve the maximum power and efficacy." (Remy

Amador Presas, 1974, p.32). Combine the above quote with the following statements that Professor wrote in his 1983 version of his Modern Arnis book:

"Notice that your body will shift almost automatically into the proper stances as you execute each strike." (Remy Presas, 1983, page 31). "You must stay loose and move quickly, always pivoting to face the strike and keep your balance." (Presas, page 45, 1983.).

It appears to be the case that Professor Presas always assumed that his Modern Arnis students would automatically find and use as well as understand the proper positioning and body shifting without his formal instructional input. Unfortunately this assumption and instructional omission on Professor's part may be the major contributing factor to the tendency of many of his certified Modern Arnis system instructors (and their own students) in the USA, to stand-in-place, relying so heavily on their hand and stick skills when practicing the art.

Professor Presas was a strong, powerful man with good upper body strength. He was also a very good counter-fighter who could effectively stand his ground and prevail in a confrontation. Therefore he was prone to say one thing yet actually do another when it came to evasive footwork and body shifting. A large number of Modern Arnis students, have followed his physical example rather than his spoken or written words when it comes to evasion and footwork. In Professor's case his tendency to stand-his-ground could be a manifestation of his previous training in Shotokan Karate and Balintawak Eskrima, which are both primarily linear systems with limited footwork options.

In the Kenpo-Modern Arnis curriculum that I developed for the Erie Community College self-defense program, I included 4 basic methods of footwork and body-shifting. These methods of stepping

are based on the premise that Modern Arnis as developed by Professor Presas is first and foremost a bladed art with the primary striking tool being an 18 to 24 inch long blade. My own choice for a training tool to replicate the long blade is a wooden replica of the Negrito Bolo, which is quite common and still used on Professor's home island of Negros.

Professor Presas wrote that: "What should be emphasized, however, is the fact that the cane is only for practice purposes for its basically less lethal in nature. For in actual combat, the standard weapon is still the bolo or any bladed weapon which is more stable and convenient for this kind of combat technique." (Remy Amador Presas, 1973, page 9.).

With this statement alone there shouldn't be any doubt that Professor Presas clearly saw bladed weapons as being at the heart of arnis as he understood it. Then as if to remove any lingering doubts Professor added the names of some of the blades that were featured in the Filipino arnis arts as he understood them: "... kris, bolo, kalis, laring, barong, gunong, kampilan, gayang, pira, punal, itak banjal, bangkon, lahot and the panabas." (Remy Amador Presas, 1973, page 10).

In conjunction with footwork one should also have a firm foundation in terms of stances and Professor mentioned this as well in his publications. Professor wrote the following statements:

"There are only a few specific stances or ready positions in Modern Arnis, but learning them is essential before they become a part of your automatic response in a self defense situation. Effective balance and the ability to move swiftly backward and forward to facilitate blocking and striking are the backbone of arnis or any martial art." "Stances or ready positions are not static things to be assumed and then maintained throughout practice. The body flows into each appropriate stance as

the situation demands." (Remy Presas, page 21, 1983).

Perhaps one of the reasons that Professor Presas very often skipped right over the stance training and footwork in his seminars and camps in the USA can be traced back to the days when he first began teaching in the United States, Canada and Europe. During this time period he was initially teaching accomplished black belt martial artists who were adding Modern Arnis as an add-on or secondary art to their original karate or kung fu systems. Most of the first generation Modern Arnis USA people were already instructors within their 'mother arts' and were well beyond the need for any significant training in the basics. As time advanced and a good number of Professor's first generation students became Modern Arnis instructors, the absence of footwork and stance training became more pronounced within the art because these instructors were concentrating on copying and teaching the arnis stick-work that they had learned from Professor.

Consequently the emphasis on footwork fell by the wayside and Professor apparently assumed or was unconcerned that these instructors were not teaching footwork and evasion skills in their reproduction of the Modern Arnis system. Many of the 2nd and 3rd generations of Modern Arnis students who I have worked with and trained beside at camps or seminars do not appear to fully understand the importance of footwork. Nor do they understand that Modern Arnis is bladed martial arts, because they were never taught the art using replica blades as their primary striking tool. Therefore among the 2nd and especially the 3rd generation students Modern Arnis is viewed as a stick-based martial art! The concept of Modern Arnis as a bladed fighting art has been lost, for many of the later students turned instructors, in part because Profes-

sor did not want to teach that aspect of the art in the USA. He wanted people to see the grace and beauty of the art not the carnage that someone create with a long blade.

The 12 zone stick striking system of Modern Arnis is mirrored by the 12 zone stick blocking system. A very important aspect of the blocking system requires the defender to move to a safe zone while defending against the incoming strikes. The blocks are supposed "...to be executed in one smooth and swift motion with no distinct pauses between the block, check and counterstrike motions." (Remy Presas, 1983, p. 45).

Immediately after learning the basic striking and blocking patterns with the stick, the student must learn how to defend against random, non-sequenced strikes to different areas of their body. The empty hand translation defenses are most often taught right along with the stick training. The necessity to move reflexively, step and body shift are critical parts of Modern Arnis training strategy. These skills should have become very apparent to the thoughtful and observant student at this juncture of their training. For those Modern Arnis students fortunate enough to learn the art from an instructor who uses the replica training blades from time to time, the necessity for evasion and shifting as part of the defensive structures are very clear. The basic training ideas noted above sets the stage for the next level of intermediate Modern Arnis skills which should also be acquired and mastered.

Professor Presas was not the only Filipino martial arts system leader or Grandmaster who espoused the importance of body shifting, footwork and mobility. According to Steven K. Dowd: "Stances are the foundation to any style of fighting. For without the proper stance, attacking, defending, or countering an attack will not have the power, coordination, timing, or balance required for success. Proper stances with the proper body alignment give mobility and the ability for executing blocks and strikes with confidence." (Remy Presas, 1983, p. 45).

"Shifting from one stance to another with agility and strong footwork is an art within itself. This is essential in combat for without it balance and timing will not be correct and failure is assured." (Arnis Balite: The Filipino Art of Hand, Foot & Stick Fighting; as taught by Pundador Manuel M. Aguillon", Steven K. Dowd, Arnis, Page 4).

I believe that Punong Guro Dowd, as the certified inheritor of the Arnis Balite System, must know a thing or two about the Filipino martial arts as taught and practiced in the Philippines, where he studied under the Founder of the Balite Arnis System, Manuel M. Aguillon. I have had the opportunity to work with as well as observe Punong Guro Dowd and I can attest to his applicative skills as an Arnisador.

Another Filipino martial arts system leader who advocates the importance of footwork and evasion was the late Grandmaster Leo Giron. Grandmaster Giron was one of the Filipino martial arts Mas-

ters who helped Guro Dan Inosanto arrive at some of his understandings regarding the Filipino martial arts. Grandmaster Giron was a scout for the Filipino Army which battled the Japanese troops in WWII. His understanding of the importance of evasion is battle-tested in the field of actual combat not some imaginative paper-printed constructions of what 'might be' effective. Grandmaster Giron stated:

"To evade is to move out of the path of an incoming blow. This does not require the assistance of a weapon, although for maximum protection an evasion is best done in conjunction with a deflection. Evasion is the most graceful motion in the art of Escrima, for this movement reveals the amount of training a player has." (The Secrets of Giron Arnis Escrima. Antonio E. Somera. Page 52, 2003).

The late Grandmaster Antonio Ilustrisimo, a highly celebrate escrimador from Cebu, Philippines, stated that: "Any weapons-based fighting art must employ the skills of footwork and evasion to a high degree." (The Secrets of Kalis Ilustrisimo: The Filipino Fighting Art Explained. Antonio Digo and Christopher Ricketts. Page 61, 1999).

If any doubts the skills of the late Grandmaster Ilustrisimo, talk with the author of numerous Filipino martial arts books, Guro Mark Wiley. He studies with the Grandmaster in the Philippines and

believes that the late was absolutely the best Escrimador that he studied under.

I am a firm supporter of the idea that Modern Arnis is a 'living conceptual martial arts system' that should never be relegated to, considered or in any way treated as a "traditional system". As far as I am concerned Modern Arnis, in reality, has to evolve as it is moved from one culture to another. Furthermore, it is critical that practitioners of the art adjust to the changing times where- ever the art is practiced. As Professor Presas stated in various ways:

"Arnis today has experienced changes in the weapons used. Although the art still makes use of the itak or bolo now and then, it has relied considerably on the use of the cane as a self defense weapon. This is not because the cane is less deadly than the bladed weapons but mainly because in the later years, Arnis is engaged in more as a sport." (Remy Amador Presas, page 12, 1973).

"Body shifting is very important. An Eskrima player should be shifty in positioning his body at a vantage point so that he can strike with utmost power. Proper body positioning will also enable him to be outside the effective range of an opponent's blow or strike. Body shifting consists of stepping, sliding, turning or (a) combination of these movements." (The Practical Art of Eskrima: 2nd Edition. The Filipino Martial Art of Attack and Defense with cane or

barehands, otherwise known as Arnis. Remy Amador Presas, "Father of Modern Arnis". Page 26, 1994).

"Learning to employ body shifting in arnis is extremely important. Virtually all the techniques in this book employ some degree of body shifting to move your body away from the opponent's angle of attack, yet close the distance so that an effective defense can be used (counterstrike, disarm, takedown)." (Presas, page 26, 1983.). "Imagine that your stick is a sword and that you are "slicing" your opponent's arm." (Presas, page 83, 1983).

All of the above statements by Professor Remy Pre-

sas, the founder and Grand Master of Modern Arnis points toward one compelling concept, Modern Arnis is based on flexibility, mobility, footwork, body-shifting and was developed from a long blade orientation. If anyone ignores or denies these truths then they are practicing a mere facsimile of the full art as developed by the founder. I have based my conclusions on the written statements of the founder of Modern Arnis and not my own opinions or unsupported beliefs about what constitutes the art or how the art should be taught and practiced.

I fully recognize and expect that a number of so-

called leaders and authorities to disagree with my conclusions in the above document. They are entitled to their opinions and positions, however, in the final analysis these people have a deeply profound argument with Professor Remy Presas and not me, because I am merely quoting his statements, as published in three (3) books under his name.

Since these books are currently in print and readily available to the public, I will let the public decide whether or not I have fully and correctly understood what Professor meant when he wrote the various statements that I have quoted. It is up to those

who disagree with my positions to find written or some recorded video/audio documentation, that is easily accessible to others and they can use that data in their opposing documents. Talk is cheap. I am on record and I will stand by everything that I have written above until I am proven to be factually wrong.

Modern Arnis is a long blade oriented Filipino Martial Art that requires the practitioner to utilize mobility, body shifting, good footwork, with both physical and mental flexibility. That is my professional instructional position and I am sticking to it!

Independent Escrima-Kenpo-Arnis Associates
Tactical Arnis-Kenpo-Escrima
Hamburg, NY.

Edited and Revised: January 4, 2013

Dances with Sticks

By AJ Ruiz

In every form of martial arts, there are particular attributes that always come into play. Strength, speed and stamina are just a few of the necessary traits. However, in Filipino martial arts, the form contains a number of characteristics many are unaware of, which could be considered its "x-factor." Grandmaster Robert Castro, Professor Jay Dizon and Master Joseph Bautista of Eskabo Daan have been asked to breakdown some of the less recognizable fundamentals to the longtime sport.

The core aspect, or skill, to Filipino martial arts is the art rhythm. Grandmaster Castro believes timing is what determines whether a fighter will be doing the hitting or being the one getting hit.

"The Filipino martial arts without rhythm is like bread without flour, you can't make it," stated Castro. When asked why rhythm is heavily emphasized in his art Castro explained,

"Rhythm is very important in the Filipino martial arts because you're teaching someone to hit in time. You're also teaching someone to block in time, so if he or she doesn't block in time, they're going to get hit."

Castro believes that through rhythm, an individual is able to learn how his or her own body moves according to what technique is taught. Furthermore, he thinks rhythm not only teaches an individual how to time techniques but also how to adapt to their opponent.

"You have to time your rhythm to the rhythm the opponent is giving you," said Castro. "It's give and take, the approach with speed depends on the approach of his speed, you use rhythm to counter rhythm."

Bautista supported this idea drawing a concept from one of the greatest martial artists. "Much like Bruce Lee said, to be like water, rhythm is water," he said. Other than timing and how to adapt,

there are other attributes that fall under the category of rhythm. "Speed, timing, these are all parts of rhythm, you can't separate them; they're all part of it," Bautista said. When asked if rhythm was as important as speed or strength, all three agreed that it was.

"I can be the fastest man in the world but if I got no rhythm, where's my speed going?" Castro said. "It's like what Grandmaster has always told us, you can be the strongest man in the world, you can be the fastest man in the world but without timing or good rhythm you won't touch anything. You may see lack of defense but you won't be able to touch it without proper rhythm" Dizon said.

Perhaps it's not a surprise to some that rhythm is so important in the Filipino martial arts. But in most cases, it's more of a God-given gift, and one of the hardest things to teach and train a fighter.

"To teach rhythm is very difficult unless the student is willing to learn because rhythm is based not only with the right side of the mind but with the left side of the mind, the artistic part. So you have to coordinate the two to get to the one," said Castro.

When asked how to train to obtain rhythm, Castro suggests to "go learn dancing, go learn cha-cha, go learn samba, that way you'll learn rhythm. That's one part about rhythm, once you learn to dance, you'll dance for the rest of your life. The hard part is getting it first."

Rhythm has and always will be a staple in Filipino culture. It is expressed through art, dance and even our fighting style. Regardless of one's speed or strength, how well you can adapt to one's rhythm, and be aware of your own, may be the deciding factor for a happy and healthy life.



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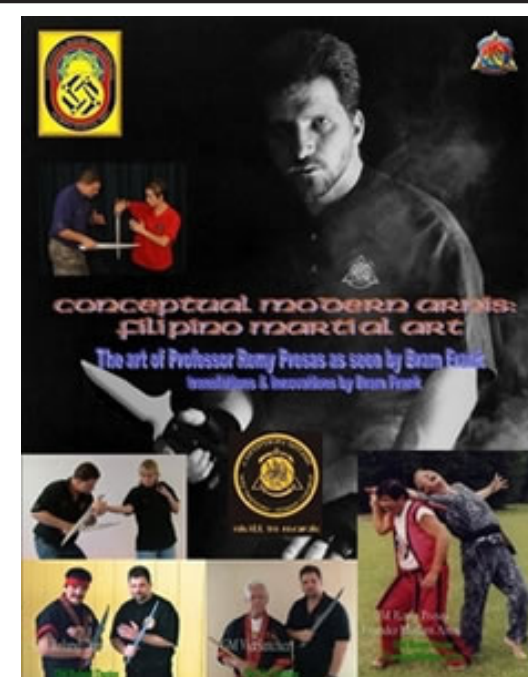
Conceptual Modern Arnis

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
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About ...



The Visayan Eskrima Guild

The Visayan Eskrima Guild was founded in Oakland, California, in 2008 to further the study of the martial arts of the Visayan island region of the Philippines. The Guild serves as a vehicle whereby the Filipino martial arts can be studied in a supportive atmosphere of mutual respect. Seven gentlemen comprise the Founding Plank Holders of The Visayan Eskrima Guild; we sit on the Board of Directors & Examiners of the organization - our terms are for life. Membership in The Visayan Eskrima Guild is offered by invitation only. It is the mission of The Visayan Eskrima Guild to both preserve and propagate the Filipino martial arts, as well as, those martial arts upon which the Board members were graced with functional knowledge and instructional concepts.

The guild format was chosen because it was felt that the vast amount of material, concepts, principles, and techniques left to us, via first-hand interaction and instruction with our teachers, would best be served by not limiting its interpretation any one person's grasp. This simple realization came about as a direct outgrowth of our many years of friendship, intertwined with informational exchanges and highlighted by numerous protracted training sessions that subsequently lead us all down a path to an agreed upon logical conclusion - in order to do these arts justice (arnis, eskrima, kali) the collective knowledge of the group had to prevail.

