

Propagating the Filipino Martial Arts and the Culture of the Philippines**Rizal the Budoka?**

This was originally published in the FMA Digest. This short article is written to offer an alternative perspective on Rizal's alleged Japanese martial art background.

By Ned Racaza Nepangue

Dr. José Protacio Mercado Rizal y Alonzo Realonda or José Rizal (1861-1896) for short; is the Philippine National Hero. Almost everybody, ages above 8 years old in the Islands, knows him. He is almost ubiquitous - he is in the matchboxes and in many a public place in the Philippines. Abroad, in Japan, there's a Rizal Marker, at the Hibiya Park, Tokyo and a Rizal Mini Park in Itoh City, Shizuoka Prefecture. He is even believed to be a sort of a divine incarnation by some local mystical cults.



José Protacio Rizal

He was exceptionally multi-talented man, a polymath, a polyglot. He was well traveled. And compared to his Filipino contemporaries (like Bonifacio, Mabini et al) he was rich (that is why we can hardly read about him applying

for a job and working from 8 to 5, here and abroad).

It is said that Rizal was also into athletics, and some also claim, he was into martial arts. Some even exaggerate, claiming that Rizal was an expert in judo. This means he was not purely cerebral after all.

It is not clear though if he was into judo (柔道) or jujutsu (柔術), this is because for many people who are not familiar with the Japanese martial arts – these two systems are basically one and the same.

It is quite possible though, that Rizal did learn easily the basics of judo or jujutsu, since he had natural talents. His physical body was still young; he was then 28 years old when he traveled to Japan. With a mind like a sponge, he had no problem memorizing the techniques either.

This, four feet and eleven inches tall gentleman had the physical flexibility, in fact, he was also into gymnastics. He had

control of his fine muscles to perform intricate moves. He was also good in pistol shooting, so very likely had also a well-developed focus. Of course he was well-coordinated and fast because of his Western fencing and arnis (?) background. He could easily understand the Principle of Flexibility because he knew physics and as a medical person he was familiar with the human anatomy and physiology. He had also a superior intelligence to translate abstract ideas to the more physical.

He had no problem about the Buddhist or Shinto underpinning in most Japanese martial arts because of his exposure in comparative philosophy and religion. And the fact that he was into Freemasonry – he was more open-minded than his many Catholic contemporaries.

With his limited Nihongo (日本語), he was capable of saying "Hai!" And with a beautiful Japanese girlfriend, he had enough inspiration to learn the language. No macho man ever wants to look and act awkward in front of his girl; that we have to understand.

If he had earlier mastered the mannerism of bowing to every sentient being he met in the street, kept his body straight (but not necessarily stiff) and maybe assumed a little bit bowlegged gait – he could be mistaken for a full-bloodied Nihonjin (日本人). He could easily look like the locals, thanks to his Chinese ancestry. Rizal's paternal great-great-grandfather (高祖父) christened Domingo Lam-co (b. 1662), was a pure Chinese belonging to the Chua cl (蔡) he Fujian province in Mainland China. His paternal side of the family tree is dotted with many people described as either "Chinese" or "mestizo Chinese." (Following a patrilineal lineage, he could have been officially known as José Protacio Chua y Alonzo Realonda.) His maternal great-grandmother (曾外婆) Regina Ochoa, was described as a "Spanish-Chinese mestiza".

Last but not the least; he was a brave and confident man. He dared challenge the Spaniard named Wenceslao E. Retana

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Article

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(who years later became an admirer and Rizal's first European biographer) to a duel, when the latter had slighted Rizal by a careless reference to his parents. When Rizal was exiled in Dapitan (now in the Province of Zamboanga del Norte), he also challenged a Frenchman named Jean Lardet to a duel. Fortunately, these two foreigners narrowly escaped a possible death by issuing prompt apology to this little and seemingly insignificant indio. Rizal also demonstrated a Zen monk-like very calm state of mind in the face of death. It is said that few moments before his execution by a firing squad, the Spanish Surgeon-General requested to take his pulse - it was normal (meaning it was within the range of 60 to 100 beats per minute). Rizal's last words were Jesus the Christ's' original, "consummatum est."

Adding and mixing all these ingredients, he had all the reasons to easily learn anything Japanese, including the martial arts.

Now, learning an art is something and mastering it, is another. It is a fact that historians are no sport psychologists - many of them just write history pieces after busy reading their reference materials from the libraries. Say, writing about the science of judo for example, they don't know the effort in it, unless they are into it.

The ship S/S Oceanic arrived in the seaport of Yokohama, Japan, on Tuesday, 28th of February 1888. Rizal presented his Spanish passport of the Islas Filipinas, to the Immigration, and then checked-in at the Grand Hotel. He transferred location to Tokyo on the 4th of March and stayed there until he bid sayonara on the 13th of April 1888. In simple words - Rizal was in Japan for only forty-five days, so short a time for anyone to become Japanized.

When he arrived in Japan, he did not go and look for a judo or jujutsu school

right away. Why? Well, because he was there in town, primarily not to study and research martial arts like a modern hopologist - he was on his way to Europe via the continental United States. Rizal, planned to stay in Japan only for a few days, but for a reason or another he stayed there longer. Besides when he first arrived he could not speak any "anime lingo." In his letter to his Austrian ethnologist friend, Ferdinand Blumentritt (1853-1913) he wrote, "The ill-mannered children laugh at me because I speak in such a strange language." It was only when he met and started dating a 23-year old Japanese girlfriend named O Sei Keio (Usui Keio?) that he started learning enough Japanese working vocabulary. Rizal may have mastered European languages already, but we need to take note that the Nihongo (belonging to the Altaic branch of language) is something new to him - just to consider its word order, the use of postpositions, and very unfamiliar kana (仮名) and kanji (漢字) scripts. Now, with those limitations, how could he approach and enroll in a dojo (道場) ?

To master the science and art of judo and its older cognate jujutsu needs hours and hours of disciplined practice. Let us pause for a moment and think about this . . .

The observant and inquisitive Pepe must have kept notes on this matter. In the three letters he sent while he was in Japan he never mentioned any ryūha (流派). The practice sessions must be very exciting, and likely he would have mentioned in his correspondences any nose-bleed, bruises and joint dislocation or something to that effect. There was none. So where did these writers get their ideas? Let us be careful not to be carried away by their "nationalism" and as much as possible be straightforward about the Philippine

history.

Too little time for Rizal - he had to see many subjects of interest, like the tea ceremony or chadō (生花), kab (歌舞伎), sashimi (刺身), ikebana (生花), geisha (芸者) origami (折り紙) etc. And yes, he had to entertain his girlfriend, the old fashion way (and by the way, most old fashioned ways are time consuming). He had almost no time to practice in the dojo. Again let us think about this.

How the Japanese treat the gaijin (外人) in those times, is another point to consider. Were the dojos, especially the traditional koryū (古流) in those years, readily open and friendly to foreigners? Were they conducting seminar intensives, so that any expatriate could at least learn the basic maneuvers in a short time, say, forty-five days? Were the martial schools at that time open-minded and accept students easily or were they asked to fetch water and look for firewood? Could he read martial arts written in the Japanese scripts or were Bruce Tegner's books available in the bookstores?

The Kōdōkan Judo (講道館柔道) was officially founded in 1886; and in the year Rizal was there, the Kōdōkan Institute was located in Kōjimachi (in a house owned by a certain Shinagawa). Did he meet the Kōdōkan Judo founder, Kanō Jigorō (嘉納治五郎) in Tokyo and witnessed students practiced their kata (型) and randori (乱取り) ?



Kanō Jigorō at age twenty-one (1881)

The meeting of these two great men must have been very exciting, to say the least. Kanō, as we all know, was also a great personality in the Japanese educational system. He was about a year older than Rizal.

Judo was just one of the many bugei (武芸) and budo (武道) systems available in Tokyo during Rizal's visit. There was Tanabe Mataemon of the Fusen-Ryu Jujutsu (不選流柔術) teaching ne-waza (寝技). (Tanabe's students defeated many of Kanō's students and many of his style's techniques were adapted later to judo.) Yazo Eguchi was also around with his Kyushin Ryu (扱心流).

How much was the martial art tuition fee then? Was it affordable for Rizal? Rizal was carefully saving his money; in fact while in Tokyo he checked-out from the Hotel Tokyo (now Hibiya Park Center) and in stead stayed at the Spanish prelature there. He still had to cross the Pacific, the continental United States and then the Atlantic Ocean to reach his final destination, Europe. He may have had ample supply of money to support him from his far-away home, but there was no Western Union yet during the time.

In his "appraisal" of Japan he never mentioned a trick on how to throw an assailant; not even a short essay about the Oriental martial arts. This is very important since a very developed mind like Rizal's, could have greatly contribute big things in the martial arts. Just imagine Rizal writing classic treatises like Miyamoto Musashi's "Book of Five Rings," Sun Tzu's "Art of War," Kautilya's "Arthashastra," and Niccolò Machiavelli's "The Prince," or perhaps a short one about kali (for God's sake).

We know how good Rizal's skill in illustrating or making caricatures. He could have described techniques in details in a comic format that

anybody (even the illiterates) could easily comprehend.

Rizal's brilliant mind, his creativity, his artistry, plus his patriotism may have spawned a Filipinized variety of judo or jujutsu, just like what they did for the Russian sambo (самбо). He could be so inspired of what he witnessed in Japan, that when he went home could have started to research and develop our local martial art of eskrima or arnis. His ideas could help the Katipuneros in their bloody campaign against the Spaniards and later, the Americans. Let us just imagine then, an embarrassing scenario of a malnourished Katipunero executing an uki

The Real Secrets to Success in Modern Arnis

By Jerome Barber, Ed. D.

There are secrets within the Modern Arnis System as developed and taught by the late Founder and Grandmaster Remy Amador Presas. These secrets were hidden in plain sight and openly taught to everyone who studied the art under Professor Presas. He never denied his students access to these secrets, but he also wouldn't openly acknowledge these secrets or pull someone aside and whisper in their ear that he was going to reveal a secret to them.

Those people who were able to squeeze the relevant and critical information out of the instruction provided by Professor Presas were extraordinary students in the sense that they were very curious and highly motivated to do more than simply attend seminar and camps to learn the art from the founder. They wanted more than pieces of paper and titles from Professor, they wanted to know and understand the art of Modern Arnis from the inside out, top to bottom and within all of the system's perimeters. They were not content with superficial knowledge and skills. Over time most of these people would be dubbed the 'ren-

otoshi (浮落) to a six-footer Guardia Civil. History tells us, this did not happen. Well, this is a good fictional plot for a movie.

We can be tempted to speculate that Rizal plausibly wrote a literature on martial arts but unfortunately was embargoed by the Spaniards (since learning the skill on how to throw or to fracture bones was something the colonial masters didn't like the indios to learn).

So, was Rizal a martial artist? Was a forty-five day-visit to Japan, enough? We can use our common sense, yet we will never know exactly.

egades; 'black sheep' and/or the 'independents'; these names were really just polite ways of saying these people were outside of the mainstream thinking of most Modern Arnis students who were seriously mimicking the behaviors and movements of Professor Presas and not thinking for themselves.

More than a decade after his passing there is still a significant number of "Remy-clones" roaming around the training floors claiming that they are teaching the real or correct version of Modern Arnis. I believe that these 'traditional-preservationists' are sincere and genuinely committed to their task, but they have missed the boat in terms of understanding what Professor Presas wanted Modern Arnis to be as a martial art system. He didn't want Modern Arnis to stagnate and become a museum artifact stuck in a time warp. Professor Presas was dynamic and progressive, he wanted his system to grow, expand and incorporate new ideas over time, just as he did throughout his instructional career.

The so-called "secrets" were so obvious at one level

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By Bram Frank

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that they were totally overlooked and ignored by the vast majority of people who studied the art under Professor. Only if someone were curious, observant, critical and willing to dig behind the obvious information that Professor provided would they discover and explore the hidden conceptual information that was lurking just beneath the surface. Most Modern Arnis students as well as the people who would go on to become certified Modern Arnis instructors came to understand the connections between Balintawak, Jiu-jitsu, Small Circle Jiu-jitsu and Modern Arnis; however, they lack an in-depth understanding of the foundational tools that make Modern Arnis effective as an integrated complete system. Modern Arnis is the sum of its total component parts as uti-

lized by each individual person who practices the art. It is not simply the art that Professor founded and taught. It is not something which by merely mimic his actions; they can make the art work for them at Professor's level of proficiency.

The keys to learning the "secrets" of Modern Arnis are actually quite simple. One has to be observant, listen closely and motivated to excel where others are content to float along and wait for Professor Presas to give them the keys to enlightenment. These highly motivated students worked at learning the Modern Arnis secrets on their own and they were helped along the way by Professor Presas. Instead of asking Professor to reveal the 'secrets' to them, these students worked out the information on their own and then

asked Professor to critique their efforts. They wanted Professor to observe and comment on their “discoveries” and “innovations”. They were working on making the art for themselves, just as Professor had told everyone who attended his seminars and camps that they should be doing. Professor had told Guro Rick Mitchell during an interview that was published in Inside Kung Fu Magazine (January 1991, page 60) “...I emphasize how drills and techniques are interrelated and how all variations flow from and are linked back to root fundamentals.” Professor went on to state that he wanted his students become “...proficient in a strong and integrated martial art that is also a powerful and complete system within itself.” (IKF, 1-1991, page 60).

If someone took the time to really listen and read what Professor Presas had said, then took him at his word that he developed Modern Arnis to meet the needs of his students, they would understand his instructional philosophy. Professor Presas did not impose an unnecessarily harsh or regimented set of attitudes within his instructional format. His idea of the students making the art for themselves is the first of his Modern Arnis secrets that he revealed consistently over the years at his seminars and camps. He wanted his students to be sensitive, curious, exploratory, and innovative in their individual approach to his art. Professor wanted the art to fit into the student's own character traits. When this instructional concept can be met it translates into people/students who are eager to learn, able to learn faster and in greater depth, therefore they can completely understand what they have been taught. Therein we have the second secret hidden within Modern Arnis. (IKF, 1-1991, page 61). A relaxed and confident student is a comfortable

student, who in turn is open to new ideas and methods within the art that they are studying. Professor Presas wanted his students to learn the “art within your art”. He wanted his students coming from other martial arts systems to retain what they had already learned and blend it into the Modern Arnis that he was teaching them. The art within your art approach ties directly into the first two secrets of Modern Arnis identified above. It is the logical and natural extension of the previous secrets. The deeper someone delved into Modern Arnis the more supportive Professor Presas became with regard to that person's efforts to learn and fully understand Modern Arnis as Professor was presenting it. He strongly encouraged these students to “...adapt arnis principles to...” their own feelings and ideas, thereby making the principles and techniques their own. (Modern Arnis: The Filipino Art of Stick Fighting, 1983; page 5). Professor also encouraged his students to ‘flow’ and find that “...comfortable place where the movements of arnis and the individual human body met for maximum effectiveness.” (Modern Arnis, 1983: page 5). Under the guidance of Professor Presas, Modern Arnis “...tends to transcend stylistic distinctions and discovery seems to be a primary benefit...” for those people who worked at understanding and discovering the connections that hold the system together. (Modern Arnis, 1983; page 5).

Professor Presas noted that he had formulated Modern Arnis on the operational premise that any weapon was merely an extension of the hand and that the hand itself was an effective tool for both offensive and defensive utilization in Modern Arnis. Anyone can articulate that sentiment and attribute it to Professor in an attempt to show their own familiarity with Professor's idea; however

it should also be noted that Professor Presas believed that the stick/cane was merely a practice tool and for combat and “...the standard weapon is still the bolo or any (long) blade weapon...” (Modern Arnis: Philippine Martial Art “Stick Fighting”, 1975; page 9).

The people who have understood the “secrets” within the Modern Arnis System have been able to take what was openly provided to virtually everyone by Professor Presas, to a higher conceptual and operational level. They have moved through the basic, mechanical, technical and conceptual learning stages of the Modern Arnis system. They became engaged at the exploratory, discovery and innovative levels of the art where most students and certified instructors did not venture. They have been able to understand and apply the art at a very personal individualized level of execution that sets them apart from most of their fellow Modern Arnis adherents. They have mastered one or more of the conceptual-innovative areas within Modern Arnis: 1. the knife, 2. the bolo, 3. the cinco teros/largo mano style, 4. espada y daga style, 5. Six (6) count drill and cuentada extension from Balintawak, 7. The sinawali/ redonda drills and applications.

These people who understood and utilized the secrets of Modern Arnis did not have to necessarily master all 8 of the above items in order to understand the significance of their achievements. Nor did they try to ‘hide’ this information from others in Modern Arnis. They have and continue to share all of this information with anyone willing to work with and learn from them. The real issue is whether or not other Modern Arnis players are willing to study with and learn from those people who have discovered the secrets

within Modern Arnis? These people have mastered the practical, pragmatic operational knowledge that is contained within Modern Arnis and they can apply that knowledge in accordance with the principles of physical motion that no one can violate. They know how and why the Modern Arnis works. The people who I am talking about fully understand the secrets of Modern Arnis and the conceptual approach of Professor Remy Presas.

From my own perspective and recalling a number of in-depth discussions that I had with Professor Presas over the years when I was hosting seminars and camps for him in Buffalo, NY, I can tell you that the following people know the “secrets of Modern Arnis”. If you approach them in an honest manner, with open mind and you are willing to share information as well as learn something from them, each of the following people named below will prove to be a genuine asset to you. But don't expect them to give you the “secret information and techniques”. It doesn't work that way. It's all about curiosity, exploration, discovery and innovation. In the final analysis you have to already have mastered the basics in order to master the secrets. If you really want to learn the “Secrets of Modern Arnis” you have to put aside all the politics and forget about what others have told you about the ‘renegades’, ‘black sheep’, and ‘independents’ of the Modern Arnis world. You have to be willing to work with one or more of the following people because you believe that doing so is going to help you grow and mature in the art of Modern Arnis. In my opinion the people listed below are “Masters of the Modern Arnis Secrets”:

Master Kenneth Boehm
Grandmaster Tom Bolden
Grandmaster Bram Frank
Grandmaster Ric “Bong Sun” Jornales
Grandmaster Tim Kashino

Master Paul R. Martin
Master Rick Mitchell
Sifu/Master Richard Roy
Datu Kelly Worden

These are the people that I can honestly and confidently recommend as highly skilled and highly competent Modern Arnis teachers. There may well be some others who I have not had the pleasure of meeting and working with, therefore, don't take this as the definitive list of Modern Arnis teachers. There are also a number of people who claim to have been personal students of the late Professor Presas as part of their credentials and are inferring that status as the reason

two (2) other people that I could add to this list, however, they are certified police trainers and they do not teach the members of the general public for either self-defense or sporting competitions.

It is important that you understand that I am well aware of a number of so-called leading Modern Arnis instructors on the scene these days and their claims about having been endorsed by the late Professor. There are also a number of people who claim to have been personal students of the late Professor Presas as part of their credentials and are inferring that status as the reason

why others should study the art with them. All I will say on that subject is “Buyers Beware”!

In the final analysis after all the talking is done, if you want to make Modern Arnis for yourself you have to have mastery over the system basics, have a solid Modern Arnis foundation to build on, keep your eyes, ears and minds open while being receptive to new information. It would also help if you were both emotionally secure within yourself and humble at the same time. If you have not dug deeply

Jerome Barber, Ed. D.
Grandmaster, Datu and Principal Teacher
Independent Escrima Kenpo Arnis Associates

How to Tell if Your Fencing is a Martial Art or a Combat Sport

Author Unkown

*With knightly joy, as you will note,
The art of fencing I did promote
With axe and halberd, staff and sword,
As it did please my royal Lord;
All done by rule and properly
So the true basis you may see.
Hans Hollywars, 15th century*

Just as within the traditional Asian martial arts, the emerging Western martial arts community today is often debating the meaning of “Martial Art” as opposed to “martial sport”. The issue is clearest with regard to Medieval and Renaissance combative systems – without question the main focus of historical European martial arts. On the one hand, as these weapons and skills were originally intended for battlefield, judicial combats, and earnest self-defence, they are clearly fighting arts. Yet, in their study and practice today these concerns are far from their purpose. The distinction then between art and sport can be a blurry one; especially since historically, ritualistic combat sports and non-lethal mock-combat competitions were long a part of European martial culture. The general difference between the two today however can be distinguished by examining them with regard to a few specific concerns.

Fencing...was the Art

of the Sword, or as Medieval and Renaissance schools more appropriately considered it, the art of using weapons, particularly swords. But, over time the sword lost its value as a weapon of war and as older hand-weapons and arms faded before the challenge of ballistics, fencing was narrowed. With only a few exceptions among the military, mainly cavalry, swords became almost the sole proclivity of the aristocracy and fencing became synonymous with preparation for the gentlemanly duel of single sword alone. The older elements of battlefield combat and sudden street-fighting faded from concern, replaced exclusively by that of private affair of honor. Eventually, fencing became sport and pastime, a refined, athletic game of set rules and etiquette. Finally, over time myths arose that fencing had somehow reached its zenith only after it stopped using real weapons in real fighting.

In contrast, the study of historical methods of European fencing is now becoming increasingly popular. A variety of earlier combative systems are being reconstructed and interpreted along historical lines from historical sources. The question therefore arises

as to whether these practices represent the earnest skills of a martial art, or constitute those of a stylized combat sport? For that matter, how do you objectively determine if what you are studying, or what you are being taught, is a legitimate historical fighting skill, or merely re-packaged modern or classical fencing or even theatrical fighting? Is your craft display oriented or results oriented? Is it about effectively ending fights quickly or artificially prolonging them for entertainment value? How can these issues be evaluated? The answer depends upon the approach, the attitude, and the intention of your study and the tools it employs in its method.

Here then are some ways to consider if your own form of fencing practice is a martial art or a combat sport:

1. Is it practiced as a method of self-defense?

What this means is, is your system of fighting focused on scoring and winning competitions or on staying alive? Does it understand the distinction? Does it teach you to do whatever works or what the rules of a game allow? Are you rehearsing moves as lethal killing actions applicable in real fighting, or as only those movements allowed un-

der pretend tournaments? Do you ever stop to recognize and comprehend the difference? Do you train in your fencing –even though you know it will never occur –or just play it as a game?

2. Is it a tool of learning or an end in itself?
Does your fencing concern itself with how to win a bout by scoring, or with the effects of what the weapon would actually do? Do you conduct mock fighting to get good at mock fighting, or do you conduct mock fighting to get good at the core elements of the craft itself? Does your fencing even consist of anything other than a mock fighting game?

4. Does it rely for its basis on historically accurate replica weapons?
What this means is, are your swords reproductions of real historical tools with the equivalent dimensions, weight, length, and balance of actual blades? Or are they modern simulators with features that authentic pieces do not have (e.g., extreme flexibility, light-weight, rubber points, padding, special handles, modern materials, etc.). Real weapons handle one way and special training weapons an-

other. The more realistic your weapon, the more realistic your technique and your understanding of fundamental principles and concepts. Each digression from this causes a degree of misinterpretation of the methods developed by and for real weapons in real combat. Do you ever work with real weapons or just simulators? Unless you also train strenuously with real weapons how else can you be cognizant of the differences imposed by using approximations?

5. Does it include the widest range of techniques possible?

Are you able to practice and execute actions and moves that would have been reasonably used in historical combat in a manner by which people really fought, or are you limited and restricted to a belief as to what is sporting, chivalric, or gentlemanly fair? Does your concern for safety in mock fighting mean that more lethal and dangerous techniques are never explored or learned at any time under any conditions of training? Are you learning to prevent disarms, seizures and takedowns performed against you, or even to safely fall and roll?

6. Does it let you use both arms naturally?

Are you able to utilize your second-hand in defense, for parrying, grasping, trapping, and disarming? Does your fencing prepare you for countering an opponent trained to use both his hands in grabbing or seizing your arm, clothing, hilt, or weapon? Or following styles of court fencing and later smallsword duelling, are you forced by convention and tradition to pretend you and your opponent only have one arm?

7. Does it make multiple opponents a consideration?

Personal combat was not only about one-on-one duels. The dynamic of one fighting against many is very different than one against an-

other solo. Does your fencing ever incorporate practice at facing more than one antagonist or combating groups of attackers from any direction? Or is it instead always just about dueling a single opponent with a single weapon?

8. Does it only take place in standardized clothing?

Historically, combat could occur at any time at any place, not just when two parties formally agreed to it. Are the effects of wearing historical garments such as leathers, thick wool, baggy pants and shirts, heavy boots, or maile armor taken into consideration? Or is all your fencing conducted in the same uniform with participants imagined to only be identically clad duelists exclusively in shirtsleeves or bare chests?

9. Does practice occur on diverse terrain?

Historically, combat could occur under any conditions and on any type of flooring or ground. Do you always fence on the same general type of surface, or do you make an effort to experience the effects of moving on broken earth, gravel, mud, sand, high grass, knee-deep water, rocky footing, etc.?

10. Does it consider secondary or companion weapons?

Historically, fencing was about the use of all hand weapons, not just swords, and not just the single sword among certain gentleman or the aristocracy (at least, not until the late 17th century). Swordsmanship at one time would not be considered complete without skill in effectively facing shields, pole-arms, and daggers. Is your fencing solely that of the single sword, or does it take into account the possibility of successfully encountering diverse and dissimilar weapons with your sword?

11. Are close-in actions ever taken into account?

What happens when each fighter comes against the other body to body (corps-à-corps)? Is all fencing stopped,

or is some minimal amount of bumping and jostling permitted? What about what really could happen in a fight, where grabbing and pulling of clothes occurred as well as tripping, face knocking, arm locking, wrist twisting, hair-pulling, eye-gouging, biting, hilt-striking, etc.? Is this all ignored or are fencers at least instructed in how to safely engage in or prevent their being grabbed, pushed, tripped, or caught in a head-lock? Are all these things merely assumed to be universally negated by the application of "proper" fencing skill with the single sword, or is the unpleasant reality considered?

12. Is grappling and wrestling ever taken into account?

Historical accounts of both grappling and wrestling in Renaissance-era sword combats and duels abound. These skills were common among fencers of all classes into the 17th century and beyond. But such skills were dropped from later forms of private combat within the code duello. In your fencing, if two combatants do close upon one another does all action then cease? Or if a seizure or disarm should be employed, does action again cease or are the fencers able to explore the counter-techniques of grappling and wrestling as a defense against an armed adversary? What happens if you are disarmed or drop your blade? Would you know how to continue with any chance of success?

13. Are dissimilar tools utilized?

Except in arranged duels of honor, seldom were weapons carefully compared before fighting to ensure uniformity of length, weight, sharpness, balance, or other quality. Does all your fencing occur between two equally-paired weapons, or do you appreciate the experience of facing a shorter or longer blade, a lighter or heavier blade, a wider or thinner blade? What about weapons of different hilt styles, such as those that

can aid in parrying and trapping?

14. Is there any recognition of the difference between the effects of attacks upon different parts of human anatomy?

Wounds to the limbs do not produce the same results as those to the head or body, and those to the face are not the same as those to the torso. Does your simulation recognize the effects of wounds to different portions of the body? Does your fencing take this into account and teach appropriate tactics or does it treat all hits as causing the same degree of "incapacitation"? Does it even allow for targeting of the whole body in the first place, or does it impose artificial restrictions upon the freedom to strike at any vulnerable part of an opponent's anatomy? Further, does your fencing always cease action after a single hit, or are the combatants ever allowed to continue on to make successive hits within an exchange of actions?

15. Does it encourage or rely on the exercise of test-cutting?

It is easy to make claims about what different sword forms could or would do without ever actually trying it out. It is also easy to misinterpret the different degrees of "cut" that can be made with different techniques of assorted blade types on a person. Whether foyning-fence or cut-and-thrust fence, can you really make assumptions without personal experience in using sharp blades on test targets? Does your fencing incorporate the practice of hitting with a true edge using the correct physical mechanics to actually cause maximum results? Are different swords and different target materials utilized for cutting practice? Or is cutting with a real sword considered something "obvious" and "easy" that requires no real effort?

16. Does it teach you to draw your weapon?

Fighting with swords

was not always about facing-off with an opponent until a third party verbally started things with an official instruction. Being able to unsheathe your weapon in a quick and efficient manner (as well as possibly stifling the opponent's) was at one time a skill to learn. Does your fencing take into account the drawing of a weapon or of even wearing a belt and hanger, or does it all occur only after blades are drawn and combatants face off at a set distance? Combat did not all occur as formal duels but more often as sudden ambushes and violent assaults. Do you ever even practice attacking from different distances and even from a running attack or is it always started from the same standardized range?

17. Is mock-combat approached as if it were real?

In reality we only have one life to risk and there are no "points" to "score" in earnest fights for survival. To serve its true purpose of preparation for real encounters, mock-combat must be conducted with an attitude that appreciates the inherent danger and consequences of fighting. Do you approach it with the understanding that the penalty for failing to defend is your death, or just the loss of a match? Is there a realistic degree of hesitation or apprehension in fighting because you are aware of the lethality of techniques as well as

the need for actions to be performed safely in order to prevent accidental injury to your partner? Or in contrast, is your fencing so safe and so focused on scoring that you are free to attempt any attack on an "opponent" regardless of how exposed or vulnerable it would leave you in real combat with sharp weapons?

These questions above show there can be far more to fencing than the duel of single sword against single sword. Modern fencing, like many other combat sports today, is approached as a "non-lethal combative." Quite obviously, there are techniques a fighter, as opposed to a sportsman, wants in his arsenal that the other does not, and vice-versa. The former seeks skill for theoretical real life and death encounters, the latter, for winning within the agreed rules of a game.

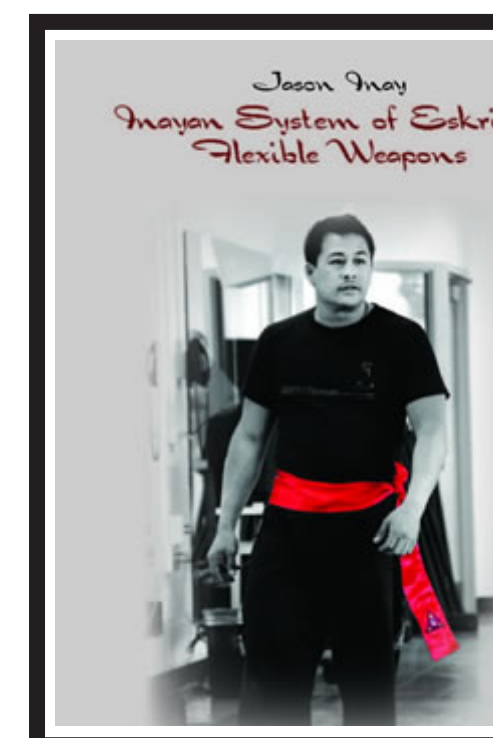
Between a martial art and a combat sport, even when each is pursued as a "non-lethal combative", there are differences in the tools and their application, in the conditions, the environment, training exercises, practice drills, equipment, clothing, and range of activities and actions, as well as general intent. Each may be about self-expression and form as well as function. But a martial sport is concerned with a sense of sportsmanship and the thrill of fair competition. It is about winning or losing a fun game.

A martial art in contrast, can be said to be about theoretical life or death survival in a violent encounter or contest.

We might further consider that whenever historical fighting methods –that were devised for real weapons to actually kill and maim –are applied for purposes of sporting play, there is a significant and profound change that must occur as a result. The ancient goal of training to learn to defeat real opponents with martial efficiency and deadliness is replaced with the idea of scoring points by following agreed upon rule restrictions. This surely leads to a misunderstanding and misapplication of the overall method for properly handling a weapon lethally, in favor of what works in the sport. When practitioners have to study the instructions of the old masters in light of what they are "allowed" to do "under the rules", it changes the entire outlook of how and why they practice their swordplay in the first place. When you practice with a true martial spirit, handling weapons and moving as if to kill or be killed, it changes your outlook and your understanding. It is profoundly different than practicing to win a game –even when such games are hard-fought emotionally charged athletic contests. The significance of this difference within the modern reconstruction of historical European martial

arts cannot be understated. These same criteria above can also be applied to determining whether or not your fencing is a martial art or a performance art, in other words, whether it is either display oriented or combat oriented. Does it have as its goal the execution of a ballet-like series of choreographic movement patterns or the development of spontaneous execution of techniques with adversarial-counter timing? Is it applicable only to the conditions of solo presentation routines, or can it be applied effectively against an opponent in free-play?

These questions address concerns relevant to historical fencing study. Considering these questions helps to approach the subject of historical fencing from the context of a true martial art, an earnest combat skill –its original purpose. In conclusion, it is clear there is much to consider that is simply outside the purview of traditional (i.e., classical or modern) fencing study and this reflects the perspective the ARMA takes toward the subject in its own practice. One of the best questions to consider in your fencing then, is: If you had to fight a real duel in say, three months, would you train differently than you do now? If so, why not train that way already?



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

About ...

Arnis Koredas Obra Mano International



The Arnis Koredas Obra Mano is the person style of arnis of the late Grandmaster Andres Gomban(190? -1998), a native of the island of Cebu. Grandmaster Gomban created this style with the contribution and the complicity of other masters of Cebu region and consists of some thirty different forms. The current head of Arnis Koredas Obra Mano is Master Oliver Bersabal also a native of Cebu. Master Bersabal is located in Cebu City and is available for training in Cebu.

In Koredas the primary weapon consist of a single stick of 55 to 60 cm in length, much shorter than the traditional escrima stick of 70 to 90 cm. This reduces the range at which the Koredas fighter works at compared to other types of arnis, developing a close, economic fighting style. The aim in Koredas is to eliminate all unnecessary movements thus creating a fast, direct system. For example, the beginner is prohibited from moving his right foot in the attack-defense work in pairs, instead the student learns to use their hips and shoulders to twist into strikes and blocks to generate speed and power without changing the distance of combat.