The Visayan Eskrima Guild was founded

to preserve and disseminate the life's work of two highly respected Masters of Eskrima: Grandmaster Sonny Umpad and Grandmaster Angel Cabales. Grandmaster Wade Williams and his son, Master Keenan Williams, brought the art of Cabales Serrada Escrima into The Guild. Visayan Style adepts Mike Braten, Steve Magness, Chris Suboreau, Steve Van Manen and George Yore brought the art of Visayan Style Corto Kadena & Larga Mano Eskrima into The Guild. The art established by Grandmaster Angel Cabales: Cabales Serrada Escrima, and the art Founded by Grandmaster Sonny Umpad: Visayan Style Corto Kadena & Larga Mano Eskrima did not, per se, exist in the Philippines - both arts were formally begat in America. These two arts comprise our foundation. The ancestral origins of these particular Filipino martial arts systems can be traced to the island of Cebu, part of the Visayan island chain of the Philippines. The two arts exist separately in The Guild. However, the arts share many principles and each is a useful lens through which to view the other. Like a microscope - each art serves as an invaluable tool for dissection, examination and analysis; providing the necessary means to reach true understanding of each art. The teaching of both arts together, side-by-side, leads the student to insights he or she would not receive if the practitioner only trained in one discipline.

Operational Philosophy

There are many styles of Filipino martial arts and they all have something to offer the sincere student. Which art is best? Simple, the art in which you can get the best possible instruction, and that will allow, over the course of time, the individual to develop their own personal system. There is no single superior art, just highly motivated and dedicated practitioners who train to achieve their true potential. It has been our experience that cross training with the right mix of arts can be very effective. Those who approach their studies with an open mind will be rewarded and enriched by the experience.

The real secret to success in the study of martial arts is hard work. Consistent and conscientious focus must be placed on the proper areas of concentration over a long

period of time. A coaching model that stresses the fundamental principles that must be expressed during the execution of the art is essential. Armed with a clear rationale for their execution, the individual is presented with the tools to see the value in their investiture of time. The necessity of the physical work becomes readily apparent, and, opens the gate for mental insights as well as spiritual growth. This work ethic, combined with competent instruction will cause improvement in all those who persist. We believe that hard work, guided by proper instruction, and combined with realized insights, will ensure martial arts success.

Most Masters of the Filipino martial arts see these arts as "endless." Once mastery of the basics is attained, one is free to explore a vast world of timing and movement. One is free to experiment with different weapons. Material already firmly in hand can be combined into new sequences and applications. This ongoing research and analysis of established methods, along with integrating new insights and permutations gained from the practical knowledge of one's primary combat system, in combination with exposure to other systems, is the life's blood of a martial art. This continual development of increased understanding can become its own reward to advanced practitioners. However, in order to avoid straying too far off course, bear in mind that these arts were meant for real combat, so they become empty without effective warrior mindset and tactics.

For our organization, it is readily apparent; as you improve as a practitioner it is your obligation to bring your brothers and sisters up with you so that the art may benefit all. The art is of paramount importance because it was handed down with the knowledge that to ensure our future we must preserve our past. The ancestors understood this concept well. The Visayan Eskrima Guild is a group of professionals who embrace this philosophy. With an emphasis on preservation, teaching and research - practical results and common sense - have illuminated the obstacles and the goals. The Guild hopes to make continuing progress in this endeavor. We consider it our honor and duty to keep these arts alive.

www.thevisayaneskrimaguild.org



Hybrie Yaw Yan

Hybrid Yaw Yan was establish in year 2000 by Henry Yap Kobayashi to keep up with the modern trend (MMA) mixed martial arts .To those who have bothered to notice, one name has practically been a constant in local and national mixed-martial-arts tournaments: Yaw-Yan, short for Sayaw ng Kamatayan or Dance of Death. Yaw-Yan came into prominence in the Philippines in the 1970s when its fighters mowed down the opposition in kickboxing tournaments. To the casual observer, Yaw-Yan might appear just another method of kickboxing akin to Muay Thai, the perception reinforced by the concentration on kicking techniques (70-30 ratio of kicking and punching) and the muay-Thai type of shorts worn by Yaw-Yan stylists, mainly for comfort not fashion. It is interesting to know that Yaw-Yan delegations have competed in international Muay Thai tournaments, like in the recent 3rd World Muay Thai Championship in Bangkok, giving as good as they got.

Yaw-Yan was officially established in 1972. It is a highly-aggressive and hard fighting style created by Napoleon "Nap" Fernandez, who was born in Quezon Province eight decades ago.

He was not content to stop his martial arts study on jiu-jitsu. Older students of Yaw-Yan admit that they wore a gi in the dojo before and that they had karate lessons. Like its founder, Yaw-Yan has evolved to what it is now - an unpretentious economical system that teaches its adherents to hit and hit hard.

Hands, elbows, feet, knees are employed to strike. Whoever hits the fastest and the hardest wins. A favorite tool to help one do this is the Yaw-Yan hitting bag, the stuff of legend. Most martial arts styles use the Western boxing punching bag to accustom students to striking. Take the usual punching bag, take away the rope that suspends it from the ceiling, multiply its size 50-fold and you have the Yaw-Yan striking bag.

Even the most hardy of strikers will be shocked at first sight of the Yaw-Yan striking bag. This forces Yaw-Yan stylists to hit hard and accurately. The indentation on the side of the bag bears witness to the thousands of strikes it has received. If a person can do that to a huge stationary bag, imagine

what that same person can do to a human being who weighs a 50th less.

It wasn't uncommon until 10 years ago for martial-arts clubs to come uninvited and challenge other clubs for sparring sessions. Full-contact sparring sessions.

Yaw-Yan clubs had their fair share of these challenges and Yaw-Yan old-timers still brag of the free and humbling lessons they gave those intrepid adventurers.

The Meaning of the symbol as explained to us by Master Nap during one of those advanced disciples' gathering at the old Yaw-Yan temple in Quiapo.

Master Nap emphasizes to lead our life based on each of the significance of the Yaw-Yan seal.

All lines on the seal show the non-resistance principle of Yaw-Yan, what we commonly refer to as go with the flow . The non-opposing lines fluidly flow continuously either with others or independently on its own.

The first outermost black circle is thicker than the second black circle or any of the other lines. This circle signifies the infinite power that encompasses all being, no beginning and no end. This outer circle signifies our shield, we aptly affirmed this on our creed "God is my shield".

The second circle is white, sandwiched between the first outermost black circle & second black circle. This signifies secrecy. Everyone has its own weakness and strength, Yaw-Yan practitioners are not an exception to this. This circle also signifies our faith, when we assert - "Faith is my guide"

The third circle is another black circle; this signifies Organization and Honor, the organization which binds all Yaw-Yan brothers & sisters together. Give due respect and obedience to our Grandmaster, as well as to your elder brothers and sisters. Address the founder as "Master" and your elder brothers and sisters in the art as "Sir" and "Ma'am" respectively. Remember to say "po" and "opo", and be polite to everyone including your younger brothers and sisters in the art. This traditional hierarchy within the organization, common to our Filipino customs and values shall be observed at all times. The blue circle, the red ellipse, and white space are all directly connected to this third circle, this is to remind each of us that life's most valued treasure more valuable than life itself is our Honor. Hence, we say in our creed - "Honor is my wealth".

There are 3 main colors inside the black circle which signifies the same meaning as the Philippines' flag - White for peace which can also mean truth or purity, Red for bravery, and Blue for loyalty.

White signifies peace; it covers the largest colors than red and blue to remind us to be always at peace and to live harmoniously with others. White also signifies Truth or Purity; when we affirm - "Truth is my fortune", this is the color to come to mind.

Red signifies bravery and preparedness, always ready for what is to come. The space it occupies on the seal also stands for 40 basic kicks. This color is on a sort of elliptical or eclipsing shape. Imagine this to resemble the Philippine bamboo tree - when young, it boasts to reach the sky, it continues on as it grows, but gradually in time as it aged it bends humbly forward. This is the same as the learning process common not only in all martial arts but life in general.

Blue stands for Loyalty and Allegiance, it is next to red and also occupies the space next to white. The space it occupies on the seal also stands for 12 bolo punches. Notice that this color is on a humbly smaller round circle than the other circles - where it begun it continues without end. It is directly connected to the bigger circle, signifying

loyalty to the organization. Yaw-Yan members are loyal to the brotherhood, the organization, and to its founder. When you became an advanced disciple, you were not given a belt which you can easily take off your waist, but a branded mark you carry with you wherever you go, signifying that you are a part of the whole. We willingly accept the hot iron brand, giving up our ego and our fears, to pledge our loyalty "Once a Yaw-Yan, always a Yaw-Yan".

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Arnis Bahariya



Arnis Bahariya was formed on May 14, 2010 as supplementary lesson of Regino Punongbayan small group of Sikaran Arnis in Royal Navy Base in Jubail Saudi Arabia. The venue of training is inside the Naval Base which is called in arabic as Kaida't Al Bahariyat, that is why the group started calling the system Arnis Bahariya, a close quarter combat that utilize defensive and offensive combination.

Experiential learning is the system of Arnis Bahariya, an approach that focuses on "learning by doing" on the participant's subjective experience. Regino Punongbayan role is to design "direct experiences" that include preparatory and reflective exercises.

Arnis Bahariya have three related methods; the Isahang galaw, mostly twirling exercises, the Dalawahang manlalaro, here the students will learn doing the sinawali and the sumbrada and spar with cooperative partner. Riposte de mano is the highest floor in Arnis Bahariya, as the students taught early on how to hit at only 25% capacity they spar with without padding.

Regino Punongbayan

Regino Punongbayan a 2nd degree Black Belt of Sikaran (WSABP). His passion in martial arts began when he entered college in 1981 in Philippine College of Criminology in Quiapo, Manila. Defensive tactics and combat sport belonged to the subjects every semester, Regino also entered Karate and Aikido classes offered around the area. Until 1989 when Regino left the Philippines to be an OFW in Saudi Arabia. I was in 1997 a friend of Regino introduced him to Sikaran, the Filipino art of foot fighting under the tutelage of Sir Joel Bautista, Sikaran a 2nd degree Black Belt. In 2001 Regino received an honorary Black Belt from Sensei Eduardo Claudio 8th Degree Red/White Belt by supporting his Phickaju Int'l Martial Arts Association in Tabuk, KSA. In 2003 Regino met another mentor of Sikaran in Jubail KSA, Guro George Salomon, 5 degree Black Belt and received from him his Black Belt in Sikaran.



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Kombatan Australia

Their aim is to provide the highest quality of martial arts instruction

by helping you obtain the ultimate goals you desire. In order to achieve this, your nationally qualified instructors will treat you as an individual, paying personal attention and giving encouragement while you progress at your own pace.

At Kombatan Australia club you will find a very friendly, courteous and safe environment. In fact, they pride themselves on their instructors being very approachable and helpful. You will not find any inflated egos, attitudes or intimidation.

Through your training you will develop, physically, mentally and spiritually, making you a more complete and confident person. To strive to develop a good character within yourself will

ultimately reflect amongst others.

In learning Kombatan Arnis, all techniques will be explained in detail giving you the understanding of the background, context, progression and philosophy. Our training methodology is backed up by science, so it is not just an opinion. Gaining a deeper insight will improve and personalise your technique rather than just going through the motions. Kombatan Australia does not teach, "monkey see, monkey do." You discover your own path.

Kombatan Arnis gives you the opportunity to train in a vast cross section of martial arts under the one roof and up to 7 days a week. Due to its soft flowing multiple techniques, using the attacker's strength against themselves,

it makes training suitable for men and women. Besides these benefits, stick training is actually a lot of fun.

Kombatan Australia is sanctioned by the International Philippine Martial Arts Federation (IPMAF) under the direction of Grandmaster Ernesto A. Presas Snr - Founder and President of this system. Kombatan Australia are the Australian and New Zealand Headquarters for Filipino Kombatan Arnis - Presas Style.

At Kombatan Australia they also teach Edged Weapon Survival (EWS), separate to Kombatan Arnis.

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Future Events

March 2013

7th Annual LoLo Cinco Terro Camp

Featuring: Pambuan Arnis Ama Guro Raffy Pambuan
March 2 - 3, 2013
Traditional Martial Arts Center
2220 Hemple Ave. Gotha, FL
Contact: [407] 748-2469
Website: pambuanarnis.com
Flyer

The Visayan Eskrima Guild

Single & Double Stick Seminar
March 9, 2013
Williams Martial Arts Academy
1611 W. Durham Ferry Rd., Tracy, CA
Contact: Master Wade Williams **Email:** serrada8@caldsl.net
Flyer
Website: www.thevisayaneskrimaguild.org

2nd Annual UFMAC Stickfighting Champions

March 9, 2013
Ceasar Chavez Middle School
2801 Hop Ranch Rd.
Union City, CA.
Contact: Professor Jim Schaufele - jimjay@sbcglobal.net
Flyer
Registration Form

Angels Disciples Escrima Serrada Association - Clinic

March 9, 2013
The Knuckle Up Training Center
4380 Sonoma Blvd.
Vallejo, CA
Contact: Darren Tibon [209] 471-1198
Flyer

Meeting of Master: Berlin Seminar

March 16 - 17 2013
For More Information Please Contact Event Hosts: on Facebook or **Email** Nanak dev Singh at nkhalsa2@arcor.de
Website at www.nanakdevsingh.com
For more info on the Instructors please see: www.rapidarnis.com or nidarsingh.com
Flyer

Rene Latosa Seattle Seminar Weekend

March 16 - 17 2013
SANCA
674 South Orcas St.
Seattle, WA.
Information Contact: Eric [206] 850-2788
Email: contact@seattle-escrima.org
Website: seattle-escrima.org

Asian Seminary

1st International Filipino Martial Arts Festival
March 18, 2013
ACCM Building 4th Floor
102 Valero St., Salcedo Village Makati, Philippines
Flyer

July 2013

Filipino Fighting Arts Weekend Retreat

July 19 - 21, 2013
Featuring Kunt Tao Dumpag and Pekiti TersiaKali
849 Warwick TKE.
Hewitt, New Jersey
Email: info@psdte.com
Phone: [203] 596-9073
Register online: www.psdte.com/Events/Kuntao.kali.retreat.htm
Flyer

13th International DAV Summercamp

July 29, 2013
Sportschule Schöneck
Sepp-Herberger-Weg 2
D-76227 Karlsruhe, Germany
Flyer
DAV Website: www.modern-arnis.de/english/index.shtml

April 2013

Genesis Martial Arts International Seminar

Professor Wade Williams
April 6, 2013
Genesis Martial Arts
1497 Newport Ave.
Pawtucket, RI.
Contact: [401] 301-4448
Flyer

1st World Martial Arts Festival

April 7, 2013
Cayetano Complex Bagumbayan
Taguig City, Philippines
Contact: 378-1933
Flyer

Legacy Seminar and Tournament

April 13-14 2013
San Joaquin Delta College Blanchard Gym.
5151 Pacific Ave.
Stockton, CA
Contact: Darren G. Tibon [209] 471-1198
Email: angels.disciples@sbcglobal.net
Flyer

BaisTresManos/Kalis Silat Kun-Tao FMA Heritage

Grand Maestro Jon Bais
April 19, 2013
BTXR2 Fitness Martial Science Complex
2060 Meadowridge Center, Suite R., Elkridge, Maryland
Contact: Grandmaestro Mustafa Rawlingsa - [443] 540-3672
LakanDatu Jun Paliangayan - [410] 608-1561
Flyer

BaisTresManos/Kalis Silat Kun-Tao FMA Heritage

Grand Maestro Jon Bais
April 21, 2013
Brampton Olumpic TaeKwonDo Karate
110 Pertosa Dr., Brampton, Ontario, Canada
Flyer

Kuntaw - National Martial Arts Championship 2013

Hosted and Sponsored By: Kuntaw ng Pilipinas
April 27-28, 2013
Walter Mart Event Center
Trece Martires City
Cavite, Philippines
Flyer

Dan Medina

April 27 - 28, 2013
1027 Juan Tabo N.E.
Albuquerque, NM
[505] 294-6302
Webstie: www.majapai.com
Flyer

Filipino Martial Arts - Street Self-Defense


Fund Raising Friendship Seminar

April 28, 2013
Marikina Sports Park Center
3rd Floor, Marikina City, Philippines
Contact: Maestro Lakan Melchor Amosco - [0947] 360-8969
Flyer

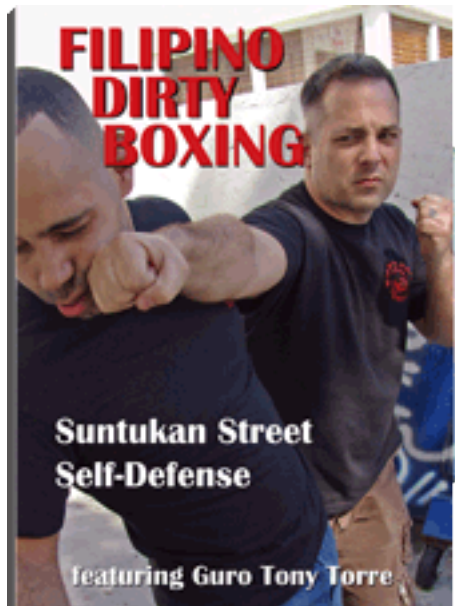
November 2013

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

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



Filipino Dirty Boxing
Suntukan Street Self-Defense with Tony Torre



In Filipino Dirty Boxing, Guro Tony Torre blends the traditional with the modern to form a comprehensive fighting system designed to enhance any fighter's training regimen. Steeped in the Filipino martial arts of arnis and suntukan, Torre draws on his extensive knowledge to give you a whole new sense of street fighting and self-defense under extreme circumstances. After acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.
170 minutes \$29.95

To Purchase: [Click Here](#)



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

Schedule to Date:

- April 6 (Saratoga Springs, New York)
- April 10 (Williamsville, New York)
- April 11 (Mt Gilead, Ohio)
- April 12 (Saint Marys, Pennsylvania)
- April 13 (Manchester, Pennsylvania)
- April 14 (Selinsgrove, Pennsylvania)
- April 16 (Hamburg, New York)
- April 18 (Allegany, New York) International Hosinsul Federation
- April 21 (West Seneca, New York) Horizon Martial Arts

For More Information Visit:
 datuhartmanpresents.com/2013-events
 Email: events@DatuhartmanPresents.com

4/20/13
10:30AM-4:30PM

DAY OF PLAY
TO UNITE AND PROMOTE FMA

A BENEFIT FOR MISSION HIGH AFTER SCHOOL PROGRAMS AND A COLLABORATION WITH MATAW GURO ASSOCIATION

FMA DEMOS AND SEMINARS ALL DAY. OPEN TO ALL FMA STYLES.

COME WATCH AND LEARN, FROM SEMINAR INSTRUCTORS GM ART GONZALES, GM CARLITO BONJOC, VISAYAN CORTO KADENA AND ESKABO DAAN.

\$20 SEMINAR TO PARTICIPATE \$5 TO ENTER AND WATCH ALL DEMOS FOR DEMONSTRATORS \$10 FOR SPECTATORS

CONTACT JOSEPH FOR MORE INFORMATION AND TO REGISTER FOR DEMOS 1-510-734-0189 ESKABODAAN.JB@GMAIL.COM

SPONSORED BY : ONE CHILD AT A TIME. INC , FILAM STAR, BAKITWHY.COM, JSCAMINS PRODUCTIONS, NO WORRIES CUISINE, ULEP TRAINING BLADES AND CARLAAYALA.COM

Day of Play - To Unite and Promote FMA

April 20, 2013
 Mission High School
 3750 18th St., San Francisco, CA.
Contact: Joseph [510] 734-0189
Email: eskabodaan.jb@gmail.com
Flyer

 Come join us for Mission High School's Day of Play!!

Watch and learn about Filipino Martial Arts! Come watch demos then join the seminars to get hands on training! All styles of FMA are welcome in an effort to promote/propagate and unify FMA.

Those who demo/share/showcase their art can join the fun for \$5. Each style will also be interviewed for articles to be used by Bakitwhy.com, Filam Star newspaper, FMA Informative and more! If they wish to do so that is.

Those who just want to support and watch can join the fun for \$10.

Everyone will be given the chance to join the seminar to get 4 hours of training for only \$20 and to learn from 4 different styles!

Anyone wishing to demo must register to do so. It allows for scheduling of performances and to give all performers the same amount of time. Performers will also be given priority in the school parking lot. Be sure to ask about group discounts if your group is larger than 8 people.

2nd UMA (Unique Martial Arts) FMA Training and Recreational Tours
 May 9 - 22, 2013

Eskrima Carin International will be the co host of the 2nd UMA (Unique Martial Arts) FMA Training and Recreational Tours by Organizer Grandmaster Greg Henderson of Diamondback Eskrima And Magkuno Eskrima Cebu, Philippines in Cebu City The Philippines. We welcome FMA Practitioners and Enthusiasts, visitors and guests to Cebu City the place of origin of Eskrima/Kali/Arnis..

Contact: Greg Henderson or Danny Collings on **Facebook** or **Email:** gmdiamondback@gmail.com

Past Events

Phoenix FMA Training Group

January 12, 2013

By Michael Butz

The Phoenix FMA Training Group is an informal, collaborative training group for anyone within the greater Phoenix, AZ area. We meet once a month to learn, train, share and experiment with other Filipino martial arts enthusiasts, regardless of rank, style, system or lineage. There is no head instructor and no focus on any particular system or style - everyone is welcome to train, everyone is welcome to teach/ share.

The first practice session was held on January 12, 2013. Approximately 12-15 people showed up to train in 35 degree

weather. It was a little harsh early on but started to get nice toward the end. Everyone took the opportunity to make introductions, pass business cards and talk to old friends and acquaintances.

Special thanks to those who shared their knowledge with the group: Francisco Nunez, Norm Wassenar, Mike Casto and Michael Butz.

Francisco Nunez shared first, assisted by Richell Sampaga. Mr. Nunez showed a drill from the Serrada system known as "Inside 1". Defending from a high forehead strike, he taught the entering block and subsequent

striking pattern commonly seen in that system. Norm Wassenar shared next, assisted by Manuel Galaz. Mr. Wassenar demonstrated a disarm sequence from a high backhand strike as taught in Modern Arnis. After the disarm, Mr. Wassenar moved directly into an optional lock or throw. The third person to teach was Mike Casto, assisted by Alessandro Ashanti Bovoso. Mr. Casto showed an empty handed, defensive sequence with an emphasis on balance disruption as taught in Silat. He focused on a core motion that can be used for a variety of situations and highlighted

the importance of controlling, and ultimately destroying, an opponent's structure. The last to share was Michael Butz, assisted by Francisco Nunez. He taught three joint locks from Tiger/Crane Chin Na. Although each lock was different, he showed how they were all related by using the same entry and targeting a different joint.

Being the first practice, things were a little unorganized and rough but everyone agreed it went well and had a good time. There was a unanimous decision to continue with the training group.

"Chicks with Sticks" Seminar Features Guro Celina Taganas-Duffy as First Guest Instructor

January 19, 2013

By Michael Butz



Guro Bill Aranda - Guro Celin

Guro Bill Aranda started a seminar series called "Chicks With Sticks", in Glendale, California, showcasing female Filipino martial arts (FMA) instructors. Guro Bill believes that by featuring female instructors in the Filipino martial arts, he is helping to highlight the much needed, and often missing, feminine side of training, as it's often rare to find and learn from women teachers. In his words, this series is designed around "...featuring different female Guros to share with us their own expression of

the Filipino martial arts and those female attributes that completes and complements the male attributes that makes for a well rounded Filipino martial arts warrior..." Guro Celina Taganas-Duffy was the first guest instructor for this series.

Guro Bill opened the event with a welcoming dialogue, introductions, and opening show of respect to Guro Celina and to other instructors and masters who were in attendance. Guro Celina then began the seminar by warming up with some basic strikes such as planchada (horizontal strikes), x-strikes, aldabis (upward strikes), 5 core strikes (angles 1-5), and combination strikes. She then taught some basic triangle footwork, and stylized footwork from Kali Ilustrisimo: lutang and equis. She then led the group into performing the strikes simultaneously with the footwork, such as planchada with equis footwork.

When everyone was relatively comfortable with the strikes and footwork, Guro Celina demonstrated a "flow drill" she developed that combined the strikes and footwork

taught earlier. The drill was created to help train timing, range (to control distance), footwork (to manage positioning), and striking with precision. Her overall goal was, "...to create something where new students could comprehend the general Filipino martial arts principles and seasoned practitioners could utilize and implement their 'collection' of techniques and movements they've gathered over the years." Rather than teach several individual techniques, she gave the participants a general template with which they could start thinking creatively about their own personal style, expression, and flow. She covered four main principles with the drill:

1. "Defanging the snake" which focuses on entry, timing, and range
2. The "kill strike" to help with precision and targeting
3. "Overkill"/added insurance for fluidity in movement with intention
4. Breaking structure as to not allow the opponent to recover or to compensate and regain balance

Guro Celina ended the seminar with a short demonstration of internal martial arts. She believes that the internal and healing arts are equally as important as the external and combative arts. "Some of the best teachers I've trained with are well versed in the internal arts. I believe they go hand-in-hand. Internal knowledge can help augment [a student's] Filipino martial arts skills..."

Some notable Instructors and Masters present for the event included Guro Bill Aranda of Kombat Kali Klub of Glendale, the event host; Guro Michael Butz of Kada Anan Eskrima, who assisted as "uke" for Guro Celina; Manong Faustino Caigoy of Jack Santos Method, Master Joe Tan of Tapado; Gradmaster Nene Gaabucayan of Balintawak, Guro Victor Gendrano Jr. of Filipino Martial Heritage and Guro Michael Rayas of the Santa Barbara Kali/ JKD Club.

Guro Celina has been fortunate to have had the opportunity to train with quite an impressive list of instructors and Filipino martial arts systems:

- Private student of the late Grandmaster Christopher Ricketts of Kali Ilustrisimo
- Private student of her uncle, Manong Faustino Caigoy of Jack Santos Method and Hilot



Guro Michael Butz, Guro Celin, Manong Faustino Caigoy and Mike

- Private student and mentee under Sifu Robert Chu of Chu Sau Lei Wing Chun and Qigong
- Private student of Sifu Melvin Tabilas, Sifu Ray Carbullido, and Laoxie Christopher Lee Matsuo of Dragon Gate Sanctuary (Baguazhang, Qigong and Internal Arts)
- Private student of Magtutudlo Ramon Rubia of San Miguel Eskrima and Eskrima de Campo Uno-Dos-Tres Orihinal
- Private student and Instructor under Guro Felix Valencia of Valencia Lameco Eskrima
- Former student of Sensei Shawn Douglass of Daito Ryu Aikijujutsu Roppokai
- Former student of Kapisanang Mandirigma and Lameco under Guro Bud Balani, Guro Dino Flores and Guro Arnold Noche



Laraw Kali Pamuok Training Camp

January 21 - February 1, 2013

San Fernando, La Union, Philippines

"A taste of Filipino Martial Arts in the point of it's origin" 10 German nationals participated in the 1st International FMA Workshop in San Fernando, La Union. This was organized by Manong Carlos Pulanco of the Agos Kamay based in Germany. Two (2) FMA Professionals were assigned to conduct the training namely Lakan Ronnie Royce D. Base of Laraw Kali Pamuok FMA and Punong tagapagturo Roger Solar of Sistema Birada. Systems taught were Panuntukan, Karambit, Largo Mano, Dulo dulo, Classical and Modern Arnis.

One of the best and memorable seminars Laraw Kali Pamuok Filipino martial arts had ever done... "Meeting good people in one of the beautiful places in the Philippines."

Mangangayam Kali Arnis Eskrima Orientation Seminar

Womar Fogori Headquarters Close Door Meeting
January 22, 2013

With Grandmaster Jerry M. Evangelisan, Grandmaster Jay Saceda Jumawan, Supreme Grandmaster Ricardo Saballe and Supreme Grandmaster Jake Thorman
Held at Maharlika Rd., Market Upper Bicutan, Taguig City, Philippines at Supreme Grandmaster Thorman Gym.



A seminar orientation on the Perspective of Mangangayam Kali Arnis Eskrima in the Field of Filipino martial arts, it is design to input students into well discipline with courtesy, becoming a Leader in the future, it is also to motivate students understanding into propagation of Filipino martial arts, Unity and Harmony in the practitioner, it was a one day seminar.

Pang-Oran

Seminar and Tournament Rules & Regulations

January 26, 2013

MAMFMA Gym Pasay City, Philippines

On January 26th a meeting was held at the MAMFMA gym in Pasay City, Philippines to establish and set the rules for the coming Pang-Oran Tournament set for March 9, 2013.

While explanations to the rules & regulations were expressed, to ensure understanding demonstrations and examples were given. For the upcoming Pang-Oran tournament on March 9, 2013

Attendees are being qualified for official positions for the tournament, certificates were given to participants that will be attending and working as officials during the event.



FMATALK LIVE CALL IN NUMBER 530-881-1300 - 92667#
 LISTEN ON iTunes
 www.fmatalive.com

Leo Fong Presents - Developing the Tools

January 26, 2013
Warner Ranch Park Main Stage
Woodland Hills, CA

Focusing on the Fundamentals of Wei Kuen Do

Topics included: The Strike Zone, The Five F's of Wei Kuen Do, and The 1st stage of martial arts proficiency - Developing the Tools. Future seminars will include the other 3 stages: Refining the Tools, Dissolving the Tools and Expressing the Tools.

Visit (www.leotfong.com) for future seminars.



Grandmaster Narrie Baboa's Demonstration

January 26, 2013
Art of Eight - 8623 Spectrum Center Blvd., San Diego, CA.

Last a pot luck party was held to celebrate the anniversary of the "Art of Eight" (Ao8) at 8623 Spectrum Center Blvd., San Diego, CA. 92123. The 8,000 square foot facility offers weight training, boxing, kickboxing, MMA and Muay Thai. It is owned and operated by former two-time Muay Thai World Champion Melchor Menor, who was born in the Philippines. The facility's General Manager, Ricky Guro, is another Filipino-American. Among "Coach Mel" Menor's latest achievement



was being featured in the 2012 movie "Here Comes the Boom", where he was shown beating the hero, played by Kevin James.

There was one featured entertainment during the pot luck celebration, an impromptu Arnis demo by Grandmaster Narrie Babao. Assisting him is his student, Philip Dang, who actually was the one who invited Grandmaster Babao to the occasion. Grandmaster Babao and Menor had met during the late 90's, and it was Menor who introduced Grandmaster Babao to the audience.

Another laurel was added to the prestige of "Ao8" last February 9, 2013. One of Coach Mel's trainee, Mike Lemaire, won the "Road to Glory USA Middleweight Tournament Championship". Lemaire won a \$20,000 check for taking out three consecutive opponents in a single night. The event was held at the Hollywood Park Casino in Inglewood, California.



Ao8 owner Melchor Menor introduced Grandmaster Babao to the audience



General Manager Ricky Guro appreciating Grandmaster Babao for his demonstration



Grandmaster Babao was assisted by student Phil Dang



The "Ao8" anniversary pot luck party featured various ethnic foods



Melchor Menor proudly pointing to his protegee Mike Lemaire.

MAKTAN-FMA "2013 Seaside Event" Seminar / Scrimmage

Hosted by Pensacola Balintawak
January 31 - February 2, 2013
Pensacola, FL

Thursday p.m.,
Friday a.m.,
Saturday a.m.
7352 Spinnaker Ct,
Navarre Beach, FL 32566

Friday p.m. and Saturday p.m.
Gulf Coast Gymnastics

Thanks to everyone that attended and making the MAKTAN-FMA "2013 Seaside Event" Hosted by Instructor Adam Greenspan at Gulf Coast Gymnastics!