Training begins in pairs with the single stick and teaching the student the 12 angles of attacks and the corresponding 12 blocks and correct footwork. The 12 angles of attack can be seen in the diagram on the right. Next the student is taught the counter strikes from the 12 blocks. From this the student can begin "random free play" that is the core of Koredas Obra Mano. In the random free play

one person delivers an attack to which their partner blocks and counter strikes to which the original attacker blocks and delivers a counter strike and so on. From this the student learns to react and counter attacks from unexpected angles and builds reflexes and correct body structure and footwork.

koredas-obra-mano.blogspot.com

Yaw-Yan Fervilleon

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Fervilleon Sandatas (Weaponries) – Traditionally, Philippine Martial Arts have been known to be weapons-based system employing the blades or the sticks. Learn the Philippine indigenous art of Arnis/Kali/Eskrima using the effective Fervilleon Uno-Terro Estocada System of GrandMaster Napoleon Fernandez in a very safe environment utilizing sticks and/or dull training blades.

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Gregoria de Jesus (Ka Oriang) Lakambini ng Katipunan Maybahay ng Supremo

De Jesus, Gregoria. Autobiography of Gregoria de Jesus. Trans. Leandro H. Fernandez. Philippine Magazine 27.1 (June 1930): 16-18, 65-68.

Autobiography of Gregoria de Jesus

Translated and Annotated by Leandro H. Fernandez

Professor of History, University of the Philippines



From time to time documents of considerable interest on some phases of our country's history, particularly during the period of the revolution, appear locally, written by persons who were either participants in the events narrated or witnesses. These documents are generally written in either Spanish or in the vernacular and consequently are not accessible to many of our students to whom English has become the chief language of study. One such document is Gregoria de Jesus' Mga tala ng aking buhay, which, as its title indicates, is an autobiography of the wife of Andres Bonifacio. This interesting document has not yet been published in the original Tagalog, although a Spanish version of it had already been released and printed, thanks to the efforts of the young writer, Mr. Jose P. Santos, in the Free Press (issues of November 24, and December 1, 1928) under the title of La Princesa del Katipunan. Because of its importance, coming as it does from the pen of the wife of the Supremo, I have thought it worthwhile to attempt an English translation, which forms the basic part of this monograph.

I am greatly indebted to my friend, Mr. Jose P. Santos, who kindly furnished me with a copy of Mga tala ng aking buhay, as well as the picture appearing herewith.

I am Gregoria de Jesus, native of the town of Caloocan in Rizal province. I was born on Tuesday, May 9, 1875, at number 13, Zamora Street, then Baltazar, a place where thousands of arms used in the revolution were buried, and where the Katipunan leaders met to make the final arrangement for the outbreak. My father was Nicolas de Jesus, also a native of this town, a master mason and carpenter by occupation, and an office holder during the Spanish regime, having been second lieutenant, chief lieutenant, and gobernadorcillo. My mother was Baltazara Alvarez Francisco of the town of Noveleta in Cavite province, a niece of General Mariano Alvarez of (the Katipunan center of) Magdiwang in Cavite, the first to raise the standard of revolt in that province.

I attended the public schools and finished the first grades of instruction, equivalent to the intermediate grades of today. I still remember that I was once a winner in an examination given by the governor-general and the town curate and was the recipient of a silver medal with blue ribbon, a prize bestowed in recognition of my little learning. To enable two brothers of mine to continue their studies in Manila, I decided to stop studying and to join my sister in looking after our family interests. Often I had to go out in the country to supervise the planting and the harvesting of our rice, to see our tenants and laborers, or to pay them their wages on Sundays. Also now and then I did some sewing or weaving, and always assisted my mother in her house work.

When I was about eighteen years old, young men began to visit our house, and among them was Andres Bonifacio, who came in company with Ladislao Diwa and my cousin Teodoro Plata, then an escribano, but none of them talked to me of love, since parents in those days were extremely careful, and girls did not want

people to know that they already had admirers. The truth, however, was that my parents had for about one year already been informed of

Bonifacio's courtship although I knew nothing about it. Three months thereafter, just as I was beginning to like him, I learned that my father was against Bonifacio's suit because he was a freemason, and freemasons then were considered bad men, thanks to the teachings of the friars. Six months later I had earnestly fallen in love with him, and my father, though opposed at first, in the end gave his consent because of his love for me and because I told him the whole truth.

In deference to my parents, we were married in the Catholic church of Binondo in March, 1893, with Restituto Javier and his wife as sponsors. But the week following, we were remarried in the house of our sponsor in what was then Calle Oroquieta before the katipuneros at their request, since they gave no importance to the Catholic ceremony. I remember that there was a little feast, attended, among others, by Pio Valenzuela, Santiago Turiano, Roman Basa, Mariano Dizon, Josefa and Trining Rizal, and nearly all the dignitaries of the Katipunan. That very night I was initiated as a member of the Katipunan³ and assumed the symbolic name "Lakambini" in order to obey and practice its sacred principles and rules.

After staying about one week in Mr. Javier's house, we decided to look for a residence of our own and we found one on Calle Anyahan in front of the San Ignacio chapel, and after that I began to do all I could for the propagation and growth of the K. K. K. (Kataastaasan Kagalangalang Katipunan)⁴ of the A. N. B. (Anak ng Bayan)⁵. For this reason, certain belongings of the Katipunan, such as the revolver and other weapons, the seal, and all the papers, were in my custody, since in those days Emilio Jacinto, the Secretary of the Katipunan, lived at our house.

He (Emilio Jacinto) was in charge also of the printing press used by the Katipunan and was the first to print the Kartilla and the "ten commandments" that were drawn up by Andres and himself, who were like two brothers, so much so that they worked together in all the balangay. Andres was the author of the first regulations or ten commandments, Emilio Jacinto of a later one (i. e. the Kartilla), so that it could be truthfully said that Andres was the author of the idea; but because of his affection for

and in deference to Emilio Jacinto, the Kartilla written by the latter was made to prevail and put into effect by the katipuneros.

Bonifacio's decalogue was never published and I am told that the same now is in the collection of Mr. Pepe Santos, son of the late Don Panyong Santos.

Those days were extremely full of danger for us since the sons of the nation, already chafing under bondage, rose to a man and quickly swelled the ranks of the K.K.K., and every night our house was nearly filled with men who came to listen to the voice of the fatherland, among whom were Enrique Pacheco with his two sons, Cipriano and Alfonso, Tomas Remigio, and Francisco Carreon, members of the Supreme Council of the Katipunan, and others who later joined in the "cry of Balintawak". Often these people remained till dawn busy administering the Katipunan oath. Once or twice a month, those in charge of the propaganda met, and consequently the printing press, managed by Emilio Jacinto, was busier than ever and he was obliged to devote his whole day to this work, and I nearly clothed myself with the katipunan documents⁶ that were so dangerous to keep in those days. It is useless to conjecture what would have been my fate had those papers been discovered on my person and the fate of those liberty-loving sons of the Philippines whose names were inscribed on them, for it sometimes happened that a mere denunciation would cause many deaths. Many times on receiving some warning that the house would be searched by the police (veterana), irrespective of the hour, I would immediately gather all the papers, the arms, and the seal, and order a quiles and in it without eating -- for this often happened at noon or at eight o'clock at night -- I would go driving till midnight along the bay front of Tondo and the streets of Binondo in order to save our countrymen from danger. The thing that grieved me, however, was the fact that there were among our friends some who instead of protecting me refused to give me help and even kept away from me upon finding that I was carrying dangerous things. News was then transmitted not by telephone but verbally from one man to another, and in this way I knew whenever the danger was over and I could go back home for some rest and peace.

The time passed and after more than a year I was about to become a mother. Andres Bonifacio temporarily moved me to my parents' house where I had been born, and there, too, our eldest child saw the first light of day, a boy, whom we christened also Andres Bonifacio and whose godfather was Pio Valenzuela.

leads to precipices, those whom he guides will also go there".

"Thou must not look upon woman as a mere plaything, but as a faithful companion who will share with thee the penalties of life; her weakness will increase thy interest in her and she will remind thee of the mother who bore thee and reared thee".

"What thou dost not desire done unto thy wife, children, brothers and sisters, that do not unto the wife, children, brothers, and sisters of thy neighbor." - **F**

Testimony of Gregoria de Jesus at the Court Martial of Andres Bonifacio

In the town of Maragondon on May 4, 1897, appeared Gregoria de Jesus, nineteen (sic) years of age, married, holding no official position and native of Caloocan,

Manila, before the investigating judge (juez instructor) and the secretary in order to testify.

When asked who started the fighting in Limbon she answered that it was started by the soldiers who arrived.

When asked who fired the first shot, she answered that she could not tell because she ran away (and hid herself) in the forest when she saw many persons approaching their house.

When asked whether she knew the reason why five men were detained whose eyebrows, eyelashes, and hair were shaved, she answered that she knew that there were five men, believed to be spies, whose eyebrows, eyelashes, and hair were shaved.

When asked whether it was true that there were frequent meetings in their house and who

were those who attended, she answered that it was not true.

When asked whether she knew that there was a President of the whole archipelago, she answered that she did not know.

When asked whether she knew that Andres (Bonifacio) had instructed his men the preceding morning in the barrio of Limbon to halt the government soldiers on their return and to open fire on them should they not heed the third "halt", she answered that she did not know.

The testimony was closed and the witness, after reading it, signed it, and the secretary attested to the same. The witness, moreover, declared that after the fighting the men looked for her, and, when found, she was asked where the money was hidden, and that when she failed to give

information regarding the money she was tied to a tree by order of Colonel Yntong and ordered to be flogged, but this his (Yntong's) companions did not allow. On the men's refusal, said Colonel had her taken to a vacant house and demanded that she surrender at that instant a gold engagement ring, twelve pesos, and revolver ammunitions. From this place, she was taken to another house after its occupant had been sent out. When she arrived in Indang, she was again ordered to be tied, but once more the soldiers intervened.

The witness signed, with the secretary attesting.

Gregoria de Jesus
K. Garcia.
Lazaro Macapagal.

Future Events

May 2014

Grandmaster Bobby Taboada's 2014 Balintawak

May 2 - 3, 2014
Reed Academy Mixed Martial Arts
600 Cincinnati Mills Dr. Entry Way 6
Forest Park, Ohio
Contact: maktan-usa@hotmail.com
Website: www.maktan.com

Sea of Fusion - Warrior Camp

May 9 - 11, 2014
Dublin, Ireland
Contact: Liam McDonald [087] 995-6569
Email: guruliam@hotmail.com
Website: www.seaoffusion.com

Battle At The Shore VI

May 31 - June 1, 2014
Sports & Civic Center
6th St. Boardwalk, Ocean City, NJ
Contact: Joe Parker
Email: joe@modernfightingconcepts.com
Website:

June 2014

1st Pangamot Int'l Stick Fighting Tournament

June 8, 2014
[tentative event location]
Provincial Capitol Lagoon, Negros Occidental
Bacolod City, Negros Occidental, Philippines
Contact: Call/Text: [0919] 889-9671
Email: stephenroydedel1@gmail.com
Website: www.facebook.com/pangamot

Kalis Ilustrisimo Training Seminar with: Arnold Narzo and Peachie Baron Saguin Kalis Ilustrisimo Training Seminar

June 21 - 29, 2014
Denver and Estes Park, Colorado
Contact: Grandmaster Milspaugh **Email:** sanduko@gmail.com



Annual Philippine National Games

May 16 to 25, 2014
Arnis Philippines
POC - PSC is set to conduct the annual Philippine National Games on May 16 to 25, 2014 here in Metro Manila. This national championship games aimed to assess the expanse of athletic potentials as a result of the national program and the basis for the final selection ground for the possible composition of the national pool.
The PNG is in partnership with the Department of Interior and Local Government (DILG), the Department of Education (Dep Ed), the Philippine Olympic Committee (POC) and the National Sports Association (NSA).

To those concerned, the national sport ARNIS will hold its six (6) days tournament on May 19 to 24, 2014. You may request for invitation letters for your athletes addressed to your sponsor, local governor, mayor and congressmen and get their support for the Philippine National Games to be held in Metro Manila, on May 16 to 25, 2014. Please send your requests via email: i_arnisphilippines@yahoo.com or you may call the secretariat office at 705-7017

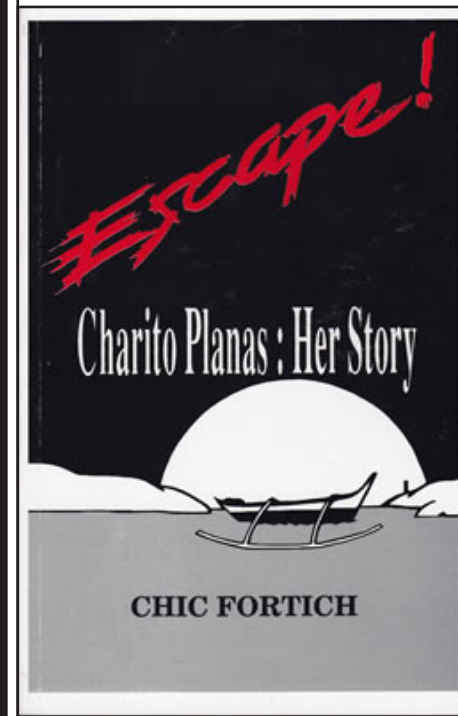


WFMAA Expo & Laban Laro Championships

October 24-26, 2014
The Riviera Casino & Hotel Resort
Las Vegas, Nevada
Website: www.worldfma.com
Information: Click Here
Registration
Laban Laro Rules & Regulations

Escape: -Charito Planas: Her Story

By Chic Fortich



She was scared.

For the first time in her life, she was really scared. The genes that had shaped her had been inlaid courage. Her whole life had been an expression of it.

She had spoken loudly against the fearsome conjugal dictatorship without fear or reprisal.

She had been thrown into prison and placed in solitary confinement for months, but she had never been daunted. She had not been afraid when she spotted the vehicles of the military raiding party that had spurred her escape.

But now, as the tiny craft drifted aimlessly on the open sea between the southern borders of her own country and neighboring Malaysia, she could not ignore the cold, twisting mass that threatened to well up from her stomach to her throat.

Fear. Now she knew how it felt. And she tried to push it out of her mind. She chided herself, where's your faith? Didn't you entrust yourself and your fate to God?

But still, the fear remained.

The single-engine motorized banca that had been chosen to be her "freedom express" had run out of gas some hours ago. Two dots had appeared on the horizon, and she and her companions had grown horse screaming for help and waving articles of clothing in the air to attract the attention of the passing ship. But the dots grew smaller and finally disappeared.

Dejectedly, she lowered herself slowly down on the tarpaulin-covered cases of Coke that had been her "berth" since they pushed off from Sitangkay in the dark hours of early dawn...had it only been that morning!

Then, as if in answer to her prayers, the memories, the memories came, making her forget the fear....

Buy the book to read about a part of history of the Philippines.

Contact for price and payment information: Charito L. Planas for pricing: chplanas4@yahoo.com or milesascalas@yahoo.com



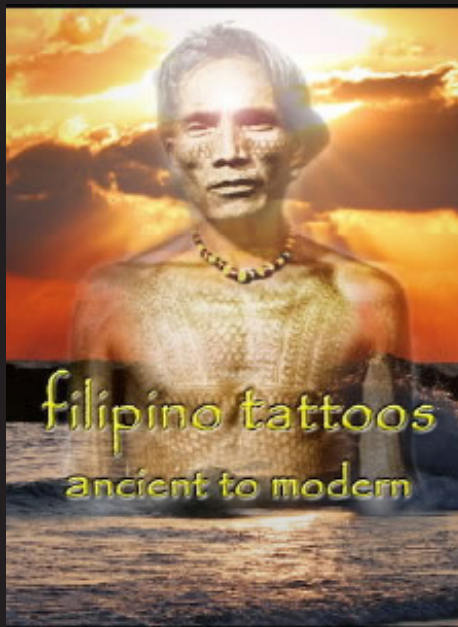
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Design it. See it. We'll make it.



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.



Filipino Tattoos: Ancient to Modern

By: Lane Wilcken

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

Available at: Schifferbooks.com and Amazon.com.

Mandirigma.org now offering Sponsor Membership

Dedicated to promoting the Warrior Arts and Culture of the Philippines, Mandirigma.org has been online with this mission since 1998.

Recently there have been numerous request for membership or ways that can help contribute to the site. To answer these requests, Mandirigma.org now has a donate button and additionally offers the opportunity to be a "Sponsor Member". Every dollar helps with the monthly expenses required to maintain the website and hopefully even expand capabilities.

For more information on how to be a "Sponsor Member" or donate to the cause, please go to the following link.: **Click Here**

Please contact us for any further questions.
Thank you for your interest and support!
Maraming Salamat Po!

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Past Events

The CSSD/SC Instructor Camp Seminar

February 8 - 9, 15 - 16, 2014
Bangkok, Thailand

The CSSD/SC Instructor camp seminar in Bangkok was held over the course of two weekends allowing for people to rest between the halves of the training and to see Bangkok. Bangkok is a stunning city with many options for those that travel to visit. It's got a long history of arts, food, martial arts, theater and shopping. It's called the city of smiles and being there certainly puts a smile on one's face.