British Culture Week

February 4 - 8, 2013
International Culture week - Arnis Workshop at British School of Manila - By: Arnis for Kids



The MAMFMA instructors taught the basic strikes, block and the single sinawali... Most important before the start of the class it was told to them not to play on the sticks and respect the Arnis...

Congratulations to All MAMFMA (Arnis Training at BSM)!!! Thank you to all my Assistant - Romeo Solacito Solatorio, Ken Magno, Arnold Ramos, Dayang Ever, Rodg Vasquez, Reynaldo Lumbog Senson and Dennis Arriola.

Getz Pharma 2013 National Sales Conference in Camp Benjamin
Lakan Ronnie Royce D. Base and Laraw Kali Pamuok Filipino Martial Arts
February 9, 2013
Arnis Orientation and Workshop in Camp Benjamin, Alfonso Cavite, Philippines



More than 100 doctors participated in the recently concluded event of Getz Pharma 2013 National Sales Conference held in Camp Benjamin, Alfonso, Cavite last February 8, 2013. One of the company's advocacy is to promote the Filipino martial arts through holding Arnis orientations and workshops among their clients. Lakan Ronnie Royce D. Base of Laraw Kali Pamuok FMA was chosen to be the resource person to conduct the training in Arnis focusing on the system of Largo Mano and also introducing other Filipino martial arts such as Panuntukan and Dumog through demonstration. Now, Getz Pharma together with the Laraw Kali Pamuok Organization are looking forward for another FMA event next year.



Gathering of Warriors II at Columbus MMA
"Stick it to Cancer" Charity Event
February 9, 2013
Columbus MMA
3663 Garden Ct, Grove City, Ohio

On Saturday, February 9th, 2013, Ohio's FMA brothers and sisters reunited to once again partake in the second installment of this exciting event. This year, all proceeds were donated to the Stefanie Spielman Fund for Breast Cancer Research.

Complete support of the charity event: Master Dale Ullom of Ullom's Martial Arts, Punong Guro Elmann Cabotage of CKA, Head Instructor Jose "Coach" Connors of AEGIS Martial Arts, Guro Tony Jayme of Columbus MMA, Guro Dean T. Marcellana of Bahala Na



FMA Awareness - Orientation on Mangangayam Perspective
PUP (Polytechnic University of the Philippines) Campus
Sta,Mesa, Manila, Philippines
Grandmaster Jerry Evangelisan
February 09, 2013



FMA awareness, on the Mangangayam Kali Arnis Eskrima Perspective on dealing with self defense into positive meaning and also to elevate students understanding on the proper handling of dangerous situation that may happen not only in school but every single moment, awareness to be ready at all times, awareness to become a discipline citizenry, and including the awareness of the way of life how to achieve a peaceful relationship in the world. In summary the students were oriented to be a leader in the propagation of peace and unity thru understanding of some aspects involving the Filipino Culture and the Filipino martial arts.



Phoenix FMA Training Group
February 9, 2013
By Michael Butz

The second practice session was held on Feb 9, 2013. Even with the threat of possible rain, 17 people showed up to practice. Before the training began, everyone took the opportunity to make introductions to newcomers and catch up with others since the last session.

Special thanks to those who shared their knowledge with the group: Joey Sampaga, Alessandro Ashanti Bovoso, Russell Mackler and Jeff Latorre.

Joey Sampaga shared first, assisted by Michael Butz. Mr. Sampaga showed two drill segments from the Serrada system known as "Inside 1" and "Outside 1". He focused on the switching footwork used while passing the opponent's weapon, essentially changing position from the "inside" to the "outside". Alessandro Ashanti Bovoso shared next, assisted by various attendees. Mr. Bovoso demonstrated the empty-handed variation of the "Inside 1" taught by Mr. Sampaga. After incorporating the pass from the inside position to the outside, he continued the movement to include a joint lock/break and throw. The third person to teach was Russell Mackler, assisted by Alessandro Ashanti Bovoso. Mr. Mackler showed a drill using retreat stepping to avoid continued attacks while keeping range. He focused on constant movement over static stepping, being aware of the direction of an attacker's energy and using angles to gain a position of advantage. The last to share was Jeff Latorre, assisted by various attendees. He taught how to angle away from a high back hand stick attack followed by a counter attack and disarm. He closed with several variations for the disarm by manipulating the stick position.

The next session is tentatively scheduled for March 16, 2013. For more information, please feel free to visit the Facebook group or Google+ Community "Phoenix FMA Training."



Bahala Na Open House

February 9, 2013
Presented by Grand Master Antonio Somera, Master Joel Juanitas and the Bahala Na Filipino Martial Arts Association of Stockton CA.
203 East Hazelton St., Stockton, CA.

As an historic event in Filipino American Martial Arts history Bahala Na Stockton held its first Open House. In the training hall of the historic Daguho Lodge students intently participated in a day of academic and technical training.

In a comprehensive experience of mental and physical discipline attendees were exposed to the many nuances

of what Bahala Na has to offer. We shared knowledge about the history, legacy and culture of our organization through an informative PowerPoint presentation.

Guro Chris of the Bahala Na San Francisco Bay Area conducted reactionary drills of the DeFondo style. Escrimadores from across NorCal and different martial backgrounds emptied

their cups and cross-trained to get the maximum benefit of different energies from different practitioners.

In honor of our forefathers we took a field trip to the local cemetery to pay our respects. Talking story and sharing memories of great Escrimadores such as Grandmaster Angel Cabales, Grandmaster Leo Giron, Grandmaster Juanito Lacaste,

Grandmaster Gilbert Tenio, Master John Eliab, and Master Bobby Antuna.

I would like to thank everyone who made the time and effort to make this event such a great success. To all those who had the courage to tear down the walls of division and build the bridges of friendship our teachers look down upon us with great pride.

24th Gathering Grandmasters FMA / OMA

Hosted by: Paclibar Bicol Arnis and Philippine KAIKIJUTSI International
February 10, 2013
AIMS MC Bldg. Cor, Arnaiz St., Roxas Blvd., Pasay City, Philippines



Maestro Jaime C. Paclibar



2013 Kilohana FMA Summit

February 16, 2013
VEA Martial Arts Academy
17978 Ideal Parkway, Manteca, CA.



Great turn out at todays Kilohana FMA Summit at the VEA Martial Arts Academy, thank you to all the wonderful instructors and students who made today's event a success, and to all my helpers and Carol for the great food. Until next time my martial art brothers and sisters! - Mike Cardenas

Featured Systems:

- Kada Anan Eskrima - Guru Michael Butz
- Tres Manos Kali - Sifu Oscar Gonzalez
- Visayan Corto Kadena - Guro Mia
- Bunga Cantik Pencak Silat - Guro Rocky Twitchell
- Eskabo Daan - Grandmaster Robert Castro
- DeCuerdas Diestro Fighting Systems - Grandmaster Art Gonzalez, Master Jorge Magana and Guro Mike Cardenas

Special Instruction:

- Hawaiian Lua - Professor James Muro
- Japanese Sword - Professor Mike Esmailzadeh



Bali Camp 2013 "Awaken the Warrior Within"

February 16 - 22, 2013

Here we go! The fun is on! First day at the Bali Camp 2013! Already, some amazing training that gives a preview of what's to come for the next 7 days for the 50 participants coming from all over the world!

For the first training session, Guro Claes shared some introductory Baston drills with the group, building the flow with a striking drill. Sifu James Nener followed suit with a Silat drill, building foundations for the posture and footwork. Guro Fred Evrad demonstrated an exercise of double karambit manipulation against solo baston strike. Vincent Thibault wrapped the session up with a glimpse of parkour conditioning, on the menu to kick off the day before breakfast tomorrow.



Self Defense Workshop

Grandmaster Felix Roiles
February 13, 2013
Sierra College, Monrovia, CA.

Participants of the self defense workshop at Sierra College. Thank you Ms. Elizabeth Chan and staff for organizing the seminar and Guro Edwin Abo.

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



1st World Martial Arts Festival

Sunday January 20, 2013 Grandmaster Frank Aycocho was invited by Grandmaster Jay S. Jumawan of Modern Lightning Arnis International Association. It was disclosed that his assistance was needed at the Womar Fogori which will be holding a World Martial Arts Festival in Taguig on April 7, 2013.

All styles of martial arts are invited it is a huge plan with a good future chance to propagate Filipinos overseas headed by Col. Yansa a retired soldier. Grandmaster Aycocho attended a closed door meeting, he was expecting a written agenda of the meeting as it was it was an orally discussion so Grandmaster Aycocho sat down and listened.

Grandmaster Aycocho also was expecting a distribution of ground rules of the said planned event so to prepare, but there was none, it said still ongoing. The group just wanted assurance from participating groups.

Grandmaster Aycocho signed up for membership in support. The PKL group of Shihan Dennis Q. Aquino expressed interest and is waiting to read the ground rules of the festival.

Grandmaster Frank Aycocho Aycocho Martial Arts Center

John Brown

January 21, 2013

Bahad Zu'bu Eskrima and Yashai Warcraft

The martial arts community lost a good one. John Brown, was killed in an automobile accident in the Philippines. He was a brand new father, a deadly martial artist and security specialist. He appeared in a number of martial arts magazines and videos with, Blaise Loong of Yashai Warcraft.

John Brown was born in Huntington Beach Ca. Raised by John Brown Sr. and his mother Teri Jo. There are 7 kids in the immediate Brown family, 4 boys 3 girls; Johnny (as his family calls him) is third eldest.

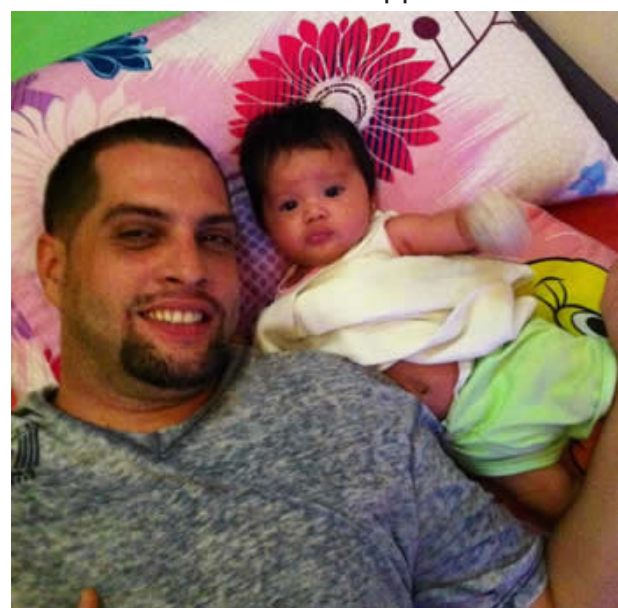
His grandparents, Kay and James Thompson, were in the Air Force; his Grandmother was among the first Women Air Service Pilots (WASP). His grandparents were stationed in the Philippines at Clark Air Base,

Angeles, Pampanga. His mother was born at the Clark base hospital. As it turns out, John has visited the base many times and has even driven by what's left of the old hospital.

John stated: "It is interesting how things work out! I spend most of my time promoting and practicing Filipino Martial arts and a part of my family history stems from the same areas I visit."

John had been learning about the Filipino fighting culture since the mid '90s. Each year since 2004, he continued to travel to the Philippines and learn from expert instructors. On January 28th, 2007 John advanced to be an instructor in Bahad Zulu, he received his certificate and Bahad Zulu banner. John was an instructor in the Southern California area as well as Salt Lake City, Utah. The Bahad Zulu Group of Colorado.

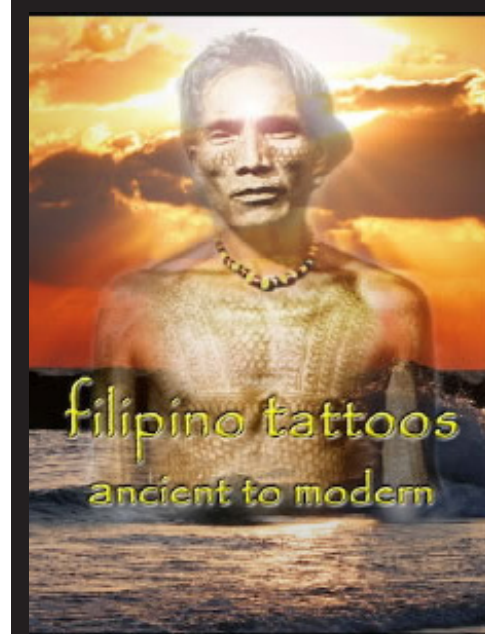
Had just become a new father while in the Philippines



Yashai Warcraft instructors Jotunn Brown, Chief Yashai Instructor Blaise Loong and John Brown



John Brown, John Philip Chan and Grandmaster Yuli Romo



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.

FMA icon 'Mumbakki' Foronda in His Own Words Interview

By Perry Gil S. Mallari Sports Editor Manila Times - January 27 2013

Daniel "Mumbakki" Foronda Jr. is among the most skilled and well-rounded practitioners of the Filipino martial arts (FMA). A multifaceted man, he is a Doctor of Physical Therapy as well as a successful visual artist and businessman.

Foronda is among the first champions of Universal Reality Combat Championships, the very first professional mixed martial arts (MMA) league in the Philippines.

In addition to that, he won in many arnis, wrestling, judo, muay thai, and Kyukoshin karate tournaments. In the following interview, Foronda talks about his martial arts training history as well as the challenge of teaching FMA to the Spetzatz, the Russian Special Forces.

Perry Gil Mallari: As a starter, your moniker "Mumbakki" is now pretty well known within FMA circles, can you tell us more about it?

Mumbakki: The word Mumbaki (spelled with a single 'K') means "a healer." Mumbakki (spelled with double 'K') such as mine is simply a name. It's not a title nor an important position.

PM: You are a very well-rounded martial artist, please tell us about your martial arts background. What are the various combat arts you have studied? Who is your most influential teacher? What is your primary system now?

Mumbakki: I started learning Shorin Ryu karate under the famous karatekas of the 1970s, the Gonzaleses Latino and Roberto [The late Latino Gonzales was considered the Father of Philippine Karate.Ed]. I earned my first black belt at age 15. I shifted to Shotokan karate under the guidance of Remy Presas and I earned my Shotokan black belt under Ernesto Presas. Basically, my first FMA teachers were Remy and Ernesto Presas but it was under Ernesto that my Arnis skills were honed. He had a big influence in the way I strike. After college, I decided to focus on my career as a physical therapist while I had a burn out and took a long break from FMA only to find myself once again training in Eskrima Balintawak system under Grandmaster Bob Tabimina in the early 2000. I have different training experiences with Balintawak-style Eskrima. Under Grandmaster Bob Tabimina,

I developed an amazing speed, which makes it easier for me to throw a punch in between stick works. Grandmaster Nick Elizar's style is a combination of hard and smooth movements. Grandmaster Drigo Maranga's style is artistic and functional, while training with Grandmaster Virgil Cavada is like a Wing Chun Kung Fu on a stick. Grandmaster Yuli Romo has a habit of giving "surprise" hits. My long range techniques are very basic but accurate. This is called Sugbo Largo Mano. Grandmaster Eduardo Ceniza and myself are sharing views and knowledge on the use of blades. For empty hands techniques, I am currently training in the Mindanao fighting art of Kuntaw Silat, under the most respected Kuntawan/Pendakar Ibrahim Hushin. I also played judo and Greco Roman wrestling in the early 1990s, jumping from one gym to another because none of the judo gyms that I enrolled in could sustain their rent. In 1995, I started attending training for a variety of submission wrestling including Pankration Athlima which was based in Hong Kong with Paul Vivian (then President of Pankration Asia) as my training partner. But my biggest influence in the art of wrestling was Matt Furey.

On September 9, 1999, I decided to put up the Submission Dungeon club in Capitolyo, Pasig and in 2003 it became the Dungeon Brotherhood. In July 2001, I won my MMA match under the defunct (lack of funds) organization Asian Sport Fighting Championship. **PM:** You hold the distinction of teaching FMA to the Russian Special Forces, the Spetzatz, can you share some interesting anecdotes while teaching FMA in Russia? Any observations on the Russian martial art of sambo? How did the Russians, known to be very tough fighters, initially reacted to the fact that a Filipino would teach them his native martial arts?