The course was split into three days of CSSD modular tactical knife and one day CRMPT and one day Bolo. The basics of Modular were done on day one. Basic movement: how to body shift and step out of range, how to body shift within one's spot without stepping, how to step back to move forward. The idea of perspectives, how one presents and is presented to was shown and taught to allow for understanding the proper structure: standard, backwards, mirror and backward backwards. How to actually cut something was gone over. Most people don't understand "how" top cut for they only cut in the air and have never actually cut anything...several swim noodles gave their lives to aid in learning the art of cutting... From there the training progressed to basic motion and the three basic sets of survival motion: 1-4-12, 1-2-2 and 2-3 -12.

The second day had review of the first day and that led to reverse grip use of the blade, understanding the cutting in reverse grip by use of the figure 8 motion and them the figure 8 applied to the forward grip. Attendees learned to move from module to module using the decision method.

Day three started with review and the addition of decision /switching. This allows for the use of chaos and reality as one decides to move in one mode and then encountering a barrier one must switch modes, switch perspective and use within the flow of combative structure.

Day four was the application and use of the CRMPT: Close Range, Control Response Medium Impact Tool. The CRMPT is a close range impact tool that has roots in the pocket stick, Dulo y dulo, and the basic yawara tool. Unlike the other older versions the CRMPT has the ability to expand and become almost twice its size and then close back down to its original size all with the flow of use. The CRMPT is non-lethal tool with a non-cutting blade and its techniques and concepts are based on Human rights based tactics for use by Police, Security and Military PD. It can hit, trap, control, take down, lock and redirect the bad guy all without lethal force or cutting. Day five was the homage to the old methods and to modern day security with use of the bolo. The bolo is the soul of Arnis and it is a big knife that for hundreds of years has brought freedom and security to the people of the Philippines. The Presas family taught the use of the bolo to the jungle fighters of WWII and in most of the

Grandmaster Bram Frank

February 25, 2014
S2 Institute

The training at S2/CIS was a restricted level 2 Modular DEW and CRMPT class. Restrictions were for the course work which was designed for security, Law Enforcement and Military applications.

DEW: Defensive Edged Weapons was designed to cover all aspects of tactical edged tool use as applied to a law enforcement view point. Legality of carry and use, liability of carry and use, including methods of carry and deployment both open and concealed, types of knives: from fixed blades to folders, bio mechanical shut down and applied force for takedown and control. Because of the dangers of blades being used before deployment of one's own blade empty hand response or bladeless response to blades was taught and explored. Basic Modular or the use of perspectives is taught to allow the user to respond to any attack or provocation without excessive force. The four perspectives were taught: Standard, Backwards, Mirror, Backward Backwards as well as stepping and body shifting. Because anything can happen on an assignment, shift or deployment the use of both hands, reverse and forward grip are paramount in a LE/ security environment.

All the attendees were exposed to the art of cutting and the use of a blade as a matter separator. As with a typical Bram class several swim noodles donated their time and lives to learn the proper application of edge to matter and the way of cutting.

Being in a uniform means that all actions can and will be reviewed by a review board, the courts and/or the public media. Because of this everything must fit within a standard SOP and use of force continuum with set responses to certain situations and actions.

The two day CRMPT course was the application and use of the new CRMPT: Close Range, Control Response Medium Impact Tool. The CRMPT is a close range impact tool that has roots in the pocket stick, Dulo y dulo, and the basic yawara tool. Unlike the other older versions the CRMPT has the ability to expand and become almost twice its size and then close back down to its original size all with the flow of use. The CRMPT is non-lethal tool with a non-cutting blade and its techniques and concepts are based on Human rights based tactics for use by Police, Security and Military PD. It can hit, trap, control, take down, lock and redirect the bad guy all without lethal force or cutting. The new CRMPT is an impact rescue tool with glass break and clothing / seat belt cutter attached to the butt of the CRMPT.

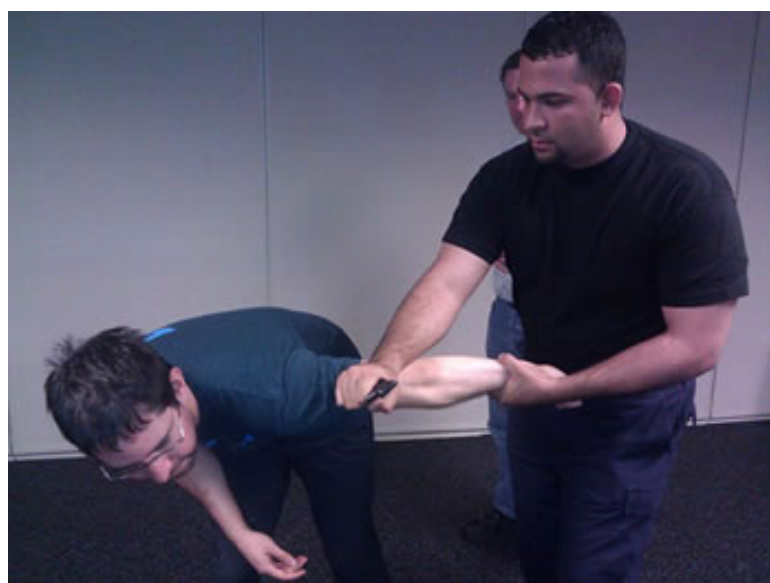


wars of independence within the Philippines. As the newly named Guardian of the Legacy of Presas bolo, Grandmaster Bram Frank taught the integration of Modular, CRMPT and bolo as a way of preserving ones rights, freedom and security.

Due to the restricted level of some of what was taught and the people attending there are only a few pictures of those allowed to be photographed while training. There were no group shots allowed...

For information contact:

www.cssdsc.com www.crmipt.com



For information contact:

www.cssdsc.com
www.crmipt.com
www.s2institute.com

Harley Elmore Seminar

March 22, 2014
Westchester Martial Arts Academy
New York

Great day training Filipino energy drills into Indonesian Silat. - **Krystal Elmore**



15th Phoenix FMA Training & BBQ

March 22, 2014

Margaret T. Hance Park, Phoenix, Arizona

Practitioners that shared their knowledge at the event:

Mark Yuen, James LaForteza, Russell Mackler and Tim Kashino

Mark Yuen - Kada Anan Eskrima: "My objective was to demonstrate theoretical applications of basic Eskrima techniques enabling one to survive in a common street scenario.

The weapon in question was an opponent utilizing a common baseball bat swung at the head (as in hitting a baseball).

The gathering was broken up in teams of two for this exercise.

The first case was when the student was within range of the bat, the response would be to drop directly down as in the "rope drill" key points are to not bend over, keeping the torso straight up and down" With the bat going over the student head, moving in and striking with weapon/empty hand the opponent's torso and/or legs, then getting behind the opponent.

Second case was when the student is slightly at or beyond range of the baseball bat(s) (tip). Key point is that the power and destructiveness of this type of weapon is at the very end of the bat.

Combat effectiveness of this weapon depends on velocity, which means the opponent must "wind up" or "cock" before swinging. The solution in this case is foot speed and timing as one has a limited "window" of opportunity. As soon as the student senses the opponent starting to wind up; he moves in quickly, jams both forearms back with his forearm; effectively nullifying the release/swing of the bat. At the same time he strikes with the other hand with weapon/empty hand to the upper/ and or lower body, then moves behind the opponent.

The third case was the addition of a second opponent. The gathering was now broken up in teams of three.

The student was directed to choose one of the aforementioned two scenarios, but this time a second opponent would be waiting behind to attack. As soon as the student neutralized the first and moving behind him, he would push opponent number one at number two, making ready to engage the second opponent. The key teaching points were "wolves travel in packs", the emphasis at most martial arts schools is one on one scenarios. Secondly getting something between yourself and the second opponent buys you time, and time equals survival, thirdly, timing, distance, and most importantly; speed in response are key. The fastest techniques may be the most basic (as in directly dropping down re: the rope drill)

James LaForteza

What I shared is about timing. All martial artists have their own sense of timing and ways of delivering strikes or multiple strikes. What I expressed to the group is that once you have figured out a person's timing, it would be easier for you to evade, block, or even attack your opponent. I mentioned that if you are able to disrupt their timing, by changing angles or by attacking them at their own point of attack, your opponent will be off balance. I had all participants to pair up and simulate attacks where one of them will disrupt the others' timing.

To be perfectly honest, I was totally unprepared to share that day as I am not a teacher and did not have anything ready. My thoughts were so random and my words were incoherent that I may have lost some listeners, but all of them were supportive. Like any good teacher, Guro Mike Butz pushed me to a place where I am not comfortable, like talking in public, and allowed me to figure out and use what I have learned and survive that experience. I look forward to more monthly sharings and learning from everyone there.



Russell Mackler

Russell taught the principle of not hitting or sustaining force on force. He demonstrated this concept through stick, knife and open hand techniques. He also explained the importance of this is to give yourself an advantage. Russell also discussed when and how one can potentially apply this given each technique I showed.

Tim Kashino

At the end of the session Tim Kashino provided a breakdown entries two and three of the Modern Arnis single stick sparring drill focusing on closing the gap, breaking out of a close engagement and removing obstruction to counter-strikes.

Meeting of Masters - Birmingham 2014

March 22 - 23, 2014
 Munrow Sports Centre
 University of Birmingham, Edgbaston,, Birmingham, England



Tuhon Pat O'Malley, Guru Maul Mornie and Gurdev Nidar Singh Nihang hosted a Masters Seminar where attendees experienced three days intensive training in the styles of Rapid Arnis, Silat Suffian Bela Diri and Sanatan Shastarvidiya.

Gurdev Nidar Singh Nihang - Sanatan Shastar Vidiya

Through twenty-five years of intense study and demanding physical training, Nidar Singh has managed to preserve this closely guarded art that has teetered on the brink of extinction for the last 150 years. He is the sole-surviving master and ninth teacher (gurdev) of a classical school of learning established in 1661, called the Baba Darbara Singh Shastar Vidiya Akhara, which is the last remnant of this ancient tradition.

www.shastarvidiya.org

Tuhon Pat O'Malley - Rapid Arnis International

Master O'Malley has over 30 years experience in the martial arts with over 25 of those years dedicated to training in the Filipino martial arts, Pat has trained with many top world recognised Masters of the art and his list of instructors reads like a who's who of the Filipino martial arts.

After many years of study, Pat teamed up with another top UK Eskrimador John Harvey to devise and formulate the Rapid Arnis Systems as they both felt at the time the FMA in the UK was somewhat lacking when it came to teaching the general public the real art of the Philippines. Pretty soon Rapid Arnis became popular right across Europe and was recognised by many as being the leading group when it came to both the authentic Filipino martial art of Arnis / Eskrima and the sporting side of the art and to date has produced more British, European and World full contact Eskrima Champions than any other organisation in Europe. www.rapidarnis.com

Maul Mornie - Silat Suffian Bela Diri

Mail Mornie is a Master of Bruneian Martial Art of Silat Suffian Bela Diri. His aim is to introduce the tradition, culture and heritage of Brunei Darussalam. www.silat-suffian.blogspot.com

WEKAF National Championships

March 23 2014
 Manhattan, N.Y.

Congratulations Team IMAF for a great performance at the WEKAF National Championships in Manhattan march 23 2014..

- Dan Font - First Place single stick - National Champion
- Bill Leung - First Place single stick - National Champion
- Mike Lair - First Place single stick - National Champion
- Mark Aranjuez - Second Place single stick, second place forms
- Oliver Lim - Third Place knife fighting
- Ken Boroweic - Third Place single stick

Thanks to Simu Debbie, Guro Juan and to Boris Kogut for assisting the team. - **Don Edwards**



Urban Escrima Self Defence Grading and Seminar with Wayne Tappin 4th TG (Dan grade)

Hosted by: Charlie Warren 1st TG (Dan grade) and Nigel Daniel 2nd TG (Dan grade)
 March 23, 2014
 London Fields Fitness Studio, London, UK



The day started with students working on their 4th grades - those who passed were: Matt, Will, Kris, Abid and Andrew. Once the gradings were complete, we then moved onto the seminar. The seminar looked at various aspects of the Escrima Concepts syllabus, focussing on double stick, single stick, disarms, takedowns, unarmed attacks with immediate counters and as always, movement. Everyone worked very hard, training almost non-stop for 4 hours. The seminar was great fun and we are already looking forward to the next one. There are many opportunities to attend an Escrima Concepts seminar as they are held throughout the UK and Europe on a regular basis. If you would like to attend an Escrima Concepts seminar please contact info@escrimaconcepts for further information.



Decuerdas Escrima Workshop with Grandmaster Art Gonzalez

March 28 - 30 2014
 Buitron Academy
 220 Hillside Rd.
 Laredo, Texas

On March 28, 29, and 30th, students of Buitron Martial Arts Academy, and other Laredo area martial artists, were privileged to attend a three-day seminar on the devastating art of Tenio DeCuerdas Eskrima.



The event, hosted by Buitron Academy, brought in DeCuerdas Grandmaster Arthur Gonzalez from Stockton, California to conduct the seminar. Grandmaster Gonzalez started the Friday session teaching basic defenses and strikes with the short eskrima (escrima) stick. Attendees soon learned that it was a system unique from other schools of eskrima/escrima they had experienced in the past. Saturday and Sunday's sessions featured fighting with a bladed weapon, defenses against a bladed weapon, and a viciously direct and effective method of unarmed combat.

After the seminar was over, the general consensus among the attendees was that they had started on the road to learning a system that was "the real deal" and one which they could put to good use should the need ever arise. We left longing for more, and Grand Master Gonzalez stated that he would return to teach again at a later date. - **Hector Soliz**



Professeur Paul-Raymond Buitron III and Grandmaster Arthur Gonzalez

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Agos Kamay Balintawak

March 29-30, 2014
Body & Mind Cener
Welerbacherstrabe 91
Oberstein, Germany

Would like to thank all who joined our 2 days FMA seminar last March 29-30 2014. My special thank to Grandmaster Manong Carlos Pulanco for the great Rumble... More power to you... Pugay po!!!



Balisong Demonstration Contest

March 29, 2014
North Hollywood, CA.

Balisong Demonstration Competition Paves Way in Southern California.

Saturday March 29th, 2014. The 4th Annual All Valley Stick & Knife Tournament took place in North Hollywood sponsored by Kombat Instruments Limited.

Amidst the KIL Padded Stick Tournament a unique competition of it's kind premiered.

A Balisong Demonstration contest is believed to be the first official Balisong contest ever in the state of California kicked off what is hoped to be a yearly event at every annual KIL tournament. Competitors were invited to demonstrate their Balisong flipping and combative skill for up to \$250 in cash prizes.

The audience was treated to not just the amazing display of Balisong tricks and flipping but also the combative aspects of Balisong knife fighting.

JDBA member Israel Espinoza a amazed the crowd with aerial tricks and dazzling talent taking 1st place.



2nd place was given to Kumu Mark Nunez who displayed an impressive series of knife disarms and takedowns along with his expert ability to flip the knife.



Competitor Walter Talens took 3rd place and also competed in the stick fighting and knife sparring portion of the KIL event, gaining the notoriety of medaling in all 3 tournaments in the event.



The tournament was well received by audience who's applause determined the winners.

Pic - (LtoR-Israel Espinsa 1st Place, Kumu Mark Nunez 2nd Place, Walter Talens 3rd Place, KIL Tournament Director Nick Papadakis.)

The success of this first ever tournament looks to establish and hopefully revive the popularity of the Balisong knife. The event was document by the upcoming film 'Way of the Balisong' which is has resumed production and is currently filming in Batangas, Philippines.



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Grandmaster John Harvey of Kapatiran Arnis System

March 30, 2014
Parktown Community Centre
Luton, Bedfordshire



Seminar was taught by Grandmaster John Harvey of Kapatiran Arnis System. Covered was single stick, disarms and take downs, then onto blade defence and finished with empty hands.

A great seminar today here in sunny Luton. All high grades so got to do the good stuff. Take downs, blade, sparring with stick, knife and empty hands. Thanks for turning up on Mothers Day guys. This all goes towards you next grading. The next one will be in June. - **John Harvey**



Solo Baston Anyo at Sev's Cafe

April 4, 2014

Judges: Grandmaster Dannie San Joaquin, Master Jimmy Ibrahim - Falcon Consolidated Martial Arts, Guro Sunny Facto - Sinag Institute, Punong Guro Junar Vidal - MAMFMA Bulacan Chapter

Solo Baston Results:

Kids Division:

Gold: Jefferson Aguilar

Junior Division:

Gold: Neil Vidal

Senior Division:

Gold: Anthony Galoy

Silver: Eugene Gongora

Bronze : Al Frederick Flores

Junior Division - Female

Gold : Judelyn Sabalberino

Senior Division:

Gold : Maricarr Alvarad



Stockton Legacy Seminar 2014

April 5, 2014

Angel's Disciples Headquarters
136 Harding Way, Stockton, CA.

Stockton Legacy 2014. We had a Great Time and Learned from some Great Instructors. We Broke both Bread and Sticks together. LoL. I always look forward to seeing Old Friends and Making New Friends. We are about the Promotion of FMA and the Legacy of the Great Escrima and Arnis Masters that came before us. Mahalo and Salamat for everyone who supported this event. -

Angel's Disciples Solano/ Napa Chapter

Had an awesome day with great people at the Stockton legacy seminar hosted by Darren Tibon. Was great meeting Bradford Namahoe, Emilion L, Master Jerry Preciado and Mustafa Gatdula. As always a pleasure to share the floor with Rene Latosa and Joel Juanitas. - **Jason Inay**



The Stockton Legacy seminars folks it was a great day indeed honoring the Grandmasters thank to all for the great support the great Filipino Martial arts shared long Live the Stockton Legacy FMA - **Darren Tibon**

Kun Tao Seminar

April 5, 2014
Bushido MMA, 3411 High St. Porstmouth, VA.

On April 5th, 2014 my Hard Target Sayoc Kali training group hosted a Kun Tao seminar at Bushido MMA, 3411 High St. Porstmouth, VA. from 9a-4p. Greg Smith, my training partner and owner of the school, extended his wonderful facility to us so we could experience another form of combat.

Chris Derbaum and Justin Miller were gracious enough to fly up from the Ft. Meyers, FL., area to share their art with us.

What we experienced was absolute brutal aggression. An explosive, fast twitch assault at blinding speeds driven by a focused rage that is flipped on and off as necessary. The intensity was absurdly primal. I felt like I was squaring off with a gorilla on PCP who was very skilled in combat techniques that seem to be a blend between Silat and Kung Fu.

Their forward pressure was relentless, a series of collisions crashing through your body while constantly devouring any and all space even as both your feet reflexively retreated from the blistering onslaught.

Their applications had one simple goal: Injury. Everything that could be a strike was a strike. Any joint manipulations were accomplished through strikes meant to destroy the joint, not by pressure to cause pain enough to warrant submission. Their open hand slaps could knock a man on the ground, and they did...a 250 lb man at that. And they burned like crazy. We all soon understood why they called them Fire hands and how devastating those strikes would be if you dropped them on someone's face, ear or jaw vs. each other's chests that we were practicing on for the most part.

They brought pain with them and we were glad to experience it. When you feel it work you know the techniques are worthy of trust. I personally have a very high pain threshold and can take some serious punishment. This has always made me very skeptical about many techniques but after experiencing Kun Tao firsthand I am a believer.

Chris Derbaum's Kun Tao has a terrifying beauty about it. You knew that they were pulling their power and it still hurt like hell. Standing in front of them there was an instinctive unease in the back of your head that was warning you that when he moved you could really be seriously hurt. But we trusted his control and all continued to stand in the pocket like troopers and learn their devastating techniques and the core principles of their art: explosive movement and hostile intensity that could be felt before you were ever touched.

I can't recommend their art enough. Sayoc Kali is my passion but I am planning on pursuing Kun Tao aggressively as well in the future. We all look forward to having Chris and Justin back, hopefully before the end of the year. - *Mike Duke*



Arnis Kali Eskrima Workshop

Grandmaster Oliver Garduce - Punite: Waray Fighting Style
Grandmaster Felix Roiles - Pakamut: Cebuano Fighting Style
April 6, 2014
TKMT
1992 Yonge st. Toronto, Ontario, Canada

Punite PMAAC FMA GATS and Pakamut joint seminar was held on April 6th 2014 from 2-5pm at TKMT 1992 Yonge St. Toronto Ontario. This was a joint venture between Grandmaster Felix Roiles and our very own Guro Mantas Oliver "dsmilinassassin" Garduce. It was an honor to pick up Grandmaster Felix Roiles from the airport on Friday and spent time with him. Listening to his wonderful stories of experiences and adventures was more than we expected. Having the GM in our midst made us proud to be a part of the Filipino martial arts family. We are fortunate to have him and be a part of our family. He attended the classes that Grandmaster Oliver had on Saturday.

Then, we took him to Niagara Falls and did sightseeing of one the famous wonder of the world. This was followed by a visit to one of our Arnis Panda for kids family for dinner. We enjoyed each other's company. On Sunday April 6th the Grandmaster's enjoyed an early morning run at the Spadina park near Casa Loma for at least an hour before getting ready for the seminar. The seminar was a great success. The participants were all amazed of how good the "real deal" pair was. It was indeed a once in a lifetime team up that hopefully will be followed by more seminar in the future. We had an amazing time. Although Monday was the last day of Grandmaster Felix, they managed to do some pictorial and videos at the Casa Loma Castle near the residence of "dsmilinassassin" that day. It was indeed a very eventful long weekend for all of us at Punite and Pakamut. We are grateful to have him in our family. Thank you so much from the bottom of our hearts. - *Oliver Garduce*



Grandmaster Garduce, Warren Lee the owner of TKMT, Grandmaster Roiles



Grandmaster Oliver Garduce



Grandmaster Felix Roiles



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170 minutes \$29.95

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Grandmaster Bram Frank

April 11, 2014
 Best Martial Arts
 795 Almaden St., Eugene, OR.

The Eugene OKCA seminar has been taught for over 12 years. It's an annual event that happens on the Friday before the opening of the Eugene knife show. On Friday the show isn't open to the public but ONLY to the table owners. It's to allow them time to walk around and see the show and not worry about their knives and things on their own tables since there's no public walking around. This became a perfect day to hold a seminar on the use of knives for all the people in town and those coming in from out of town who weren't table holders or knife makers with knives to show and sell. Over the years the Eugene seminar has become one of the premier events showcasing Modular and its conceptual approach to use of an edged tool. Grandmaster Bob Suttle originally let it be taught in his Kajukenbo school for a couple of years, then Sensei Jay Kufner sponsored it in his karate school (a division of

Best Martial arts) and the last 10 years it's been hosted by Sensei Alan Best at Best Martial Arts Headquarters in Eugene. Much thanks to all these gentlemen! The past couple of years covered footwork, cutting and entries, and the application of Abaniko double action. This year's Modular knife seminar was about weaving space, understanding the physical reality of the sphere of space around one's body and the use of that space to control and manage an opponent. From there the idea of decisions being interrupted and the idea of switching from one position in space to another upon that disruption of flow became the modern of learning.

To this the basics of Modular tactical knife with all its aspects of cutting was added. Most people cut "from here to there and back again", covering as much distance in between as if going from New York to Outer

Mongolia, with no regard to countering, vacuum, or the counter attack of the opponent. The seminar taught the proper use of the blade and how to be as Professor Presas used to say "You're already there" so when the counter attack happens one's blade is in position to intercept and redirect or stop the primary and secondary attack...while utilizing the maximum efficiency of the leading edge.

In the new modern of use Sinawali is the interception of the opponent's motion which in itself is part and parcel of controlling the space, while the redirecting and countering of any attack and counter attack are part of weaving the space around the flow of combative action. This version of Sinawali or weaving precludes the normal notion of Sinawali being the weaving of one's arms. This same concept was used to



explore Hubud/Lubud and the weaving of space within extreme close quarter combat and why one engages, redirects and counters attacks.

As with the last six years the Eugene seminar segue ways into the seminars called Sticks and Steel a comparison of Modern Arnis concepts as taught by Prof Remy Presas and then explored and innovated by Grandmaster Dan Anderson, Grandmaster Kelly Worden and Grandmaster Bram Frank.

For more information contact: www.cssdsc.com, www.crmipt.com and www.danandersonkarate.com



Guro Mantas Oliver Garduce - Workshop

April 11, 2014
 St. Monica Catholic School, Toronto, Canada



Guro Mantas Oliver Garduce during the workshop at the St. Monica Catholic School, Toronto, Canada. Grade 8, as part of the health/physical education, Guro Mantas Oliver taught the Filipino martial arts education. Thanks to the school and especially to my friend Ian McElhinney, pugay po sir! - *Oliver Garduce*

FMA Seminar with Suro Jason Inay Head of Inayan Eskrima System

April 19, 2014
 Academy of Combative Defense & Fitness
 5833 Cottle Road, San Jose, CA.

ADF in San Jose (Edgar Gabriel) Hosted Suro Jason Inay, son of the great Mangisursuro Mike Inay, for a seminar covering several aspects of the Inayan System of Eskrima. Solo Baston, Panantukan and Dumog, from the Inayan Kadena De Mano style were featured in this seminar.



Silat and Balintawak Eskrima Seminar

Hosted By: Guro Jerome Teague and Mike Casto
 April 19, 2014
 Roger Killen's Taekwondo and Self Defense
 4894 Nolensville Pike
 Nashville Tennessee

Guro Mike Casto and Guro Jerome Teague conducted a joint seminar on elements of their respective Close-Quarters Silat and Filipino Martial Arts systems.

Guro Casto covered essential entry tactics designed to close the gap in combative encounters with emphasis on "stealing an opponent's space" to quickly terminate through striking and/or takedowns, locks, breaks. This "Stealing Space" workshop is designed to provide attendees with insight into these essential components of AGPS Silat and allow them to incorporate these components into their own training immediately.

Guro Jerome Teague took practitioners through a series of blade drills to provide attendees with some of the essential concepts leading to more advanced applications of blade vs. blade combat in the Filipino martial arts. This training will consist of elements of multiple styles with emphasis on the close quarters applications of Applied Eskrima Balintawak.

Guro Teague also addressed empty hand vs. a blade attack consisting of an easy to follow progression of body mechanics, limb destruction, locking, and disarms.



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Endlich ist es da! Das PRE-PAY Preis von €100 ist gültig, nur für Messer die bis zum 31. Juli bezahlt sind. Via Paypal bezahlen: orders@tntarnis.ch. Dann schick uns Eure Lieferadresse. Inkl. Yak-Leder Holster aus Nepal. Lieferkosten extra.

Production Information:

This first run is a semi-custom / numbered production. Only 100 pieces and getting pre-sold fast. Reserve your favorite number now before someone else gets it.

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

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

[To Place your Order Click Here](#)

Defensive Knife 101 Course

April 19, 2014
Guro Tony Torre
Tactical Solutions Miami

Our Defensive Knife 101 course was a big hit! It drew the attention of a very diverse crowd. It ranged from members of the military and law enforcement to a father and daughter looking for self defense options in a rapidly changing world. The skills covered were of a very pragmatic nature. The drills we typically see in our ongoing classes were conspicuously missing. Instead we focused on those skills most immediately necessary for survival. Namely getting the knife out and working for us as quickly as possible. Drawing the knife under duress was the rule rather than the exception. Transitioning from empty hand skills to knife work is a big part of this course. Vital target and tactical footwork was constantly reinforced. Our officers and concealed carry people were taught how the knife can be used as a back up weapon as well. All the training was scenario based and took into account the most common street scenarios rather than focusing on attribute based single combat. Not that we don't do those things as well but in 4 hours we can only do so much! All and all we had a great time and from the feed back I received I believe the participants all came out with a much greater appreciation of what a knife can do in a modern self defense situation!



Lightning Scientific Arnis

Guro Jon Escudero - Lightning Combatives
April 19-20, 2014
Day 1: 132 W Jefferson Ave, Falls Church, VA
Day 2: 14740 - Relentless MMA
D Flint Lee Rd, Chantilly VA
Great to have Guro Jon here!



The Gunting Family of knives: it's a complete species

By Bram Frank

For more information contact: www.cssdsc.com, www.crmipt.com

The Gunting family of knives is ever expanding and sometimes my terminology to describe that family of knives seems to confuse people. I think it's easiest to understand if I compare it to a biological tree: each knife evolves into another within set parameters of definition. In other words I consider the GUNTING to be a species of knife with many varieties or types within that species. This species of knives is named after Filipino actions and motions. In science they use LATIN to make names and in knives and Tactical applications I personally use Filipino terminology to show my respect and to honour the Filipino Martial Arts. All the Gunting family of knives can easily do all Filipino actions and limb attacks, as well as thrusting, tip ripping, tip leading cuts, cutting, trapping, controlling and all Dumog, Arnis and pressure point control.

The Gunting Family of knives have won various acclaim:

- Gunting: Historic Event Award: A Historic event in Knives
- Gunting: Most Innovative Edged Weapon
- Gunting: Tactical Knife of the Millennium
- Lapu Lapu Corto: IWA's Tactical Knife of the Year
- Abaniko: Tactical Knife of the Year
- Abaniko: Most Innovative Tactical Knife of the Year

Let's look at a basic definition of a "Gunting family knife"

All Gunting style knives as designed by bram have the easy to recognize RAMP and indexing, whether they are fixed blades or folders. All have ergonomic handles designed to fit in one's hands as if doing locking, trapping, holding a Filipino weapon properly or a firearm: the bottom three fingers are the control and stabilization of the tool. All Gunting style knives whether fixed blade or folders have grabbing teeth on various points, such as on the ramp, butt, back of blade, and inside the choil area and can be used for trapping, locking or control.

All GUNTING folding knives are Kinetic Openers. They possess the ability to utilize stored energy and energy in motion to open within use. There is no need to utilize the Thumb hole to open the blade, all it needs is contact: just like a turnstile, the faster you push the lever the faster it spins, the faster you hit the Kinetic Ramp the faster the knife opens. A scissoring action between the object and the knife ramp or "a gunting motion" opens the knife. The knife attacks the limbs or does limb destruction and escalates in force from non-lethal, to less than lethal to lethal and back down again further fulfilling the connotations of the name "Gunting".

The kinetic energy of an object is the extra energy which it possesses due to its motion. It is defined as the work needed to accelerate a body of a given mass from rest to its current velocity. Having gained this energy during its acceleration, the body maintains this kinetic energy unless its speed changes. Negative work of the same magnitude would be required to return the body to a state of rest from that velocity.

All GUNTING knives possess Indexing: the ability to go from forward grip to reverse grip and back without taking one's hands or fingers off of the knife. There are actual indexing points to capture one's thumb and fingers to allow for circular rotation of the blade within one's grip. These points can be bearings, indents, spoon clips, and holes through and through, post in a hole or any variation on the theme.

All GUNTING knives are designed to be used closed. They trap, lock, control and can be used like a ball peen hammer or a mini tomahawk or envision a mini war hammer like those used by medieval knights in armour. Like a Filipino warrior one can either rake to cut or hammer for impact with a Gunting style knife.

All GUNTING knives have dual liners and open backs for ease of cleaning & strength. The LLC versions and later have proud liners allowing for "jimped teeth on the edges for control grabbing and edge orientation under duress.

All GUNTING knives can escalate and deescalate within the force continuum: non-lethal, to less than lethal to lethal and back down again to non-lethal. As with all forms of Arnis the "Gunting family" of knives allows for judicious use of force and the ability to use Proportional force responsibly.

All GUNTING knives possess locks designed for use against the blade. The Escalators used the REKAT Rolling lock then the Gunting from Spyderco used Bram & Spyderco's Compression lock and all new generation Gunting LLC's use the strongest lock on the market the Puzzlelock. The Puzzlelock is a unique locking system and it's a newly patented lock. The Puzzlelock uses a dove tail joint of puzzle piece that interlocks the blade and the liner arm tang into one solid piece mimicking a fixed blade knife in strength and simplicity. The Puzzlelock patent covers three versions and several hybrids of the lock. The three main versions are the Simple Puzzlelock, the Compound Puzzlelock and the strongest version the Complex Puzzlelock. The Puzzlelock is USMC approved because the marines couldn't break it in testing and was used in several USMC versions of the LLC as seen in Tactical Knives magazine. The USMC versions are highly coveted by collectors and members of the USMC.

Ok that is a basic definition of species of the GUNTING knives.

Family Tree: Varieties of the Gunting species

Escalator: the Escalator was the first Gunting member: it was to be called the Gunting but the manufacturer thought it a dumb name and asked what it meant. I chose the connotation of the word Gunting: Escalation in Force hence the name ESCALATOR. This was the world's first Kinetic opening knife and the first knife to have a matching trainer Drone: identical to the live blade knife ever made. The first Impact tool the CRMPT- Close Range Medium ImPact Tool was an Escalator.

Gunting: this is the variety of the species sporting the actual name. It was bigger, faster and more like a folding Randall #1 on steroids. The Gunting sports a Fighting Bowie style blade and its thick, massive and strong...It's the 427 AC Shelby Cobra of the Gunting Family of Tactical Folders. It accomplished much on power and ability to apply its techniques. This is still my favorite knife and one day there will be a Gunting2 version!



Knife Maker: Bram Frank
Photo By: Eric Eggly, Point Seven Studios

Gunting: LLC-Lapu Lapu Corto: it's clearly a member of the Gunting family but its handle is more pistol like and it's the first Gunting to possess proud liners and my newest lock the Puzzlelock. (a puzzle piece or dove tail joint locking piece making a folder as strong as a fixed blade) It is named after the legendary Filipino Chieftain Lapu Lapu. It has proud liners which are all jimped with grabbing teeth, bronze phosphor washers, Aus 8 steel, G- 10 handles and great visual lines. It's the first with the VILL system: Vision Impaired/Low light. The VILL system is a Braille button system that lets the user know by feel which LLC is in hand. The LLC comes in three versions all color coded like firearms for added safety. A Red safe trainer Drone with one button, a Blue non-lethal self-defense tool the CRMPT: Close Range- Control Response Medium ImPact Tool with seat belt cutter /glass breaker with two buttons and Black, Tan or Green live bladed knife with three buttons making a full triangle letting you know its "fully loaded".