Mumbakki: The Russian Special Forces known as Spetzatz, to my mind are the toughest military fighters. It is not in their nature to simply trust anybody to come inside their facilities and try to impress them with some martial boom-bang from Asia.

Going inside the Military School to take a peek of what they are doing is already a hard thing

to do. What more getting hired and taking the responsibility of being a tactical trainer? It was not offered to me like a freshly baked cake. Instead, they need to see how I get baked with the cake. In other words, I was inside the oven taking the heat. They need to know if I am worth the new flavor for the tactical team. When one of them offers to show me the way to the training room, I should be prepared with a mouthpiece and an extra shirt. Military sambo is a tough road to take. While there is the sport sambo where civilians are trained to compete in public events, and for kids and sportsmen to watch and enjoy, there is also the military sambo. This method is not only to be fought inside a warm temperature gymnasium. A man's skills as a fighter will be tested in different temperatures on a rough soil on icy earth with no mats and less training gears. If one can survive this condition while showing off his punches and kicks and ability to use a projectile weapon and applying his skills in a real hand-to-hand fight, then he will get the job as a tactical trainer. Russian Military officers do not believe in what is written in your resumes or bio data. Those who are loud about their skills as the most combat effective but could not put it into action are often given the goodbye gestures. Sharing my knowledge to the Special Forces is a great honor. My first months as a tactical trainer was not easy, of course. It was already a challenge to just show up in the training room with everybody who is bigger than me would need some convincing that I am their new trainer. They used to call me "Mister Mumbakki" for the first quarter of the year. Now, the name changed to "Monster Mumbakki" and anybody who calls me this name understands why. I have a lot of respect for the Russians. Different cities with different traditions and different mentality often results to some difficulty in the character, but the Russians are very loving people when trust is developed. Getting inside the circle was a privilege that I will take care and cherish, and I am lucky to be surrounded by educated Russian friends who are kind and caring.

PM: Besides martial arts, what are your other interests?

Mumbakki: I am an artist, first and

foremost. I paint on canvases, and I carve on wood, but my specialty is the artworks on steel. Anything metal, from making knives to making a motorcycle. To date, I already had two main art exhibits in the Philippines and four main art exhibitions in Moscow, Russia. **PM:** Can you describe your personal training routine? What do you do to stay sharp?

Mumbakki: I am a firm believer of body weight exercises and functional drills. I use kettlebells and cruiser ship ropes. In Russia, I use the facilities inside the military school, the Soviet style workout room. In the Philippines, I alternate my training between Elorde Gym in Katipunan and Fitness First in Metro East. There is also the Dungeon brother-hood Club every Saturday morning for MMA workout.

PM: You have done so much for the FMA and yet some people envious of your success viciously maligned you on the Internet, putting up bogus pages using your name with contents hurting your reputation. What can you say about these things?

Mumbakki: There is something in the name "Mumbakki" that makes a few FMA practitioners shiver with envy. This is not a mysterious case. Just a simple case of envy. I am not being proud, just simply being honest; Many of these FMA wannabe achievers do not understand that as people, we all have different feet, and shoes have different brands. Stealing my shoes won't be necessary because even if I give it away, it still won't fit them. If there is a feet that gets in, it might not be able to carry the brand well, because every branded shoes needs branded socks that goes with pants and a shirt and a head and a face that can make the feet walk with the shoes. The point is; walk with what shoes you have, on the road that is suitable to what you are wearing, and soon you will reach your own destiny. I have proven myself time and again. I passed the test of becoming one of the trainers of the most respected military men in the world, and I have been tested of my capabilities and what I can actually do as a fighter as oppose to teaching only theories and destroying other FMA practitioners to make themselves shine.



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Exceed the Teacher

By Mustafa "Thekuntawan" Gatdula

I have long held the opinion that the best teachers train his students to beat him.

Many take pride in saying that they could never best their masters, as if to say that "My teacher was so good, even as an old man—he could beat me and all my classmates." Supposedly, this meant that because the speaker had a master who was that good, he must be that good because he is his student. How untrue. Now, if you trained full-time as a young man, and can not develop the skill using knowledge an old man gave you to beat the old man who can no longer do the things he used to... One can deduce one of three conclusions:

1. Your teacher was not that good.
2. You are not that good.
3. You are lying.

Hope this doesn't hurt too much...

First, a good teacher must at least be able to duplicate his own skill in his students. He should be more knowledgeable by the time he is a teacher than when he was young. He would know all the mistakes he made when he was younger. He would foresee the barriers to perfection he encountered himself, and remove them so that his students do not have to face those hurdles. On top of that, many of the lessons he learned on his own, through reflection, experimentation and practice should have all been manifested in his teachings. Ultimately, they should have all come out in the next generation. Each generation of students should be an improvement over the previous generation, as the teacher becomes more experienced and knowledgeable as he ages. If not, then his teaching has not benefited from experience. Either that, or the teacher possesses the knowledge, but not the ability to transmit the knowledge. Bad teaching.

Secondly, a student must be able to take what the master has taught him and drill them to proficiency. He must baptize himself in the memory and stories of what his teacher once was and strive to exceed that level. What good is a student if he cannot live up to the expectations of his teacher? Of course, your masters took pupils to make sure that his knowledge and experience is not wasted. If the master spent all those years researching, training and testing—and then taught someone, and that someone is inferior to his own ability—what good was it? Teach to create something mediocre? Do businessmen go into business to barely scrape out a living? Students who accept mediocrity in order to brown nose their teacher's legacy are indeed unworthy of being taught. I would

hope that my all my advanced students can defeat me. I take pride in being able to still move like a young man at my age, but there are many things I can no longer do. I'll be damned if I pour 7 years of instruction and eating home-packed lunches in order to give my students better training and instruction—just for them to be unable to whip a 43 year old, balding man. Exceed my ability, or you are a waste of my time. Please aspire to become better than me. That's why I teach.

Lastly, there is a misconception that your martial arts is superior if your teacher could defeat everyone, including you at your fighting peak. Please. That stuff is for Kung Fu movies. In the real world, people get old. We get thyroid disorder, arthritis, cancer, we gain weight, we get tired, some of us have suffered brain damage from fights when we were young (all of the above). No one expects you to look like you were 23 at 43, except in Hollywood. If a man must embellish stories to make himself look good as a teacher or student of a teacher, then I would say that man suffers from misplaced priorities. And the more dominant your master was when he was young, the more beat up he will be when he is older. Yes, we will stay in somewhat good shape for men our age. But fighting damages the body. Show me a former fighter who at 50 does not have old stitches and missing teeth and joint problems, and I will show you a man who spent all his time on the sidelines—not the mat. Like I said, I love to see old fighters who can still move. All of my teachers were such men. But they were all shadows of what they once were, and there is no need for me to make up stories of how they somehow found the fountain of youth. If you want credibility,



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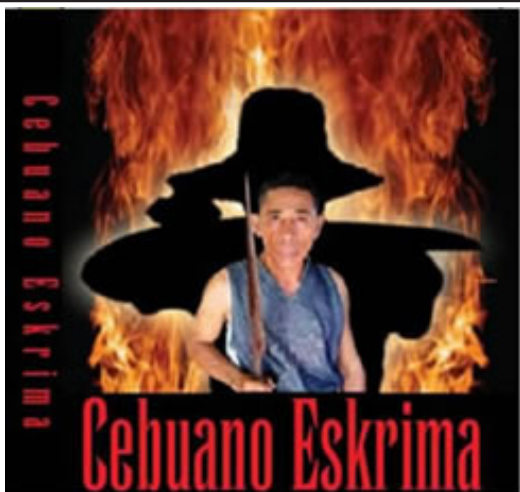
Confirmed instructors:
Grandmaster John Harvey-Kapatiran Arnis System, Dale Wordley-KAPAP IKF, Guy Bloom-F.R.A.C.T, Mark Dawes-legendary author on reasonable force/psychology of combat, Steve Cowan - Team Icon BJJ, Tuhon Crispin Miole Tobak - Filipino Combat System, Kevin Ebbs - Spartan TKD, Gary Johnson - Kyusho Jitsu, Sensi Stuart Gavin - Kempo, Guro Tom Edison Pena - Lightning Scientific Arnis, Mike Bowden - Systema, Sifu Talib Fehlhaber - Wing Chun, Ollie Batts - Savate/Sambo, Sifu Terry Nixon, Intergrated Fighting Systems, Guro Glenn Lobo - Pukulan Langkah Mati Silat, Eric Amada - Modern Arnis, Ian Couch - KAPAP Norfolk, Darren Le Ferve - HaganH, Master Darren Davies - Street Combat Arnis, Matt Tucker - Dog Brothers, Brett Mackenzie - KAPAP Gt Yarmouth, plus many more to be confirmed.

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Cebuano Eskrima Beyond the Myth

By Ned R. Nepangue, M.D.
and Celestino C. Macachor

Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada. The last vestiges of the extinct European medieval fencing could be found indirectly linked to Filipino eskrima.

The authors present prima facie evidence on the fraud of the supposedly precursor art called kali. A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance. It also presents a comprehensive chronology on the development of eskrima in Cebu, a meticulous commentary of Cebuano pioneers and innovators of eskrima and elucidates the pre-eminence of Visayans in the art of eskrima / arnis / estokada. As both authors are practitioners of this martial art, technicalities in eskrima never before detailed in other materials on the subject are carefully discussed in the book. Other interesting topics related to eskrima like the esoteric practices and healing modalities are also explained in fascinating detail.

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then let's tell credible stories. My teachers lived hard lives. They were not always law-abiding men. They had things in their lives I would be embarrassed to post on this blog. But they had good fighting arts, and my youth was proof of that, and my students' skill is proof of that.

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"Secrets" of the Filipino Fighting Arts - Words from a Modern-Day Warrior
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Cañete to Hold Final US Tour in May 2013

Sun Star Cebu - January 27, 2013

DOCE Pares Supreme Grandmaster Diony Cañete ODL (Order of Datu Lapu-lapu) will conduct his final Eskrima seminar in the United States of America in May.

Supreme Grandmaster Diony ODL, who hinted he would retire from his Eskrima world seminar circuit in 2004, has finally decided to take his last Eskrima seminar in May and June in US East and West Coasts.

"It is about time for me to settle down in the Philippines as my businesses in Luzon, Visayas and Mindanao need my full attention. Having seminars outside of the country will not allow me to run my renewable energy consultancy company," said Supreme Grandmaster Diony.

He added, "I am giving way to the Grandmasters Arnulfo 'Dong' Cuesta ODL, Fred Bandalan, Val Pableo, Masters Erwin Mosqueda, Nilo Baron, Mike McKenzie and Remigio Berandoy. They are all ready to take the cudgels in holding seminars and promoting the Doce Pares Multi-Style system."

Grandmaster Cuesta ODL of Philippine Integrated Martial Arts-Doce Pares will receive Supreme Grandmaster Diony ODL

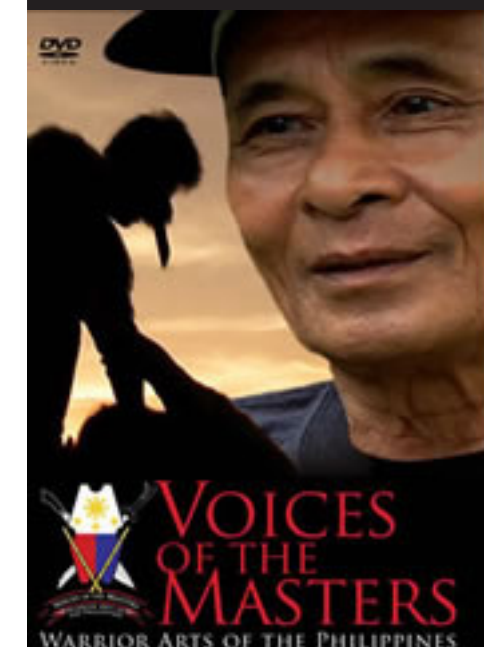
and his group at the end of May in both New York and New Jersey, while Grandmaster Steve Wolk of PIMA-Denver will also host a one-day seminar in Colorado.

Supreme Grandmaster Diony ODL will swing to the West Coast in early June with Grandmaster Bandalan and Master Baron hosting the North California leg while Masters Mosqueda, McKenzie and Berandoy will play host of the South California seminar workshop.

Supreme Grandmaster Diony ODL will be joined by Doce Pares directors Master Michael Cañete and Grandmaster Pableo, Master Gerald Cañete, his biographer Onairos P. Cortel and top instructors from the Doce Pares World Headquarters.

After 38 years of promoting Filipino martial arts and covering more than 20 countries, Supreme Grandmaster Diony ODL will focus on his biography project, the Tesda-accredited Academy of Eskrima and training of visiting foreign students at the Eskrima Temple and the Doce Pares World Headquarters. He will also personally run his renewable energy consultancy company.

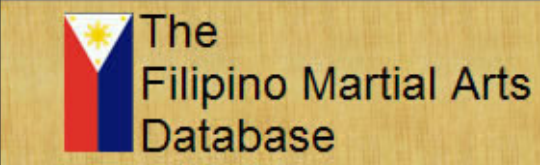

Voices of the Masters: Warrior Arts of the Philippines



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


Voices of the Masters is the first feature-length film that captures

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





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

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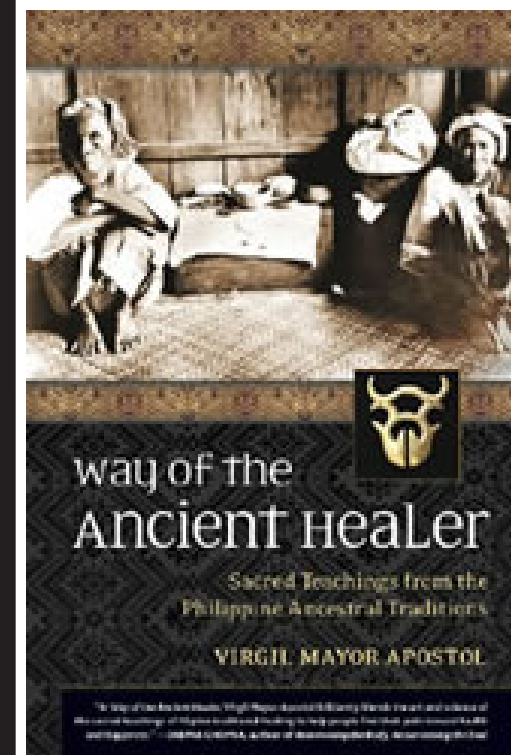


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Way of the Ancient Healer: Sacred Teachings from the Philippine Ancestral Traditions *By Virgil Mayor Apostol*



After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. Taking Sherlock's advise, the author interweaved his captivating healing and spiritual experiences, years of historical research and collection of photographs, along with information on the roots of healing from their cultural, shamanic, and spiritual origins. What manifested was his unique magnum opus, Way of the Ancient Healer, a book that intermeshes esoteric and metaphysical beliefs with scientific explanations of healing practices, based on an indigenous science and culture. Way of the Ancient Healer provides an overview of the rich tradition of Filipino healing practices, discussing their world influences and role in daily life. Enhanced with over 300 photographs and illustrations, the book gives readers a rare look at modern-day Filipino healing rituals, including personal examples from author Virgil Apostol's own experiences with shamanic healing and dream interpretation. The book begins with an explanation of Apostol's Filipino lineage and legacy as a healer. After a brief history of the Philippine archipelago he describes the roots of traditional Filipino healing and spirituality, and discusses the Indian, Islamic, Chinese, Japanese, Spanish, and American influences that have impacted the Filipino culture. He presents a thorough description of Filipino shamanic and spiritual practices that have developed from the concept that everything in nature contains a spirit (animism) and that living in the presence of spirits demands certain protocols and rituals for interacting with them. The book's final chapter thoughtfully explores the spiritual tools used in Filipino healing - talismans, amulets, stones, textiles, and other natural symbols of power.

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Grandmasters of the UFMAC recognizing Master Carlito Bonjoc, long time friend of Maestro Sonny Umpad

Pendulium Arts - January 28, 2013
By Jay Jasper

Today it was an honor that I was invited and got to witness UFMAC recognizing Grand Master Carlito Bonjoc, long time friend of Maestro Sonny Umpad! Congrats Grandmaster Carlito!

Grandmaster Robert Castro also introduced me to all the Grandmasters as one of the lineage holders of Maestro Sonny's curriculum and promoter of the Filipino martial arts. I was grateful to be in the room with all the greats of the Filipino martial arts and honor them as my elders and for paving the path for martial artists like myself to thrive in and share the arts to the world.

Today Master Carlito Bonjoc of Mata Sa Bagyo martial arts school is recognized by 6 different Grandmasters and Masters including Eskabo Daan Grandmaster Robert Castro, Grandmaster Michael Giron of Original Bahala Na, Grandmaster Max Pallens of Senkoteris, Grandmaster Dexter Labonog of Bahala Na Multi-Style, Master Emil Bautista of Kajukenbo Self Defense Institute and Grandmaster Alfredo Bandalan of Bandalan Doce Pares of the Unified Filipino Martial Arts Council (UFMAC). Congratulations

to warrior and leader, Master Bonjoc for all his contributions to the Martial Arts and Filipino Culture!

UFMAC, is an organization formed by a panel of current Grandmasters from different martial arts systems and their mission is to provide an open forum for the preservation, promotion and unification of the Filipino martial arts community. I will share more about this experience and some of my personal take aways soon. I definitely wanted to get these images out to show that our culture and our arts are thriving but stay tuned for the specifics of the story. Congratulations again to UFMAC for being organized to promote the culture and our teachers as well as to Grandmaster Carlito for all his contributions and hard work!



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eskrimadores.tumblr.com



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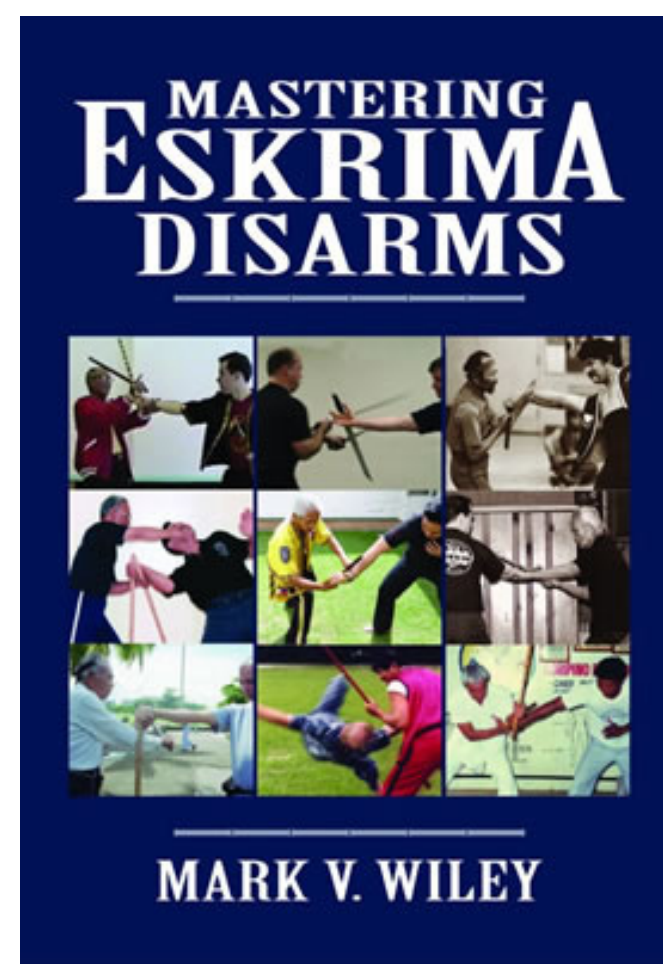
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Host Darrell Sarjeant



Co-Host Restita DeJesus



Mastering Eskrima Disarms

By Mark V. Wiley

Draws on his 20 years of research and 34 years training in the United States and the Philippines under the world's most legendary figures in Eskrima. He presents in clear language and detailed photos the essential components of Filipino disarming techniques.

In this comprehensive book you will learn the disarming techniques of over 30 different styles of Eskrima, Kali, Arnis and Kabaroan, including 22 Supporting Structures and 9 Essential Principles of Effective Disarms, the 3 Ranges and 4 Modes of Engagement, 2 Positional Gates, 3 Joint Control Concepts, 5 Footwork Methods, and 5 Grip Release Concepts most essential to mastering Eskrima disarms.

This masterful text contains 935 photographs illustrating 135 techniques from 33 styles of Filipino martial arts as demonstrated by dozens of its greatest legends. Some of the styles featured include:

Arnis Lanada | Arnis Tendencia | Babao Arnis | Balintawak Escrima | Biñas Dynamic Arnis | Black Eagle Arnis Eskrima | D'Katipunan Arnis | DeCuerdas-Diestro Eskrima | Dekiti Tirsia Siradas Arnis | Del Mar Kali-Eskrima | Derobio Eskrima | Doce Pares Multi Style Eskrima | Eskabo Daan | Estallilla Kabaroan Eskrima | Garimot Arnis | Inayan Eskrima | Inosanto Kali | Integrated Eskrima | Kalis Ilustrisimo | Lameco Eskrima | Lapu-Lapu Arnis | Latosa Eskrima | Lightning Scientific Arnis | Modern Arnis | Moro-Moro Orabes Heneral | Pambuan Arnis | Rapid Arnis | San Miguel Eskrima | Sayas-Lastra Arnis | Serrada Eskrima | Siete Palo Arnis | Vee Arnis Jitsu | and more...

Some of the featured masters include...

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Train Harder

By Jayson Vicente
Sun Star Baguio - January 31, 2013

“Everytime we win we yearn to win more, so in response to that yearning, we must train harder.” This is the orientation that the executives of the Baguio Arnis All stars want to realize for our arnisadors. Triumph should be celebrated but it should not be a reason to train less. A win is a reminder that your hard work has paid off and it is also a warning to train even harder to perform better next time. For a dedicated athlete this is a cycle to live by, training harder means improvement and improvement always yields better performance.

After a couple of months of preparation and sacrifices for the 2013 “Dinagyang Bastoneros” National Arnis tournament in Iloilo City last 25-26 January, the Baguio Arnis All Stars - Tribal Clan Martial Arts System bested other teams from Iloilo City, Bacolod City, Capiz, Aklan, Philippine Airforce and Philippine Army to retain the overall crown in the seniors division. The event was attended by more or less 400 participants and with Baguio City’s lesser entry compared to last year’s the team still managed to capture the overall Championship.

Young Arnisadors of the Baguio Arnis All Stars got a bit nervous being first timers in the said competitions and after learning that some former Philippine team members are present to compete. But in the course of the event the Baguio Arnisadors got a hold of their emotions and gained confidence which may have caused an adrenaline rush and pushed them to perform exceptionally well after the hype of the performance of the “Anyo” participants of the team.

The coaches and trainers of the team could not help but be happy and proud as each and every one of the Baguio Arnis All Stars showed extraordinary performances bringing their A game in every match fought and exerting extra effort to finish their “anyo” routine. As I openly announced what would happen happened, basing from the training and the preparations the players have undergone. I strongly proclaimed each of them would perform even better in competitions far from what they show in training to which my fellow coaches agreed. We were not disappointed as the crowd became the very evidence of that belief. The team earned applause from the audience and earned them congratulations from members of the other teams even from the president of the NSA Arnis Philippines sir Raymond Velayo and General Secretary Quiambao who were present to

oversee the whole event.

Here are the members of the Baguio Delegation that have brought home another honor for the City of Baguio;

Coaches: Jayson Vicente; Ayatollah Gadaoni; Donny Calauan;

Athletes: Alvin Abalos; Cindy Abegail Monte; Manly Bayona; Al Clinton Lumabao; Florentina Pascual; Jhefty Ciano; Norielyn Joy Sagun; Lorenz Fernandez; Lira Acachang; Jana Kaye Balicdang; Danica Caw-is; Vince Cleine Jimenez; Ian Thomas Manalo; Saskiah May Pascual; Triztan Karl Ribon; Psalmir Padopad; Benhur Cabrera; Lee Alitag; and Dennis Deo-ay;

Prefects/parents: Maria Everdina Deo-ay and Esther Alitag.

The team wants to extend its sincerest gratitude to Baguio City National High School

Principal ma’am Elma D. Dona-al; Orttez Gabol, Master Teacher II and OIC sports coordinator; SPS Arnis coach Alfredo Tolentino; Easter College principal ma’am May Layag; University of the Cordilleras Athletic Director Ruel Costina; University of Baguio Athletic Director Ed Laureano and their coach sir Ceasar Badicao; National Institute of Information Technology (NIIT) school administrator sir Vladimir Cayabas and of course Mayor Mauricio Domogan and City Sports coordinator Gaudencio Gonzales for their support to the team.

The sport of Arnis may seem just an extracurricular activity for these young athletes/students. But for their coaches they see this as a major augmentation in the honing of their character as a person. This

may very well be the reason that authorities of their respective school support them in these undertaking. Unlike other kids who find time after school to play with their friends or go gallivanting, these young Arnisadors of the Baguio Arnis All Stars know better and instead find refuge in Arnis.

Congratulations to the delegation that defended the title for Baguio this year. Congratulations to their school principals, teachers, parents and friends. What we have are young individuals who are willing to train harder to achieve something for themselves to make us all proud. They may fail at times before they triumph but we must always be with them in failure or in victory.

Silat Ikhtiar Malaysia since October 2012 taught in Glasgow in Scotland

Silat Ikhtiar Malaysia started teaching in Glasgow in Scotland in October 2012.

Unlike most fighting styles, Silat Ikhtiar does not claim to be directly in line with a famous hero or icon of Asian or South East Asian history. Even though the founders and innovators of Silat Ikhtiar have studied a diversity of styles, no lineages are claimed. Ikhtiar does not have the unrealistic and arrogant claim to be a ‘complete’ system. There is no such art in existence. It is merely a tool that can be used in many situations. All aspects of Ikhtiar are the fruit of study and investigation of Malay and South East Asian history, arts, beliefs and traditions, without ignoring the influence of the many phases of the evolution of South East Asian arts. The objective of the founders of Silat Ikhtiar was a functional, usable and progressive fighting style which still has its traditional and cultural aspects. For instance: Ikhtiar is the only style still teaching the art of making Racun (knife poison), an art long forgotten. (Note: we do not do anything unlawful). Ikhtiar has its own design weapons, ceremonial weapons, its own design kain batik (sarong fabric) and a coat of arms. Ikhtiar has maintained a modest ceremonial aspect (Upacara) in order to keep tradition alive. A belt system was instated when the first plans for expansion to Europe were discussed.

Please be aware that Ikhtiar is not involved or affiliated with any political or religious practice or teachings. Ikhtiar is practical bela diri (self defense) and senaman badan (physical exercise). Ikhtiar does not tolerate any racism, separatism, disrespect, or any other wrongdoing or unlawful behavior.



Weaponry

Silat Ikhtiar training weaponry according to our official unique designs and measurements are now being manufactured by the USA based Etrainingblades. They are freely obtainable for anybody who wants to have them, worldwide. The hulu (hilt) of the training weapons come in many different woodtypes and finishes. There is a special discount for student of Silat Ikhtiar. The first training weapon made available is the Pisau. The other weapons will be added soon. For more information see the Store page. The wooden practice weapons the instructors bring for use during classes come from Malaysia.

Forthcoming book: Silat Ikhtiar - The South East Asian Martial Art

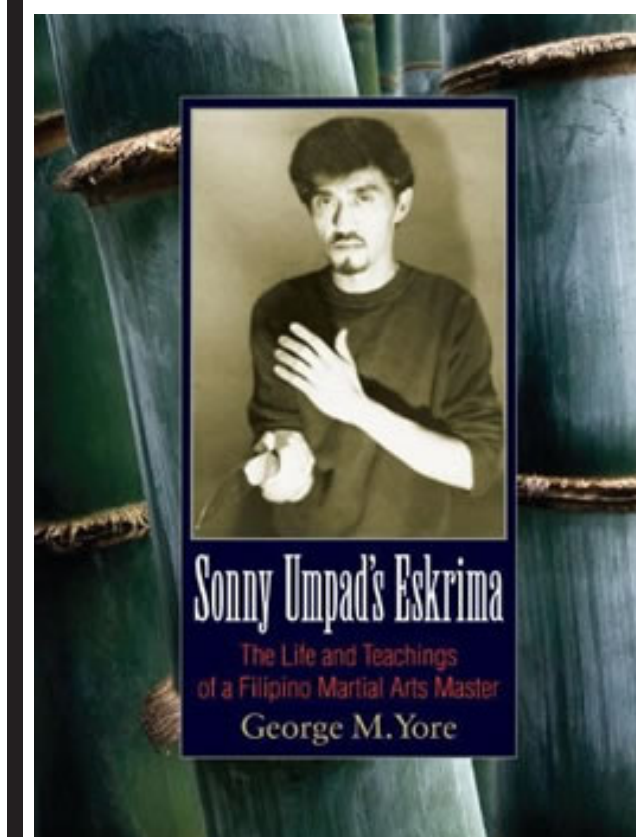
A clear and concise manual with over 900 illustrations. (ISBN 978-1-105-91669-4).

The training manual of the South East Asian Martial Art Silat Ikhtiar with all the techniques including hand-fighting and the weapons: pisau, badek, parang and keris. The book also features the history and cultural aspects of the art and has hundreds of very clear and above all beautiful illustrations. An inspirational collectors item even for people who do not train in the art of Silat.

For more information visit: www.silatikhtiar.blogspot.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 Through Amazon - Click Here



Senkotiros Videos

Basic	\$29.95
Advanced	\$29.95
Intro to Free Style	\$29.95
Lost Years	\$14.95
The Deadly Style of Filipino Arnis: E-Book	\$29.95

Shipping and Handling \$10.00

To obtain full details on Ordering - Click Here

The Sarong

By Jerome Blanes

In many Silat martial arts schools practitioners wear sarongs or sampings. Others don't, or only wear them with Silat performance or with Silat performance at Malay weddings (pengantin). Without going into the martial art of Silat, I would like to give you some simple facts on batik, the fabric that is used for clothing and in particular: the sarong.

Kain Batik (fabric batik) Batik is the art and a craft of decorating cloth using wax and dye and has been practiced for centuries. In Java, Indonesia, batik is an old tradition, and some of the finest batik cloth in the world is still made there. The word batik is said to originate from the Javanese/Dutch word 'tik' and means to tap or dot.



To make batik, selected areas of the cloth are blocked out by drawing hot wax over them. The cloth is then dyed. The parts covered in wax resist the dye and remain the original colour. This process of waxing and dyeing can be repeated to create more complicated designs. Batik is said to be an ancient art that has been handed down for thousands of years. It is wide spread to places all over the world. Evidence of early examples of batik have been found in the Far East, Middle East, Central Asia and India from over 2000 years ago. It is likely that the craft spread from Asia to the islands of the Malay Archipelago and west to the Middle East through the caravan route. Batik was practiced in China as early as the Sui Dynasty (AD 581-618). These were silk batiks and have also been discovered in Nara, Japan in the form of screens and ascribed to the Nara period (AD 710-794). It is probable that these were made by Chinese artists. No evidence of very old cotton batiks have been found in India but frescoes in the Ajunta caves depict head wraps and garments which could have been batiks. In Java and Bali temple ruins contain figures whose garments are patterned in a manner suggestive of batik. By 1677 there is evidence of a considerable export trade, mostly on silk from China to Java,

Sumatra, Persia and Hindustan. In Egypt linen and occasionally wool fabrics have been excavated bearing white patterns on a blue ground and are the oldest known and date from the 5th century A.D. They were made in Egypt, possibly Syria.