The Gunting LLC comes in three sizes: mini, standard and Magnum. This LLC is the most ergonomic version of the Gunting family and it won IWA's Tactical Knife of the year in 2007.

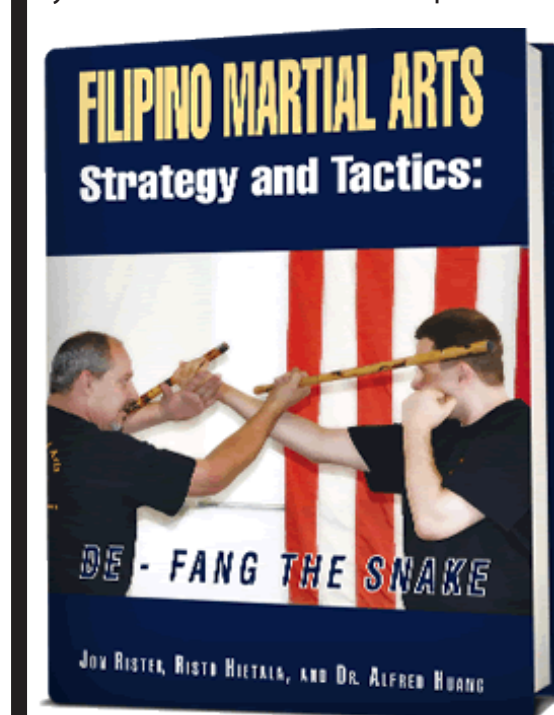
The LLC has changed over the years as has Arnis: It's an evolving knife as is the art. Time and experience change everything...even if it's subtle. The indexing has grown to occupy two places, allowing for big and little hands, the butt has been filled with solid steel to help as counter balance to the blades weight. The shape of the blade has slowly morphed into different cutting edges: graceful Persian and aggressive Bowie. And the Puzzle lock has evolved to its next level: a complete male puzzle piece with associated locking wall to the male insert piece. The CRMPT has become a safety rescue tool with glass break and eat belt cutter as well as a perfect punyo trapping tool. Evolution is the key to survival be it Arnis or bladed tools.



Knife Maker: Braum Frank
Photo By: Eric Eggly, PointSeven Studios

Filipino Martial Arts: Strategy and Tactics

By Authors and martial arts experts Jon Rister and Risto Hietala, with Dr. Alfred Huang



Eskrima, Arnis, Kali, these Filipino Martial Arts are brutally efficient combat techniques that seamlessly integrate both armed and unarmed fighting. They encompass a wide variety of martial implements, from sticks and knives to improvised weapons, and include empty-handed attack strikes and devastating joint locks. Authors and martial arts experts Jon Rister and Risto Hietala, with Dr. Alfred Huang, review a multitude of these martial methodologies in Filipino Martial Arts Strategy and Tactics.

This work is aimed at both students seeking to gain a deeper understanding on the fundamentals of Filipino Martial Arts, and teachers looking for an alternate perspective on how to teach their tactics and techniques to their learners. The style utilized in this book is the Inosanto Blend, formulated by Magulang Na Guro Dan Inosanto, which itself draws from the Lacoste system, Villabrilie, Ilustrisimo, and Balintawak Eskrima. It comprehensively covers the essentials of Filipino Martial Arts, the training methods, double stick and single stick techniques and their strikes, disarms and locks, as well as defenses against knife-wielding attackers. The text also comes with detailed illustrations to elucidate the forms and motions of Filipino Martial Arts, giving readers a better understanding of the combat techniques being discussed.

The work of Rister, Hietala and Dr. Huang is a comprehensive and invaluable discourse on stick and knife fighting. It will prove highly useful for students and instructors alike in reviewing and analyzing their techniques in between practice sessions, and will greatly help enrich their knowledge on Filipino Martial Arts Strategy and Tactics.

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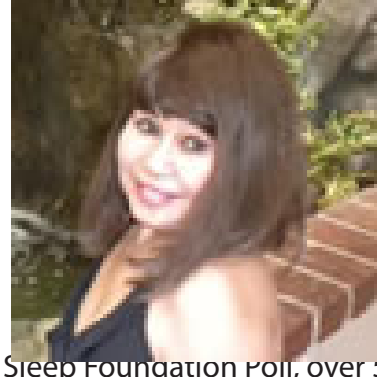
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Health and Safety

Sufficient Sleep Key to Overall Health

By Zena Sultana Babao



Are you losing sleep? Do you crawl into bed tired and sleepy, wanting to fall asleep, but you can't? Do you lie in bed tossing and turning, trying all kinds of sleeping position, but sleep still eludes you?

According to the latest National Sleep Foundation poll, over 50 percent of people surveyed here in America and 30 percent in Canada are getting fewer than seven hours of sleep per night. Many don't get enough sleep because they simply can't or don't make the time for it; school, work and social calendars can all get in the way of quality sleep.

About forty million people also don't get enough rest and sleep because they are suffering from a sleep disorder, including sleep apnea, insomnia, narcolepsy (a chronic brain disorder that involves daytime drowsiness and uncontrollable sleep episodes), and restless leg syndrome.

A sleep disorder is often a symptom of other health problems such as depression, stress, and pain – either physically or emotionally, or both. When people have sleep problems, it often leads to daytime problems such as tiredness, lack of energy, difficulty concentrating, and irritability. In some cases they do not enjoy any form of activity at all because they are not on their peak operating condition and their systems are not firing on all cylinders.

Though many people are confident they can function well at reduced sleep levels, losing even 1-2 hours of sleep for a few nights can affect your ability to function as much as not sleeping at all for a day or two, the survey said. A sleep deficiency can affect your focus, reasoning, mood, ability to learn and more. About 20 percent of car crash injuries are associated with driver sleepiness.

Even more alarming, a sleep deficiency can lead to serious health conditions. The National Heart, Lung and Blood Institute reported that sleep-deprived people are on a fast track to heart disease, kidney disease, high blood pressure, diabetes, stroke, obesity and depression.

If you suspect you have a sleep disorder, consult your health care provider.

While individual needs may vary, these guidelines from the

National Heart, Lung and Blood Institute are a good start: newborns, 16-18 hours a day; preschool-age children, 11-12 hours a day; school age children, at least 10 hours a day; teens, 9-10 hours a day; adults, 7-8 hours a day.

The Institute also offers these tips for getting a good night's sleep:

- Stick to a sleep schedule. A good night's sleep actually starts in the morning. The second your eyes flutter open, light shoots down the optic nerve and into the brain's biological clock. That stimulates production of hormones that regulate everything from how you think to how you feel. Waking and sleeping that does not stick to a schedule will make your biological clock out of sync.

- Give yourself an hour to wind down. Unfortunately, some people, especially women, are not giving themselves one single second. Even if it's already time to sleep, they still do some household chores, do activities with other family members, or stay up to do social networking over the Internet. Women almost always put their needs ahead of others and forget that sleep is essential to over-all health. If the dog's snoring wakes you up, put it in another room. If your partner's snoring wakes you up, have him get treatment. If he doesn't cooperate, put him in another room.

- Dump the 24/7 stuff. Don't fill your mind with the what-if's, why did we, and what's the agenda tomorrow. All the rumination and agitation will ignite stress hormones that will keep you in a state of perpetual wakefulness. Draw up your to-do list and cross things off when done. Forget about doing it all.

- Don't work so late. The prevailing thought is that you have to stay late to get the job done. But working right up until bedtime is bound to affect your sleep. It's better to get some sleep and do more work in the morning. After a good night's sleep, your increased ability to concentrate means that you can work faster and more accurately.

- Manage the electronics. Turn off your cell phone in the evening and the instant notification on your e-mail too. Ditch the night-light, and even your clock-radio. Your brain can misinterpret even dim lights and wonder if it should wake you up. Total darkness tells your brain it's time to sleep.

- Avoid caffeine or nicotine. Don't smoke. Don't drink coffee, tea, and caffeinated drinks after 4:00 P.M. Caffeine blocks the effects of the brain chemical that makes you sleep. The caffeine in just one cup will rev your circuits enough to reduce both the length and restorative depths of sleep. Instead of caffeinated drinks, cookies and milk before bedtime will make you feel sleepy sooner.

4 "Naked" Exercises for a Freak Greek Physique

By Pat Flynn

That's what I love about strength-based calisthenics training. You need practically nothing apart from the most bare minimum of equipment and you get some big returns on your time and sweat investment. Devotees of only the barbell or only the kettlebell will travel only as far as their cast iron weapon of choice will take them. And much respect to them, because their tool of choice is a fantastic one, no doubt. But the devotee of calisthenics training who hates gravity with such a burning passion that he'll make his body defy its laws through the power of grit, determination, and head-to-toe coordination of flesh so eager to mutiny against this detestable theory...well, this one will travel as far as they want, because their weapon is on them at all times.

The worst excuse in the world is "I don't have a gym membership so I can't get fit." Neither did any of your ancestors, and I'm pretty sure if you look

through a family photo album you won't see a bunch of wieners; you'll see people who moved a lot, worked with their hands, and those who are still around probably still have a vice grip and stories of how much more work they used to do by 9 am than you do all day. Fitness isn't confined to fern-laden mirrored paradises – far from it. It's forged from sweat, determination, and consistency, and you don't need a laminated pass for that, you just need a plan. I've got one for you.

I can't give you the choice of some blue pill or red pill that will give you the answers to all of your delusions or let you live comfortably within them, so if you're not at that stage, then none of what I say may ring true. If, however, you've started to see that maybe the vast international conspiracy of health clubs that make "fitness" easy so long as you're willing to part with your money JUST MIGHT not have your best interests in mind, then walk

my way.

Enter calisthenics. Often relegated to position of third-class citizen among strength training due to ignorance of its hidden power, bodyweight strength training is the secret to gymnasts' brute strength and Greek physique. Old school iron legends knew it is well, which is why 500-poundbenchers like Pat Casey and Marvelous Marvin Eder did copious amounts of weighted dips and weighted chins instead of suiting up in spandex and lifting gloves, copying the latest workout in Muscle and Fitness, and then chugging twice the recommended dose of BCAAs and spending the rest of the day at the water cooler talking about fitness instead of accomplishing it. But I digress...

The better you can control your own naked self in free space, the faster you can improve your ability to control weights in free space. Even if you're not after becoming a gymnast, getting a hold of how your body moves will

pay off in dividends later so long as you make it a point to kick ass at a few key moves. And there are lots, so don't make the noob mistake of trying to do them all at once. Get good at a few first and then we'll talk about how to go all the way later.

So what are these first few?

The chin-up, dip, pistol, L-sit, and back bridge get my vote. Why? Because they'll all build some freaky strength, some freaky flexibility, and can be regressed and progressed to fit your ability level. Not strong enough to do dips/chin-ups/pistols/L-sits/back bridges yet? Do pushups, bodyweight rows, assisted pistols, floor leg raises, and shoulder bridges. You'll get there when you get there, but start where you are.

Here's your meat and potatoes program. Three days a week, between 20 and 40 minutes with just the above exercises and a variant or two from time to time. You can manage, trust me.

Pair 1 (10 – 20 minutes; see below for times/days)

A1) Sit chin-ups – 1,2,3,4,5

A2) Pistol squats – 1,2,3,4,5 (each leg)

Do as many quality ladders as you can in the time allotted and then immediately move on to the next pair.

Pair 2 (10 – 20 minutes)

B1) Dips (3 second pause at the bottom of each rep): 1,2,3,4,5

B2) Bridge pushups: 1,2,3,4,5T

Take your shirt off and admire yourself in the mirror because once you finish your second pairing you're done for the day. And you were gonna do that anyway.

At least one day a week add in some specialized variety (i.e. change how you do the exercise just slightly). Here's an example:

Pair 1 (10 – 20 minutes)

A1) Pull-up (pronated grip) (hold for 3 seconds at the top) – 1,2,3,4,5

A1) Pistol (start from the bottom) – 1,2,3,4,5

Pair 2 (10 – 20 minutes)

B1) Dip with a leg raise (do the dip and at the top bring the legs up to an L-sit) – 1,2,3,4,5

B2) Bridge pushup with limb raises (lift an arm or leg at the top) – 1,2,3,4,5

I'll leave it up to your discretion on what days you'll vary things up. Don't go crazy. Stick to one or two variations so you don't constantly try to reinvent your workout and end up adding a preposterous amount of variation and a piddly amount of strength. If you're not big on any variety at all, I'd still recommend throwing in an L-sit leg raise after each dip at least once a week, as it's a fundamental straight-arm hold that will do some good for your scapular stability. I could make up a whole workout full of straight-arm scapular moves, but that will have to wait for another article, and only if you're good, too.

Monday will be your medium day. Do 15 minutes of Pair 1 and 15 minutes of Pair 2 for a total of 30 minutes of practice.

Wednesday will be your light day. Do 10 minutes of Pair 1 and 10 minutes of Pair 2 for a total of 20 minutes of practice.

Friday will be your hard day. Do 20 minutes of Pair 1 and 20 minutes of Pair 2 for a grand total of 40 minutes.

How do you progress? Easy – drop out one minute from each pair each week until you can't race the clock with good form any longer. And if you're saying to yourself "but I can do dips, pullups and pistols with no problem – this isn't going to be a challenge for me," then the answer is obvious: add weight until it's tough. Could not be simpler, and it will work like a charm.

There you have it. Do this for a few weeks and see if your strength, muscle mass, flexibility, and coordination don't improve.

Spoiler alert: They will. And when they do, please drop me a line on my Facebook page Aleks "The Hebrew Hammer" Salkin. I'd love to hear about it.

Aleks Salkin is an StrongFirst-certified kettlebell instructor (SFG), StrongFirst-certified bodyweight instructor (SFB), and Primal Move Fundamentals Instructor. He grew up scrawny, unathletic, weak, and goofy, until he was exposed to kettlebells and the teachings and methodology of Pavel in his early 20s. He is currently based out of Jerusalem, Israel and spends his time spreading the word of StrongFirst and calisthenics, and regularly writes about strength and health both on his website and as a guest author on other websites. Find him online at: www.alekssalkin.com

Pair 1 - Sit chin-ups, Pistol squats



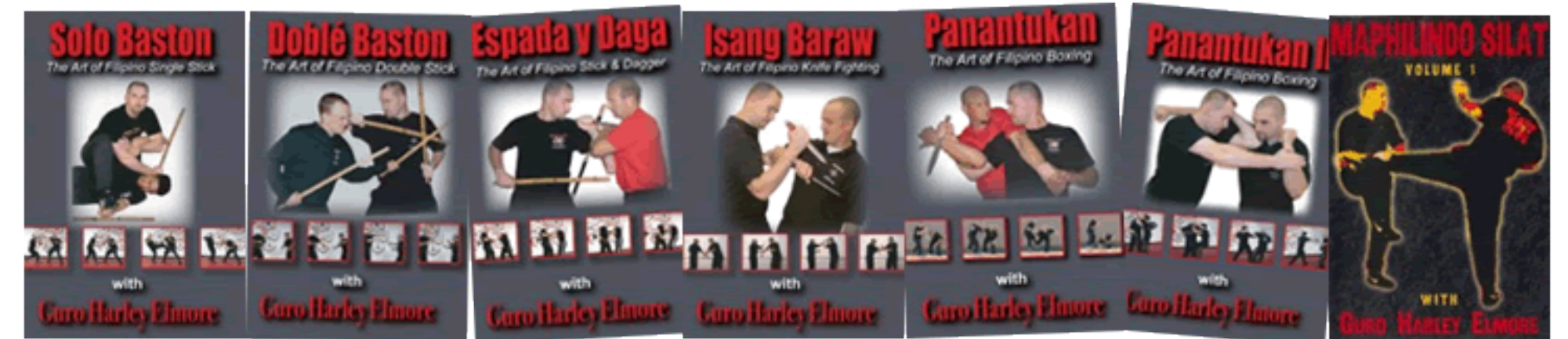
Pair 2 - Dips, Bridge push-ups



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Here's what your training will look like:

Monday/Wednesday/Friday

You'll be doing ladders of each exercise, and you'll be doing them in pairs. Half of your session will be on one pairing and the other half will be on the second. You'll do the full ladder of one exercise followed by the full ladder of the next exercise.

Discovering the Filipino Matial Arts



Lunch with the Grandmasters

What do you get when you put Arnis Grandmasters together? Well... a lot of Arnis talk, of course! (I'm corny!) Anyway, that's exactly what happened recently. Grandmasters who held classes in Luneta were invited to a simple lunch get together.

With the help of some friends, our group's Master Cris Pasindo, organized the no-fuss event as a small token of appreciation of the efforts of older Grandmasters. "They were among the ones who really worked hard for Arnis," Master Cris said. Not everyone could come, of course. But seven Grandmasters came and that's more than good enough!