Batik in Java

Indonesia, most particularly the island of Java, is the area where batik has reached the greatest peak of accomplishment. Although the exact origins of Indonesian batik are unknown, it is most common on the island of Java, Indonesia. It is known when the art of batik was first practiced in Java, batik belonged only to royalty and families of wealth and position. Aristocrats and royalty had certain designs

identifying a family, social status or geographical location on the island. It is believed that certain patterns have special meanings and are thought to bring the wearer good luck, wealth, prosperity, health, etc. Central Javanese designs are influenced by traditional patterns and colors. Batik from the north coast of Java, near Pekalongan and Cirebon, have been greatly influenced by Chinese culture and effect brighter colors and more intricate flower and cloud designs. Skills have particularly well developed over hundreds of years in Central Java around Yogyakarta and Soto under the patronage of the Sultan and his court. On the coast designs were developed differently, influenced by settlers from China, the Dutch colonists and traders from India and Arabia. The Dutch brought Indonesian craftsmen to teach the craft to Dutch craftsmen during the seventeenth century. The traditional dyes used are deep indigo blues and soja browns and these are still the characteristic colours for work in central Java. Towards the end of the 19th century chemical dyes were introduced in the coastal regions.

Batik in Malaysia

In Malaysia batik was first introduced by the Javanese and other tribes from the now Indonesian regions moving to the mainland. It is said that the first

Malaysian batik was made with the use of carved wooden blocks. This illustrates that batik arrived in Malaysia relatively late. This technique is also known as 'batik chop'. In late 1920s, the Javanese batik makers introduced the use of wax and copper blocks on the East Coast. The production of hand drawn batik in Malaysia is relatively new. Known as 'batik tulis', the commercial production started in the 1960s. This is a free hand method of drawing. This craft is peculiar to Malaysia and did not lose its traditional characteristics. The motifs drawn by the Malaysian artists sometimes include Islamic values whereby motifs of animals are strictly prohibited. In the East Coasts states of Terengganu and Kelantan batik is still very prominent. Artists from around Kuala Lumpur are more open minded and use butterfly motifs, which has now become a trademark of Batik Malaysia.

Batik Belanda

Batik was brought to Holland by Dutch traders from Java in the middle of the seventeenth century. By the late 1800s Dutch factories were supplying the bulk of the Indonesian batik market, and as Dutch freighters stopped at various African ports on their way over, the fabrics found their way to Africa. The designs that set the trends for the traditional West African dress were actually designed and often manufactured in the Netherlands during the 1800s. In the Netherlands batik can be found in many clothing shops and is still very popular with local Indonesians, Indos and Dutch people. It is part of Dutch culture.

Sarong, Sampin, Songket

A sarong or sarung is a large sheet of fabric, often wrapped around the waist and worn as a skirt by men and women throughout South Asia and South East Asia, the Horn of Africa, and on many Pacific islands. Sarongs are also used as wall hangings and other forms of clothing, such as shawls, baby carriers, complete dresses or upper body clothing. In some Silat styles they are used as a weapon and to conceal weaponry.

- In Cambodia it is known as sampot suhrong, or simply suhrong.
- In Indonesia it is known as a kain sarung.
- In Myanmar, it is known as a longyi.
- In the Philippines it is known



as a malong.

- In Malaysia it is known as a kain, kain pelikat, kain sarung. Another form in Malaysia is the kain sampin or songket which is not batik but a woven sarong of Minang origin (Sumatra), often with golden thread, worn by men with Baju Melayu.

Batik designs

Patterns at the court were motifs like the ceplok, the kawung, the nitik and the lereng or garis miring. Ceploks or ceplokan are designs with figures of living things, such as flowers, buds seeds, fruit-stones and sometimes even animals.

Kawung was the favorite motif of the Sultan of Yogyakarta's Royal Court. For many years the motif was forbidden to all but the members of Sultan's immediate family. The history of kawung goes back to the 8th century with the wall of the Shivatik Prambanan temple as the evidence. Nitiks, like the word batik, comes from the word root syllable of tik, a Dutch/ Indonesian word meaning to tap or touch. It refers to the batik style that looks like drops or droplets. This motif is believed to be the most ancient of all. Patterns known as lereng (slope) and garis miring (slanted lines) run diagonally. The best-known type of lereng is the group of parang motif. It traces back to the times of Raden Panji, the hero from the 11th century East Javanese Kingdom of Kediri and Jenggala. Certain patterns were prohibited to be worn by people outside the royal court. The prohibited patterns were, in principal, the diagonal motifs. The majestic parang rusak barong was traditionally a sacred motif, used only for the king's ceremonial robes or as part of the offering to the spirits of the royal ancestors. Parang rusak kelitik is the smallest format of the parang rusak motif. Parang rusak gendreh is the medium-sized format of the parang rusak motif. Parang rusak barong is the largest format of the parang rusak motif and was reserved for the ruler or his very close relatives. For royal court batik a technique of gold leaf application was devised, known

as prada or pinarada mas. The technique involved gluing pure gold leaf onto the batik. A unique glue was utilized, which was consisted of Chinese fish glue, mixed with water in which the ash from jangkang fruit was dissolved. Gold leaf was used mostly to enhance the beauty of bridal batik. The most magnificent examples were found at the court of the Sultan of Yogyakarta. At the palace of the Susuhunan of Surakarta, the prada was used to beautify the large court batik called kampuhs or dodods. Wearing or collecting batik is no longer exclusivity for the royal court members.

Jerome Blanes is a practitioner of several European and Asian martial arts. He teaches the art of Silat Ikhtiar in Malaysia and since October 2012 in Glasgow in Scotland, UK.

Kuala Lumpur, Malaysia

More information: www.silatikhtiar.blogspot.com and www.jeromeblanes.blogspot.com

2 Pinoy's Out to Make MMA History

By Edri K. Aznar

Sun Star Cebu - February 1, 2013

Filipino MMA stars Eric Kelly and Honorio Banario will make Philippine MMA history tonight because the winner of their title bout becomes the first ever homegrown Filipino MMA world champion.

Kelly and Banario are fighting for the inaugural ONE FC featherweight belt in the main event of ONE FC – Return of Warriors at the Stadium Putra in Kuala Lumpur, Malaysia.

The 30-year-old Kelly, a former Yaw-Yan practitioner, is one of the most dominant forces in the featherweight division in ONE FC. He immediately made his presence felt after a submission win over one of the most popular fighters in Singapore, Mitch Chilson, in his debut back in 2011. The following year, he won a unanimous decision over South Korean Bae Young Kwon and then captured the biggest

win of his career with a second round technical knockout over former Ultimate Fighting Championship (UFC) lightweight champion Jens Pulver.

Kelly is the current Universal Reality Combat Champion (URCC) featherweight champion and is aiming to become the best featherweight in Asia by bringing home the gold.

Banario's resume is also as impressive. He is 7-1 and is the current URCC lightweight titleholder. The 23-year-old fighter from Team Lakay in Baguio City suffered the first stumbling block in his career, losing his ONE FC debut last year via submission to Kwon - the same fighter Kelly beat last year. He, however, bounced back with a stoppage win over URCC veteran Andrew Benibe in his second outing.

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Great Grandmaster Carlito A. Lanada Sr.

Founder/Chief Executive Director, IKF/KNP/MKA/NATO Inheritor, Kuntaw Martial Arts
kuntaw.net/blog



Just a Gathering to Review the System of Ilustrisimo

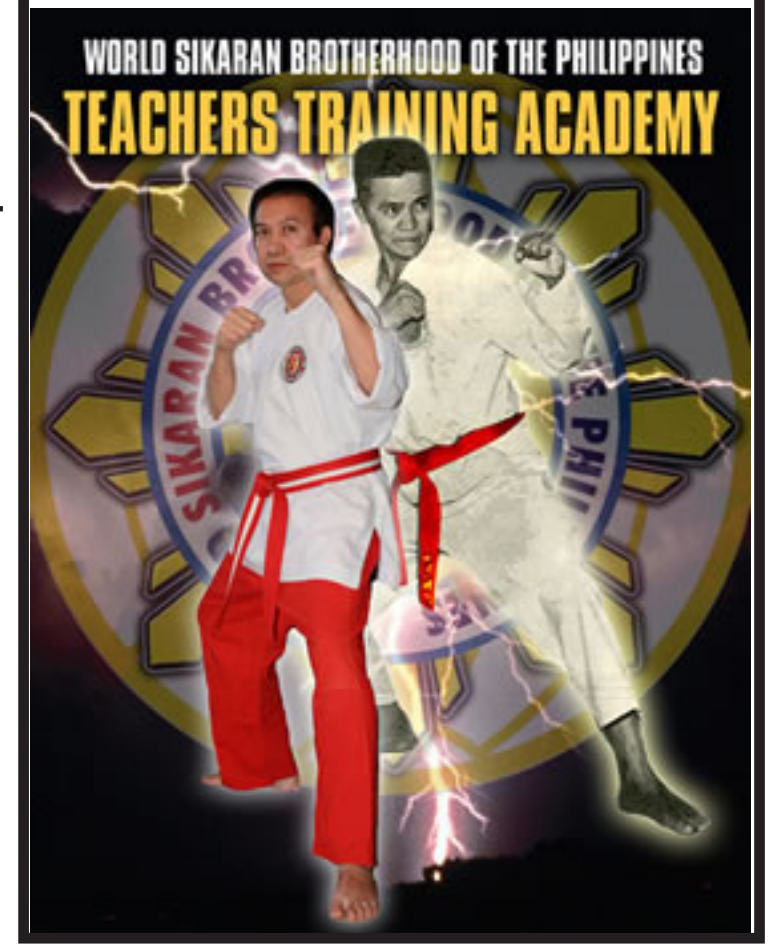
January 27, 2013

Tony Diego Kalis Ilustrisimo with Narzo Arnold and Peachie Baron Kalis Ilustrisimo.

Official Launching of Sikaran Teacher's Training Academy Book One

March 10, 2013

Visit: www.sikaranpilipinas.com for availability



Mataw-Guro Association By-Laws



Filipino Martial Arts Education for Arnis de Mano

The Mataw-Guro Association By-Laws have been revised, updated, and re-instated. Why? The revised By-Laws will consolidate positions so the association will be able to operate more smoothly. Does this mean that a small group will dominate and run the association. NO, each designated position has a specific task and responsibility and if abusing this they will automatically be relieved of the position and another member appointed to fill the position.

Also the mission and purpose of the association is more defined and laid out, and should enhance the associations purpose in promulgating the Basics of Arnis de Mano, empty hand and all Filipino and non-Filipino martial arts. Also a note towards revamping the By-Laws: The over-all purpose of the Mataw-Guro Association that has been lost and it was shortly after the association began to grow, the Mataw-Guro Association is not a style, there are no ranks, IT IS not the basics of Balintawak, Modern Arnis, Sikaran, Amara Arkanis, Kuntaw or Bing Bang Boom. The Mataw-Guro Associations purpose is to teach the basics of Arnis de Mano, Empty hand, and other aspects of the Filipino martial arts or for that fact any martial art, THE VERY BASICS in a common easy to understand universal language to individuals, students, other practitioners so that once they have understood the very basics from there the individual can proceed to a style, system whatever you want to call it and have the general idea (since they understood the very basic concepts of any style and learn that style in a (hopefully) easier aspect, than just walking in and being lost.

The Board members have been selected and have agreed to assume the positions on the Mataw-Guro Association

- Board of Directors:**
 Mataw-Guro Jerome Barber
 Mataw-Guro Marc Lawrence
 Mataw-Guro Richard Lundy
 Mataw-Guro Walter Crisostomo
 Mataw-Guro Thomas Collins

Membership Director/Treasurer
Christian Herrera

Download the up-to-date. re-instated Mataw-Guro Association Constitution and By-Laws: [Click Here](#)
Or visit the Mataw-Guro Association Website: www.matawguro.com

Island Dreams - New Movie in Production in the Philippines

Insula Building Timog
February 4, 2013



An underprivileged Filipina who dreams of become a singer meets an American vacationer looking for a one night stand, both ultimately finding something else. Synopsis: Julie needs some money... fast. A big singing reality show auditions is going to happen at the town's capital and she needs to go. Her ticket to instant money is by selling her services as a tourist guide to some visitors of the resort island where she lives with her poor, blind mother. She gets her chance when she meets Walter, a visitor of the island from America in search of True Love's Peak. It is a secluded place in the island surrounded by a myth-- that anybody who sets foot on the grounds of True Love's Peak is soon bound to find true love if anyone cares enough to believe.. Julie knows the real story of the myth so she doesn't believe. Walter is bearing the pains of losing a loved one, someone he made a promise to believe. But he's in the island to

forget all that, to maybe just get wild and get lucky.

As the two embark on the journey, they both find themselves gravitating towards the promise of that true love. But will they be brave enough to realize that the myth and the place and their own pains actually make them vulnerable to something beyond their control? And whether it is true love or not, they will both have to find out for themselves.

Punong Lakan Garitony C. Nicolas - Fight Instructor and Director

KenAu Pictures Production is an independent film company start up by Kenneth Au. 'Island Dreams' is currently in pre-production. We are very excited to produce our first feature film! Please check for updates.

Visit: www.aupictures.net and islanddreams2013.weebly.com



Sikaran Taliba
Official Newsletter of the World Sikaran Brotherhood of the Philippines
Get your copy: [Click Here](#)

February 9, 2013 - Grandmaster Jonathan "June" Abaya - Makiling announces:



National selection of Iran Jendo Arnis Federation in the Kish Island, Iran World Martial Arts Festival. ... Selected participants for Jendo & Arnis - 2nd International Jendo Championship in the 5th International Martial Arts Games in Melbourne, Australia on May 12 to 17, 2013

Jon Escudero - Lightning Combatives - Isreal

February 8, 2013

On February 8, Jon Escudero had the occasion of being interviewed for a show on The Filipino Channel as well as something for ABS-CBN in the Philippines. It was a great opportunity for his class to come together to showcase the growth of Lightning Scientific Arnis Israel.

Aside from our regular training it included some photo opportunities as well as interviews. It's interesting to note how the group has grown over the past five years through the efforts of Master Jon Escudero and his wife and School Manager Neta Escudero, with the hard work and perseverance of their members and students.

The school has grown and expanded to teaching both adults and kids. There now are two locations in Israel, Tel-Aviv and Petach Tikvah.

The school is also represented abroad through Jon Escudero - Lightning Combatives in other locations in the USA, Canada and the UK.

For more information visit: www.lesai.co.il

Facebook: Jon Escudero- Lightning Combatives - [Click Here](#)



PSDTC - February 11, 2013

I want to make an announcement about my Kuntao style that is important. In the Philippines, my Kuntao style is well respected however, they have a problem with the name I gave it years ago. Kuntao, for the most part comes from the Muslim region of the Philippines. Out of respect for the people who indirectly gave me the system, I am removing the "Dumpag" from the name. It will be called Kuntao only. My Kuntao needs no title added to it. My first Kuntao teacher called it Kuntao with no title added, so I am going to do the same. There was a time when people did not use titles in the names of their systems the way it is done today. I am going to do it the old fashioned way out of respect for the elders of Kuntao where my style originated from.

If it were not for the Philippines I would not be lucky enough to have this system. And I am very lucky to have this system.

I have to thank Grand Tuhon Leo Gaje for understanding why I wanted to change the name and giving me the Dumpag name to make my Kuntao uniquely mine however, my Kuntao is not Pekiti Tirsia Kali. I love PTK also of course, and Grand Tuhon has done a lot for me in giving me his system which I continue to practice and promote wherever I can promote it. So to not disrespect anyone, I am following what the elders of Kuntao want me to do and remove the word Dumpag from my style. It does not change anything else about the system. It will remain the way it is...a deadly beautiful style.

Ron Kosakowski
www.psdtc.com



Senate Approves Benefits for Athletes

Sun Star Cebu - February 13, 2013

The Senate has approved on third and final reading a bill granting retirement, health care and death benefits to professional athletes who win world championship titles in international professional sports competitions or in other equally prestigious international games.