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



From left: Jimmy Ibrahim, Martin Raganas, Jr, Francisco Pajo, Henry Espera, Sioux Glaraga, Roberto Labaniego, Vicente Sanchez



Grandmaster Labaniego demonstrating some of his moves with Master Cris

Grandmaster Labaniego demonstrated some of his moves with Master Cris. They enjoyed piping hot tamarind soup, ice-cold coke, Filipino-style chicken barbeque, and lots of rice. Then they talked a lot about, what else, but Arnis! You know, they were really fun to be with. I was totally enthralled when they talked about their earlier days, how they started, who they trained with, etc. I felt like an insider in their wonderful world! Talk became a bit quieter when the topic became the current situation of Arnis in the Philippines. "Learn from the mistakes of your elders. Do not be distracted by too much politics," they said. What I liked best was when they discussed different techniques. "Redonda is the backbone move of Arnis" "Whatever the style, strikes #1 and #5 are always the same." And then at coffee time, they demonstrated some of their favorite moves.

In the end, we all felt that it was a good afternoon with good friends. The older Grandmasters should have more of these.

Pugay, Grandmasters. Thank you for all your hardwork for Arnis.

What did they do?

They enjoyed piping hot tamarind soup, ice-cold coke, Filipino-style chicken barbeque, and lots of rice. Then they talked a lot about, what else, but Arnis! You know, they were really fun to be with. I was totally enthralled when they talked about their earlier days, how they started, who they trained with, etc. I felt like an insider in their wonderful world! Talk became a bit quieter when the topic became the current situation of Arnis in the Philippines. "Learn from the mistakes of your elders. Do not be distracted by too much politics," they said. What I liked best was when they discussed different techniques. "Redonda is the backbone move of Arnis" "Whatever the style, strikes #1 and #5 are always the same." And then at coffee time, they demonstrated some of their favorite moves.



And here's my favorite photo: Me with Grandmasters Ibrahim and Esperas. It would have been a really good Arnis photo had there been no bottles of soy sauce and vinegar in the background, haha!

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

Training on a Remote Island in a Camp Built from the Grandmaster's Hand

By Master Eddessa Ramos

Traditional & Tactical Combat Arnis (TnT Arnis - www.tntarnis.ch)



is developed and propagated by Supreme Grandmaster Frank Sobrino, 10th degree black belt, and inheritor of the WEDO system from the late Supreme Grandmaster Jesus Pallorina.

The WEDO headquarters is a seaside training camp located in Barangay Villaflor, Antique Province. It is close enough to the main town of San Pedro to enable one to enjoy some modern amenities, but remote enough for one to enjoy an untainted rural paradise, one of the remaining few in the Philippines. Grandmaster Sobrino equipped the camp with a gym built from bamboo and nipa (woven palm leaves). In the

yard are tires mounted on poles to train one on striking. There are pulleys hanging from trees to help with leg-stretching exercises. And then, there is even a swimming pool for relaxing after a hard day's work-out. And of course, one can always run to shore and jump into the waves of the sea. The beach is a glistening mixture of volcanic sand and silver-gold dust. During an early morning run along the endless stretch of deserted beach, one is greeted by a carabao and her young one. They appear out of nowhere as if aiming to provide company to a solitary runner.

I brought my team of (3) three TnT Arnis practitioners from

Germany, which included my husband Robert Ramos, together with his buddies from the German Army, Clifford Mann and Marcus Wagner. We trained in traditional stick forms and applications, dumog, and panuntukan. On our first day, we visited the local market and marvelled at the hand-crafted blades while chatting with the craftsmen. I ended up buying a traditional Talibong and a Panay knife. On the second day, Grandmaster Sobrino took us on an outrigger to an island off the coast, uninhabited and remote, its white sands undisturbed by civilisation and still glistening with untouched corals. There we continued training, while the all-female crew cooked lunch, but not before the young women did their share of intense boxing training. Grandmaster Sobrino told me once, only those who train seriously in martial arts can ever work for him.

The WEDO HQ is open to all who wish to train under the Grandmaster, learn about the life and struggles in the mountains of the indigenous Ati people, and savour life in the province. It had been a long journey for Grandmaster Sobrino after he

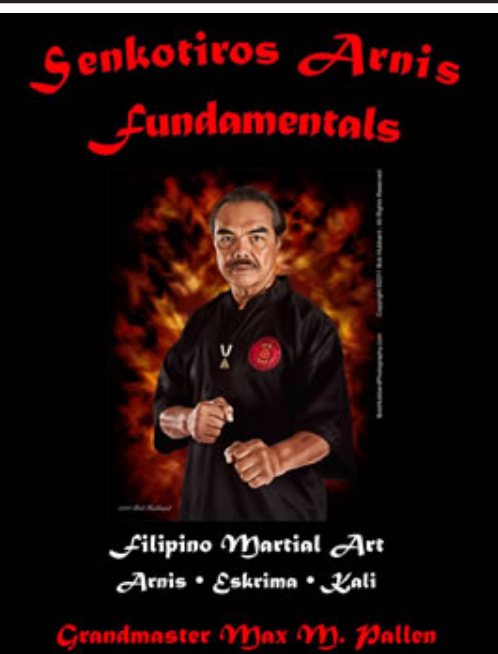


Eddessa Ramos and Grandmaster Sobrino

retreated from Metro Manila and the big city life, deciding to return to the island of his birth. It required great sacrifice and months of painstaking work for him to build his training camp. And it is still a work in progress, as the camp is confronted with the challenges of typhoons, financial upheavals, and the unpredictability of life in the remote provinces. Just before we flew back to Manila, a storm swept through the island and damaged part of the camp. The sea swelled like a tsunami and simply carried away the bamboo fences, the breakfast hut, and parts of the camp. And so must the grandmaster start building again. He can use all the help we can give, and the best way is for us to continue sending students to him, and at times send a donation not only to support his camp, but also to support his feeding program for the children of the Ati tribes.



Checking out the blades at the local market



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 base on what he has learned from other styles of Arnis, Kali, and Eskrima. These styles have also given him a better foundation and made him culturally complete.

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



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The 1st Filipino Martial arts Sinawali Music and Aquadrum workshop was held at SEV'S Cafe March 22, 2014 by Manlilikha Jean Paul Zialcita

The material used are the empty bottle and arnis sticks. The only bottles which can be used are the ones with the "Clover" brand usually sold by Wilkins or Viva because of its flat bottom that can become a percussion instrument to the trained hand. If it's a water bottle without a flat bottom (usually pointing inwards), then it's useless.

Also, bring your Arnis sticks and Daga sticks which will become the drumsticks or that will be used for the dance/Anyo accompaniment.

The program started with the Opening prayer, The National Anthem and the Opening Remarks by Manlilikha Zialcita.

The participants are from the Modern Arnis Mano-Mano Filipino Martial Arts: Romeo Solatorio, Ken Magno, Arnold Ramos, Rhiverli Quine, Jaime Francisco, Michael Chuato and GM Dannie San Joaquin. from the other groups are Master Jimmy Ibrahim from Falcon Consolidated Martial Arts, Sunshine Facto - Sinag Martial Arts Institute, Grandmaster Henry Espera from rapido Realisimo, Lakan Ronnie Base - Laraw Kali Pamuok and Jad Jerome Wong.



Blade-to-Blade Battle Scenario

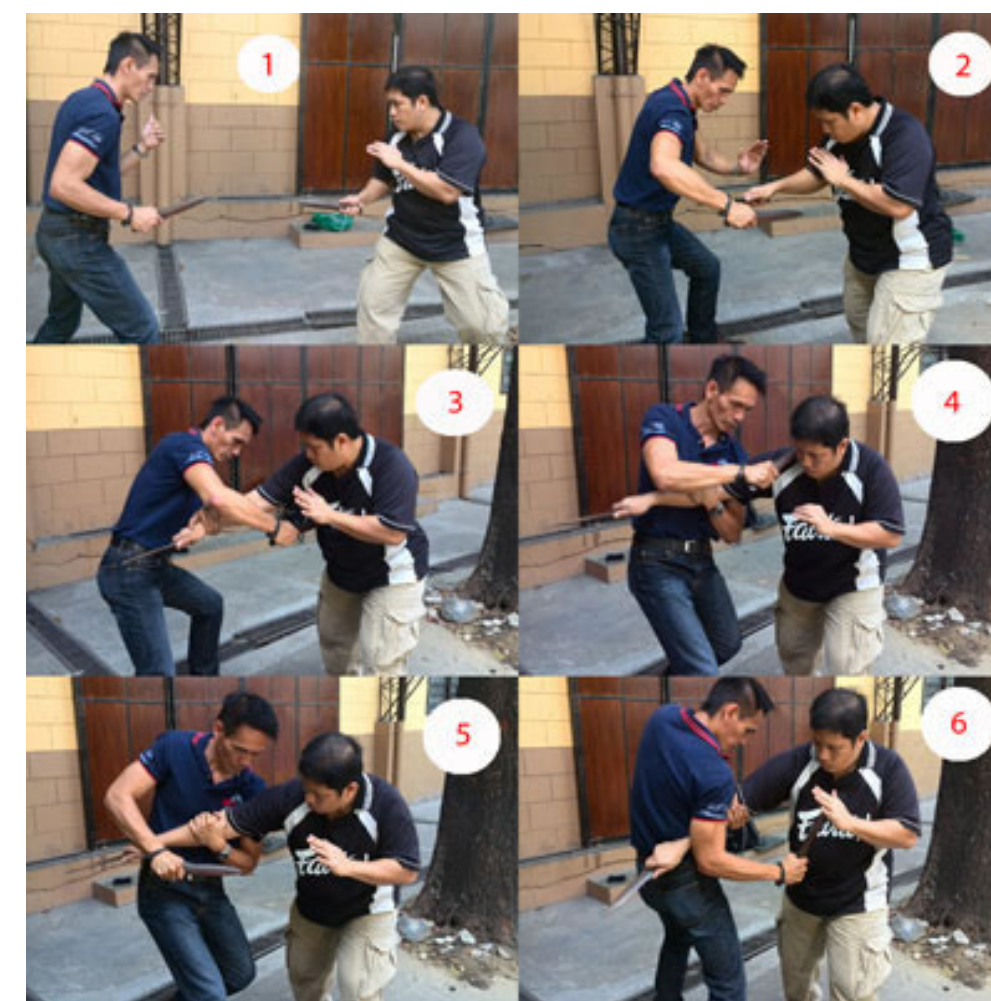
By Maestro Fernando Abenir - Contributor Manila Times - March 22, 2014

Knife fighting is probably the deadliest aspect of the Filipino martial arts. It is also the training method that is the most sought-after by many elite military forces in different parts of the world because it is simply effective and deadly efficient. I am showing here some techniques of Filipino knife fighting for information purposes only. I strongly advise the readers to look for a highly qualified edged weapons instructor for proper training and understanding of the techniques.

Photo 1 shows two knife fighters in a ready fighting position. Photo 2 shows the two fighters thrusting their weapons at same time (this is called "sabayan"). Photo 3 shows the fighter on the left immediately sidestepping

to his left and parrying his opponent's weapon hand while executing a thrust toward the mid-section. Photo 4 shows a transition done by the fighter on the left to execute another attack. Photo 5 shows a slash to the carotid artery on the side of the neck delivered by the fighter on the left. Photo 6 shows the slash turning into a final upward thrust toward the heart.

Disclaimer Fight Times disclaims any liability for untoward results including (but not limited) any injuries or damages arising out of any person's attempt to rely upon any information presented in this page. The reader should consult a physician before starting any exercise program. Contributed photos



The Dumog Test of Skills

Mumbakki Mumbakki March 22, 2014

My team, The Submission Dungeon is inviting the practitioners and teachers of Dumog to join our wrestling session for 2 & a half hours.

The so called "Dumog Filipino Wrestling" that is being marketed worldwide and/or demonstrated over youtube are often stolen techniques from Silat. After we put the Dumog into a rough test against Catch Wrestling, the real Dumog is far from what most FMAers has been practicing for years. The moro art of Kuntaw deserves more credit than the confused Filipino martial arts systems/groups who are still ignorant about their own history. An article/report on this event will soon be published.

Grandmaster, or self-proclaimed Datu, or self proclaimed Grand-Turon does a silat and declared it to be the Dumog style that the ancient Filipino used against enemies, everybody become foolish to follow. Copy cats create videos and publish over youtube with their own FMA logo, and the whole situation becomes a circus. This was how we conducted the Dumog test:

- First, I presented to the participants the supposed Dumog or Dumog Pangamut movements, and everybody will do it with their training partners.
- Next, the movements will be done in real time to see if the locks can work.
- Then, we will spend time with one and the same lock until somebody gets locked and submit.
- If none of the movements work, I make recommendations, or revise the hold and accomplish a painful lock.

We will still release the video. But we want to make sure that we are protected. And of course, we want to do more experiments with more participants. Maraming Salamat po.

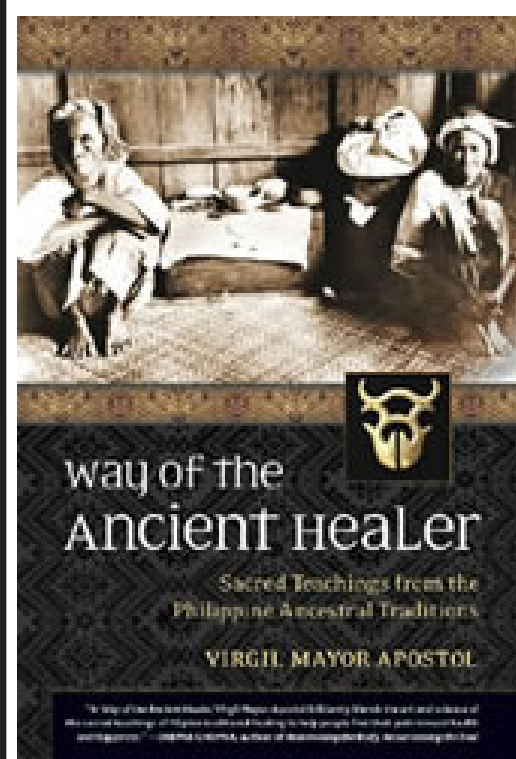
I will not yet release in public the video on the Dumog test. Myself and the Submission Dungeon MMA Team felt that we have the intellectual property rights to the many things that we put together in the video. We have an experience way back in 2008 when we did an experiment on Multiple Attackers vs a Non Striking Grappler. Right after we shared the test to many friends, many groups claimed the results as their own.

I'm sure it will be the same story with the Dumog test when I put the video out in the public. Some groups can claim that they already know these counter attacks even though they are not known to be a ground-based FMA group. This is one of the sad truth in the Filipino martial arts: "Madaming gaya-gaya. Kayat pati mali, ginagaya".

And this is the main reason why the image of the real Dumog was stained and misunderstood. When a self-proclaimed



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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Taekwondo's Champion
Sun Star Cebu - March 25, 2014

The man behind the success of taekwondo in Cebu, Tony del Prado, will receive the Sportsman of the Year award in the Sportswriters Association of Cebu-San Miguel Brewery Sports Awards at the Ayala Activity Center.

Del Prado is the head of Team Cebu City Taekwondo, a team that produced three world champions last year.

Mikaela Calamba, the Athlete of the Year in 2013, defended her women's individual freestyle title in the 8th World Taekwondo Federation Poomsae Championship in Indonesia last year. Rina Babanto and Glenn Lava also won titles in the tournament, which gathered the best taekwondo jins in the world.

"The pressure of repeating was tremendous. We were worried that if we don't win again people might think that last year was a fluke. But we believe we have the correct program and our Cebuano coach (Glenn Lava) is one of best in the country, so we just plodded

on and continued to have faith in ourselves and in God," del Prado, the Philippine Taekwondo Association (PTA) Region 7 chairman, told Sun.Star Cebu after the team's success in the international stage last November.

In the national scene, Team Cebu City also excelled, winning 16 golds, nine silvers and 10 bronze medals in the National Taekwondo Poomsae Championships last October.

Lava, Babanto and Calamba are the major awardees for taekwondo this year, while those who will receive citations for excelling in the national scene are Maegan Bugarin, Moses Bullecer, Miguel Calamba, Nichole Maurin and Veronica Garces.

They are just some of the Cebuano athletes who will be feted today for their achievements in 2013.

The annual awards, which is now on its 32nd edition, will have Quinito Henson as guest speaker and will start at 3 p.m.

PSKAI Davao Bags 9 Golds in Karatefest

By Merle Dawn S. Comido
Sun Star Davao - March 26, 2014

The Philippine Shotokan Karatedo Association International (PSKAI) of Davao City captured nine gold medals, six silvers and one bronze to emerge over-all champion in the 77th Araw ng Dabaw Karatedo Invitational Tournament held over the weekend at Promenade 1, NCCC Mall Davao.

Mati City got four golds, six silvers and five bronzes to place second, while Agusan del Sur finished third with three golds and four silvers.

Panabo City (three golds, one silver) was fourth followed by Indonesian School of Davao (two golds, three silvers, two bronzes) came fifth.