"Many professional athletes have risked their health and sometimes their very lives for the nation. Their achievements have put the Philippines in the map. But our memories are short," Sen. Koko Pimentel, sponsor of Senate Bill 3322, lamented.

While the athletes are adulated during the peak of their careers, he said, Filipinos easily forget the athletes when they grow old.

He cited boxing champions Rolando Navarette and Luisito Espinosa as examples. He said Navarette today lives in abject poverty, depending on the goodwill of his countrymen for his subsistence while Espinosa works in a casino in California due to managerial missteps and promotional disputes.

"Something must be done to make concrete our country's appreciation for the honor that our Filipino champion athletes have brought to the country," Pimentel stressed.

"This bill seeks to provide more than lip service to professional athletes who have dedicated their careers to the nation and who have brought prestige to our country," he added.

The measure proposes retirement benefits for athletes who reach 50 years of age. A lifetime monthly pension of P15,000 will be granted to professional athletes who win

international titles in individual events and P10,000 per team member who win in team events. In the event an athlete wins both in the individual and team events, the retirement benefits for individual events shall apply. "Athletes who are actively employed at the age of 50 and have availed of these retirement benefits may continue with such retirement benefits," according to the measure.

Insurance

The measure also proposes health insurance coverage for the athletes under the Philippine Health Insurance Corporation (PhilHealth), through a special program sponsored by the Games and Amusement Board. The athletes will be deemed honorary members of the program when they reach the retirement age of 50.

"In case of hospitalization of an athlete, any amount incurred in excess of the PhilHealth benefit shall be shouldered by the

Philippine Charity Sweepstakes Office (PCSO) under its Individual Medical Assistance Program subject to compliance with existing rules and regulations of the PCSO," Pimentel said.

He said primary beneficiaries of a professional athlete will be granted P30,000 to cover funeral services or other expenses upon his death.

Retroactive

Once the proposed legislation is enacted into law, Pimentel added, the benefits under the proposal shall retroact to all living professional Filipino athletes.

Aside from Pimentel, the other authors of the measure include Senate Pro-Tempore Jinggoy Ejercito-Estrada and Senators Antonio Trillanes IV and Miriam Defensor Santiago.

The Senate also passed on third and final reading a bill institutionalizing the Palarong Pambansa as a premier sporting event under the Department of

Education.

"As part of the curricula of the basic education, the Palarong Pambansa, which begins from intramurals up to the national level of competition, has become a tool not only for tapping the potential of our youth in sports but in contributing to their value formation," Sen. Antonio Trillanes IV, author of Senate Bill 3371, said.

Under the bill, a Palarong Pambansa Board will be created as the lead policy-making body and coordinating body for the preparation, promotion and conduct of the Palarong Pambansa. According to the measure, local government units (LGUs) that will win in the bidding to host the Palarong Pambansa events will be given incentives and appropriate funds will be provided for the continued implementation of the programs under the Act. (PR)



100 Arnisadors

Facebook: www.facebook.com/arnis.balite?ref=tn_tnmn#!/100arnisadors

Next 2 Books

Tentative Title:

1. 100 Arnisadors / Eskrimadors

Solid FMA no other Martial Arts in your Profile, Wearing FMA Uniform with Sticks, Bladed Knife, Professional Photo and previous FMA No need to submit for the 100 Arnisadors / Eskrimador.

Requirements:

1. Solo Photo
2. Endorsement Letter or recommendation of your Founder
3. Certificate of Promotion
4. Club Logo
5. Registration of Club Association Name if you are the owner

2. FMA Various Styles

FMA Various Styles for evaluations Requirements: Profile, History, Photo, Logo (Logo meaning or Logo stands for) and 3 Techniques...

Contact: Punong Lakan Garitony Nicolas
Email: filipinomartialarts@hotmail.com



Kali Majapahit - Southeast Asian Martial Arts

February 14, 2013

Beginners, Intermediates and Advanced students showed off their skills for their testing! Amazing testing and graduation! Very high level skills and highly motivated Kalistas! It was an +outstanding cycle and you can now look forward to a great new cycle coming up!



T'yuy to Feature Conceptual Arnis

February 15, 2013

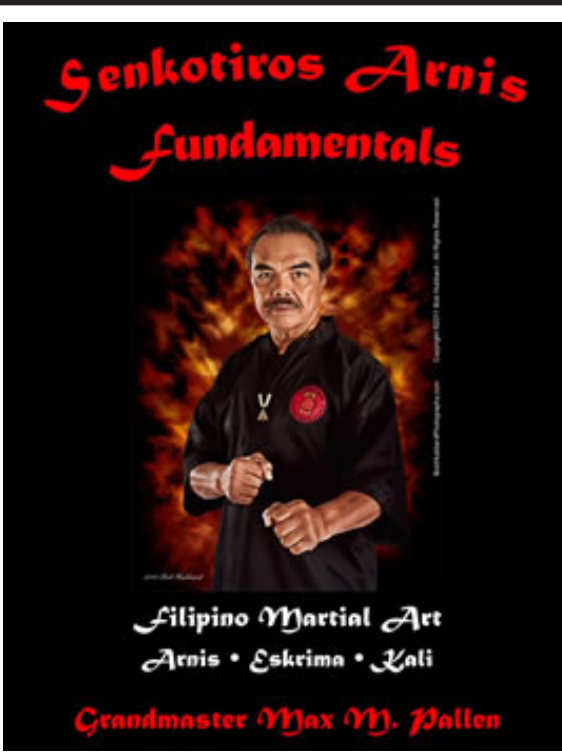
T'yuy, the first and only and longest running comedy talk show on local cable TV in Bacolod City and Negros Occidental, will premiered its feature episode on Conceptual Arnis (Martial Arts) System on Friday, February 15, 2013, 10:00 PM on OnTV32.

Guest was James U. Sy Jr., Founder/Master of the Conceptual Arnis System and the Conceptual Martial Arts Society (CMAS), Inc. Together with Sy will be Montano Mondia IV, Football Coach of the Bacolod City National High School (BCNHS) and a long time Aikido practitioner at CMAS-USLS/USLS Aikido Club, and Eirine Kimberly O. Longno of AIM Global, a beginner student of Conceptual Arnis.

The episode included both interviews and demonstrations of both empty handed and weapons (short stick, long stick, knife) methods of the indigenous art of Arnis, particularly those bred in the province of Negros Occidental.

T'yuy, hosted by Anthony Peter Yulo, is a talk show with a twist. It tackles serious issues but from a relatively comedic perspective to further liven the discussion. February 15 will be the premier of the episode and succeeding replays were on the following week.

VisayanFilipinoMartial Arts
visayanfilipinomartialarts.blogspot.com



Senkotiros 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 basec 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: Senkotiros Arnis Inc P.O. Box 3124, San Leandro, CA 94578, \$40.00 plus shipping
Order Form: [Click Here](#)

CHI FUNG Mind Body Fitness

What is Chi Fung? Chi Fung is a mind-body fitness program found by Leo Fong to address to some of his own health issues over ten years ago. The program is based on Tai Chi and Chi Kung principles. It is different from the traditional inner arts in that Chi Fung uses light dumbbells for it exercise movements. After ten years, the program has proven to be valuable in managing stress, lowering glucose and blood pressure. The essence of the program is based on the acronym R.S.V.P., total relaxation during the performance of the exercise, slow motion movements and slow deep breathing, visualize results during the movements and pause between the beginning of the movement and the completion of the movement.

For the last eight years, Leo Fong, a member of the Black Belt

Hall of Fame (2006 Inductee), has been quietly sharing his exercise physiology he calls CHI FUNG, with about 148 Seniors from age 70 to 101. Yes 101. Inez Harris is a healthy 101 year old who has practiced Chi Fung under Leo Fong since he began the program at the San Fernando United Methodist Church in San Fernando, California eight years at the request of the pastor of the church. Inez Harris has a twin sister who resides in Newberry Park, California. Both sisters were featured on many talk shows last year when they reached the age of 100. They appeared on the Jay Leno Show, ABC Evening News and many prime time programs. Recently the two sisters appeared on THE DOCTORS where Inez demonstrated the exercises she did in her Chi Fung class. "As we grow older," said Fong, "diseases such as diabe-

tes, hypertension, arthritis, cardiovascular and respiratory problems are inevitable. But we can keep all these diseases, some life threatening under control. The key is the Trinity of Health, exercise, nutrition and positive mental attitude." Any exercise will not do. What make CHI FUNG unique and effective is its emphasis on staying relaxed, using light dumbbells, deep breathing with slow motion movements. It is the Western version of Qigong or Tai Chi with weights. Fong himself is 83 and continue to enjoy a fully functioning life. Asked "how often he trained?" He replied, "Three hours a day 24/7." He went on to explain that the Chi Fung program unlike lifting heavy weights, is so low impact you can train all day if you wish. Also there are ten different versions of the program. You are never bored, or stale from over



training.

For information on CHI FUNG contact Leo Fong at: leotfong@aol.com

A DVD of Chi Fung is now available for \$29.95 which includes priority mailing from

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Brotherhood

By Jayson Vicente

Sun Star Baguio - February 15, 2013

"MY ART is the synopsis of my being, a collective wisdom of my forefathers being honed with honor, bravery and responsibility solidified by strong faith in God which is my most efficient weapon my pledge is peace and brotherhood, but in the midst of danger when wickedness overshadows the good, my answer the whole force and wisdom of the Tribal Clan Martial Arts System" is the creed that guides members of the Tribal Clan Martial Arts System-Baguio Arnis All stars. We stick together as a Family and we stick our noses in each of our members business as long as we can help meddle.

You mess with one and be ready to mess with the whole

clan. This concept is epitomized from the code and principles of a true family where each and every member watches out for each other's welfare. "An individual is just a brick of a wall." It is an astonishing characteristic of a group that would surely make parents feel safe and secure knowing their children are in good hands and with good company. Before trying any luck in "robbing" us from what is rightfully ours, think twice. Think twice before trying to deceive our chances with destiny; be not the obstacle in our path; and be not the one that shatters our fate for the consequence would be the whole wall to come crashing down on you.

In sports and in martial arts, there are people in position who take advantage of unwitting athletes. These people use athletes without conscience. Like vultures, they prey on an athlete's innocence just to fulfill their personal agenda.

"There are two kinds of wise people, the sensible and the insensible." JLV

In this alarming situation the role of the brotherhood comes into play. As a member and most especially as the executive of the group and the one who oversees these athletes in trainings and practices, we must be empathetic of what they have gone through, the sacrifices and the hardship they endure to attain what is

expected from them.

We should come together and act upon the situation showing the opportunists that someone has got these athletes' backs and will do anything in their capacity to assist them by any means necessary.

No matter how the opportunist defends himself and washes his hands off any conspiracy that have taken and will take place, the whole support system for the athlete should always be on the alert. Respect begets respect and no matter how one defends his dreadful actions the obvious will always arise to explain it all.

Mechanics of the Weapon

By Marc Lawrence

Each weapon has mechanical principles that it operates with. Even just stick or rock, A stick is just two things in its attack mode, an impact weapon and a thrusting weapon. Understanding and apply this means you can correctly apply an attack. Adding to the an understanding of the body and its weaknesses you can now maximize the damage you can deliver. In its defense mode it is a shield, I know it is hard for a student to wrap there mind

around a concept of hiding behind a 3/4 inch diameter by 28 inch long piece of wood. but when you realize that as it moves it covers that portion of the body, you are protected when done correctly.

The gripping area, the striking area and very important to to know and understand when using this as it equates to your ability to deliver the most force through torque. A stick as an impact weapon delivers in force based upon a simple physics equation which is $F=MxA$, Force

equals $Mass \times Acceleration$. When realize that Mass includes the portion of the person swinging the stick and the Acceleration come from speed at which you deliver the strike, you see how the force is delivered. When coupled with concept of Centrifugal force

mechanics, your understand why the stick tip moves faster the the butt. This explains why the force of the strike is greater in the tip them in the mid-section. Just some thoughts for the day.

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More Mechanics of the Weapon - The stick

By Marc Lawrence

The stick as I said before is an impact weapon, but when sharpened on both ends it now becomes a thrusting/cutting weapon and when fire hardened or metal tipped. I have seen weapons made by Manongs that had a sharpened piece of a can held in by a nail. They would strike for impact and cut with the sharp tip. This tactic would be used on the legs and arms. I have also seen

the sticks sharpen so that when a thrust was delivered they were stabbing you like a fencing foil. By the butt being sharpened when you did a butt strike you could cut or stab someone. These are not usually seen here in the states, but they are old Barongay defense weapons for street fights. The butt can be used as a spike to hook and pull someone and through them in a given direction.

Stick control methods create another area of stick mechanics entirely. This is about use levers and leverage of the human body. There three areas you must understand in stick grappling to be effective, these are stick leverage (think Archimedes), human body and its range of motion in joints, and the location of pressure points that cause deep nerve pain. When these three areas

are blended correctly in concert it allow the Arnisador to not just control someone but also throw them or tear/break the joint or dislocate it. It really gets into levels of force and how much damage you wish to do to someone.

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Grandmaster Montoyo Celebrates 67th Birthday

By: James U. Sy Jr.
February 2013

Grandmaster Elmer V. Montoyo, 8th degree black belt Tang Soo Do, celebrated his 67th birthday with a simple get together with members of his Philippine Integrated Martial Arts Academy-Filipino Tang Soo Do Association (PIMAA-FTSDA), Inc. and invited guests recently at the Caocao Grill, Burgos St., Bacolod City. The simple celebration also served as the 13th Anniversary celebration of the association. In his speech, Grandmasterv Montoyo thanked all those who have supported him in his endeavors in the past years and who continue to do so. Grandmaster Montoyo, who started martial arts training in 1957, also gave a summary of his personal martial arts history, which ultimately led to the founding of his own art, Filipino Tang Soo Do (Filipino Chinese Integrated Hand Way), and PIMAA-FTSDA, Inc. The program featured some demonstrations of different forms of martial arts. Master Elmer "Don-Don" P. Montoyo, 5th degree black belt Filipino Tang Soo Do, the eldest son of Grandmaster Montoyo, led PIMAA-FTSDA members Nonoy Gargoles and Norbert Polliapoy in showcasing a blend of the Filipino Chinese Integrated Hand Way and other Asian martial arts like Muay Thai and Silat. Chester Esmalla also performed a long stick form developed by Grandmaster Montoyo. Grandmaster Benefredo "Bebing" M. Lobrido, 1st Generation Inheritor of the Original Filipino Tapado system and President of the Original Filipino Tapado Long Stick Fighting Association (OFTLSFA) Inc., with the assistance of Master Joefrey S. Deriada of CMAS, Inc., demonstrated the basic and advanced direct hitting linyada of the long stick fighting art founded by his late uncle Grandmaster Romeo "Nono" C. Mamar. Grandmaster Rodrigo Berdin and Grandmaster Anita Montoya-Berdin of Murcia demonstrated the Oido de Cinco Henerales style of Arnis that they developed over a course of several years. Master James U. Sy Jr., Founder of the Conceptual Arnis System andf President of the Conceptual Martial Arts Society (CMAS), Inc., with the assistance of Chester F. Esmalla, showed the universality of movements in the martial arts by performing side by side methods from the Filipino and Japanese martial arts side by side.



Grandmaster Elmer V. Montoyo (seated, 5th from left) together with members of his Philippine Integrated Martial Arts Academy-Filipino Tang Soo Do Association (PIMAA-FTSDA), Inc. and invited guests at the conclusion of his 67th birthday celebration recently at the Caocao Grill, Burgos St., Bacolod City (James U. Sy Jr./CMAS Photo).

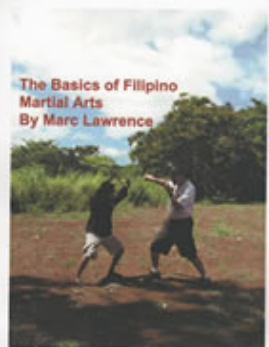
Visayan Filipino Martial Arts
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The Basics of Filipino Martial Arts

By Marc Lawrence

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

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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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The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - [Click Here](#)

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Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

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Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

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