PSKAI ruled the men's 67 kilograms kumite, men's open weight kumite, women's 50 kg. kumite, women's 61 kg. kumite, women's open weight, boys 8-9 years old kumite, girls' advance kata, girls' novice kata and girls' 13-15 kumite.

Miyuki Tacay and Lya Marie Carrillo led the medal race for PSKAI after winning a total of

two golds each. Tacay outclassed Jennie Lou Naguita twice in the finals to clinch the women's 61 kg. kumite and women's open weight titles but she settled for the silver in women's individual kata

Carrillo, meanwhile, defeated Leaney Mae Cacananta of Sta. Cruz in the girls' advance kata and captured the gold in girls' 13-15 kumite in the expense of Mati City's Doren Patung-og.

Other gold medalists from PSKAI were Avelardo Alvarado (men's 67 kg. kumite), Shinji Rex Tacay (men's open weight kumite), Lovely Mae Buncado (women's 50 kg. kumite), Sean Paul Gica (boys' 8-9 kumite) and Hitako Zindy Tacay (girls novice kata). Shinji also copped a men's individual kata silver while Hitako got a girls 10-12 kumite silver.

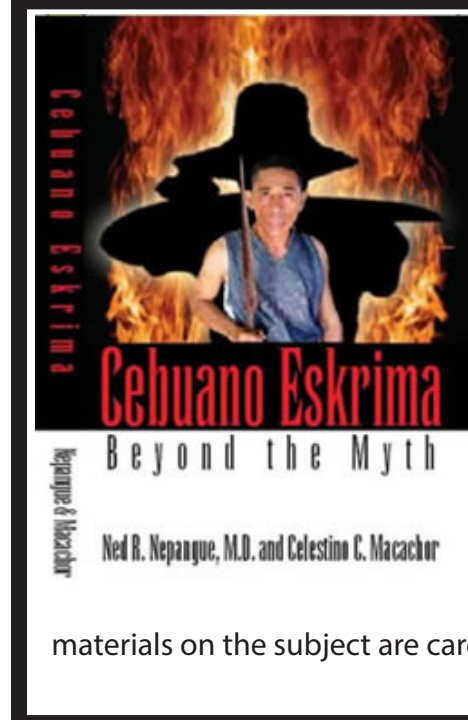
All winners received trophies, medals and cash prizes in the event organized by PSKAI in coordination with the Sports Development Division of the City Mayor's Office (SDD-CMO) and PKF-NSA Inc.

The Bladed Hand London Screening

March 27, 2014
SOAS Russell Square Campus
London, United Kingdom



The Bladed Hand London screening was held at the Brunei Gallery at SOAS. The event was well attended by representatives from Kalis Illustrisimo UK, Rapid Arnis London, the Doce Pares group and those interested in Filipino Martial Arts. It was a rare occurrence to have various styles together in a non-competitive setting. All together the audience raised £250 for the charity Heroic Improv which seeks to educate disaster prone communities in terms of awareness and preparedness during a calamity. - **RJ Fernandez**



Cebuano Eskrima Beyond the Myth

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

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

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

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

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

To Order Visit - Amazon.com

Knife Fighting Using the Reverse Grip

By Maestro Fernando Abenir - Contributor
Manila Times - March 30, 2014

Holding the knife in a reverse grip is one of the best ways to conceal it. Because it is a more secured hold, it is extremely difficult to get disarmed using a reverse grip.

The following techniques are meant to create awareness on the reality of knife attacks and knife fights. And that the best way to truly learn how to defend one's self when confronted with these situations is to understand what's going on in the mind of knife fighters. The more you understand how they operate, the better your chances of surviving such an attack. I strongly advise the public to seek instruction on these matters from qualified instructors only.

Photo 1 shows two knife fighters about to engage in a fight. Photo 2 shows the fighter on the left parrying a thrust to his mid-section while applying a slash on his opponent's wrist (radial artery). Photo 3 shows the fighter on the left in a transition move for his next attack. Photo 4 shows a stab to the kidney being delivered by the fighter on the left. Photo 5 shows the fighter on the left flowing from striking to locking in order to apply a secure hold preventing his opponent's further attacks. Photo 6 shows a secure hold established.



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The Grand Dame of Filipino Martial Arts

By Perry Gil S. Mallari - Fight Times Editor
Manila Times - March 30, 2014



Kalis Illustrisimo Maestra Peachie Baron Saguin strikes a pose with espada y daga (sword and dagger)

A woman's beauty is accentuated by her strength. Living up to the tradition of Filipino women warriors, Peachie Baron Saguin exudes both femininity and ferocity. Saguin is a senior practitioner and teacher of Kalis Illustrisimo, the fighting art created by the late venerable Grand Master Antonio "Tatang" Illustrisimo and among the original members of the famed Bakkaban International martial arts group. In an interview with Fight Times, Saguin shares his vision for the Filipino martial arts (FMA) and how its practice can empower women.

A woman's beauty is accentuated by her strength. Living up to the tradition of Filipino women warriors, Peachie Baron Saguin exudes both femininity and ferocity. Saguin is a senior practitioner and teacher of Kalis Illustrisimo, the fighting art created by the late venerable Grand Master Antonio "Tatang" Illustrisimo and among the original

members of the famed Bakkaban International martial arts group. In an interview with Fight Times, Saguin shares his vision for the Filipino martial arts (FMA) and how its practice can empower women.

Fight Times: Please tell us about your personal and professional background.

Peachie Baron Saguin: Born in Manila, Philippines and christened Bella Marie Sotto Baron, my first interest in sword play was at an early age, after seeing the cartoon Sinbad. As a child I would play with a stick, swing it and pretend I am a mighty warrior defeating enemies with my magnificent sword, and with my incredible skills in fighting. I made my first weapons, a bow and arrow and a spear made from broomsticks. Later in life I took up Business Administration majoring in Marketing and Advertising at the University of the East, Manila. I was a working student then, studying at night and working full time during the day as a secretary of the general manager of a marketing outfit. At the end of each office hours, I would hurriedly leave the office, where I was sent to La Salle as an exchange student. As a working student, I had little time to read books, thus my answers in my examinations were purely based on my day-to-day experiences in my working environment, interacting with different personalities engaged in the field of marketing and advertising. In 2005, I resigned from the corporate world and devoted my time in promoting the Filipino martial arts. My goal is for Filipino martial arts to gain recognition not only in other countries but in the Philippines



Saguin works on a blade technique with Master Antonio Diego.

as well. In 2010, I joined UNTV37, a public service network and became the executive producer of a healthy cooking show Cook Eat Right and of Rise N Shine, a daily morning show.

Fight Times: How did you start in the Filipino martial arts and who are your teachers?

Peachie Baron Saguin: I started in FMA when I found the group Bakkaban International which was probably the first mixed martial arts group in the Philippines. My mentors in Bakkaban are Master Christopher Ricketts (deceased) and Master Tony Diego. Master Topher handles the training in empty hand combat while Master Tony teaches us sticks/swords and knives, known as the system of Kalis Illustrisimo.

Being the only lady training then, Master Topher would tell me to think like a man. On other times he would create a scenario to inflame me, to waken he said the "killer instinct."

He was very strict on forms but very supportive to all his students, meticulously documenting our moves through video from the moment we started training so that we can see our

progress. He would lend us films for us to watch, to inspire us and help us hone our skills. He was a friend and a mentor.

With Master Tony, it is almost the same. His teaching method was also based on accuracy and speed. He was also particular in forms and in the correct execution of each strike. He would attack us on our unguarded moments just to see our reaction. Just like Master Topher, Master Tony is a friend and a mentor to all his students.

The only distinction is, while Master Topher would deal with valor to anyone who dares intimidate any of his students with threats, Master Tony would counter in civility. My two great Masters, one of fire, one of water.

Fight Times: What are the main characteristics of your Filipino martial arts style?

Peachie Baron Saguin: Kalis means blade and Illustrisimo is the name of the propagator of the system focusing on two methods, de campo or the long range and de salon, the short range. The orientation of Kalis Illustrisimo is based on bladed weapons, thus whether we use a stick or a



Master Antonio Diego applies a wristlock on Saguin.

sword, the principle we use when we parry or deflect an attack is base on a bladed weapon. The Ilustrisimo style has a lot of elbow

and body movements. We shift our body weight when we are attacked or when we execute an attack. The body does not crouch,

as we stand tall. The Ilustrisimo style put emphasis on the economy of movement, and the use of the thrust.

Fight Times: *In your opinion how can Filipino martial arts training empower women?*

Peachie Baron Saguin: Filipino martial arts being for me a perfect art would be ideal for women for them to learn how to protect themselves from unexpected attacks. While it is true that we use sticks swords or knives in training, these weapons are just an extension of our hands, our arms. Without the training tools, the movements can be applied even with an empty hand. How do I apply the principles of martial arts to daily living? I consider martial arts as a way of life. It is discipline in its highest form, and knowing that for every action there is an equal and opposite reaction, just like in every hits and strikes, I

have learned to be patient, more enduring more considerate and more cautious in my dealing with people. In martial art if you have not mastered your footwork, one wrong move and you have lost your balance. It is the same with life. Everything should be balance. One false move and the man is ruined.

Fight Times: *What advice can you give to women who want to study the Filipino martial arts?*

Peachie Baron Saguin: My only advice to women, who wishes to train in the Filipino martial arts, is to make it a part of their life, because at the end of the day, it is the passion and the dedication that would help them in understanding, absorbing and internalizing the system.

Baguio Bets Dominate 1st Arnis Federation Tilt

By Mark Victor Pasagoy
Sun Star Baguio - March 31, 2014

Arnisadors from the city displayed top level skills anew to dominate competitors from all over the country and bring home the overall crown in the 1st International Modern Arnis Rank Competition held at Pamantasan ng Lungsod ng Maynila March 22-23.

Baguio delegates hauled 44 gold, 39 silver, and 33 bronze medals in the event backed by International Modern Arnis Federation Philippines (IMAFP). The University of Baguio led the city delegation reaping 20 gold, 13 silver, and 14 bronze medals. Of which 11-7-6 came from the college (seniors) while 7-6-8 was generated from the secondary students including two gold medals in the team events.

Meanwhile, the University of the Cordilleras added 9 gold, 12 silver, and 7 bronze medals from the anyo competition.

Irisan National High School bagged three gold mints including five silvers and six bronzes while Elpidio Quirino Elementary School capped a total of 12-9-7 to represent the delegates in the 12 and below categories.

NIIT-Baguio added two more gold medals courtesy of Clivert Tiburon and Samuel Delfin

together with Leonard Balagot snatching a silver medal.

Meanwhile, Omar Biro from Benguet-Tublay School of Home Industries snatched a gold medal, together with Jhan Mar Adnol and Emerson Sebastian who took silver and bronze accordingly.

According to IMAF-C.A.R. president Rodini Buyogan, the competition will be an international ranking serving as a training pool for choosing representatives to be sent in other international arnis competitions.

"The event was held by IMAF as an international ranking kung saan yung mga top and elite arnisador sa bansa ay pipiliin in preparation sa mga international competitions," Buyogan said.

Buyogan added the competition is in support of the Republic Act 9850 declaring Arnis as the Philippines national sport and national martial art.

Buyogan was joined by coaches from Baguio City and Benguet including Pamela Estigoy (Loakan elementary School), Ivy Dang-ay (Tublay), Hitler Moling (University of the Cordilleras) and Jeffrey Aliga (Irisan National High School), and Marlon Dalagan (University of Baguio).

Tagum Arnisadors Top 'Araw' Tournament

By Merle Dawn S. Comido
Sun Star Davao - April 1, 2014

The Tagum Sacred Warriors captured nine gold medals, three silvers and two bronzes to rule the Mayor Rody and Vice Mayor Pulong Duterte 77th Araw ng Dabaw Sports Festival Arnis Tournament held Sunday at Gaisano Grand Citimall entertainment center.

F. Bustamante National High School (FBNHS) was second by hauling three golds, two silvers and four bronzes while Davao City National High School (DCNHS) placed third with three golds, two silvers and one bronze.

EJM Panabo copped three golds and four bronzes to grab the fourth spot while KDO Central Gym (2-1-2) and A.L. Navarro National High School (1-3-4) settled for the fifth and sixth spots, respectively.

Sacred Warriors hauled a total of nine golds through Aidan Kana Herrera (secondary boys senior men A), Jay Gantones (senior men B), Angelo Rofel Pendon (pin weight B), Graciana Joy Alisan (secondary girls pin

weight B), Denise Lagumbay (bantam weight), George Neri (elementary boys category 3), Harrison Cerillo (category 5), Jay Mabanad (category 6) and Mary Gwynette Lim for elementary girls category 1.

FBNHS, meanwhile, bagged golds courtesy of Jan Santiago (secondary boys pin weight A), Klein Mataverde (bantam weight) and Catherine Lei Segura (secondary girls extra light weight) while DCNHS bet Zaldro Hanginon dominated the secondary boys extra light while Royce John Sabado (special weight) and Mark Nesperos (bantam weight B) annexed golds for the team.

All winners received medals and certificates from the city government of Davao through the Sports Development Division of the City Mayor's Office (SDD-CMO).

The one-day event was organized by Arnis Philippine Davao (APD) headed by president Mario Palazuelo.

Blade Olympics to Cut One-of-a-Kind Profile

By Steve Silva
Philippine Daily Inquirer - April 1, 2014

Manila, Philippines - Outdoor adventurers, knife hobbyists and blade enthusiasts are expected to vie for top honors when the inaugural XO Blade Olympics cuts a unique sporting profile in the Philippines on April 26 at Melchor Foundation Conference Hall and Library in Pansol, Calamba, Laguna.

The competition, organized by eXotic Custom Knives & Tools (XO Knives) in partnership with the Alejandro Melchor Jr. Foundation,

celebrates the versatility of the knife and seeks to crown the country's best master cutter.

The Blade Olympics is composed of multiple stages where each participant will be faced with cutting challenges in a time-trial event.

The challenges include chopping through 2x4 wood and cutting free hanging manila ropes, cutting tennis or golf balls in half, slicing through water bottles, and finesse cuts.

FMAid Project Typhoon Haiyan Benefit Seminar DVD

Nashville, TN, 2013.



Featuring instruction by Guro David Gould (Lameco Eskrima single knife) Guro Viko Perrine (Kalis Ilustrisimo single sword), Guro Jerome Teague Applied Eskrima basic body mechanics and Balintawak dilling) Guro Elmann Cabotage (Taboda Balintawak semi advanced Balintawak drilling). Run Time: 2hrs 45min

Price \$35 with all proceeds going to Typhoon Relief.

To order, Contact Guro Jerome Teague at FMAidProject@gmail.com

The Bladed Hand

Director: Jay Ignacio
Producers: Jay Ignacio, Kent Vives, Sonny Sison



This is a documentary about the global impact and current state of Eskrima/Kali/Arnis, otherwise known as Filipino Martial Arts. Filmed around Cebu, Baguio, Bacolod, Batangas, Hong Kong, Honolulu, Los Angeles, Manila, Moscow, Oakland and San Diego. The Bladed Hand will show how this native art from the Philippines has had a significant impact on military systems and even on Hollywood. Featuring FMA luminaries Supreme Grandmaster Diony Cañete, Supreme Grandmaster Cacoy Cañete, Guro Dan Inosanto, Guro Diana Inosanto, Guro Ron Balicki, Grandmaster Nick Elizar, Grandmaster

Ising Atillo, Master Christopher Ricketts, Grandmaster Remy Presas, Jr. and many more.

Visit: www.thebladedhand.com
DVD Available at Amazon.com: Click Here

Best 'Cutters' Vie in Blade Olympics

The Philippine Star - April 2, 2014

Manila, Philippines - Knife enthusiasts, outdoor adventurers and hobbyists take center stage this month when the first XO Blade Olympics, a competition that showcases the versatility and durability of the knife and its owner, is held April 26 at the Melchor Foundation Conference Hall and Library in Pansol, Calamba, Laguna.

Started by exotic Custom

Knives & Tools (XO Knives), the country's only custom knife shop, in partnership with the Alejandro Melchor Jr. Foundation, the event serves as a search for the best master "cutter" in the Philippines.

The XO Blade Olympics will be composed of multiple stages where each participant is faced with a multitude of cutting challenges in a time trial event. The challenges are usually

All Set for 1st XO Blade Olympics

By Manila Stanard Today - April 1, 2014

Start sharpening your knives and skills for a most awaited event of its kind in the Philippines.

Started by eXotic Custom Knives & Tools (XO Knives), the country's only custom knife shop, in partnership with the Alejandro Melchor Jr. Foundation, the XO Blade Olympics will take place on April 26 at the Melchor Foundation Conference Hall & Library in Pansol, Calamba, Laguna. It also aims to look for the best master "cutter" in the Philippines.

The XO Blade Olympics will be composed of multiple stages where each participant is faced with a multitude of cutting challenges in a time trial event. The challenges are usually composed of chopping through 2x4s and cutting free hanging manila ropes of various thicknesses from 1-2 inches. Challenges also include cutting through wood dowels, cutting rolling tennis or golf balls in half, slicing through water bottles, and finesse cuts that take great skill such as cutting rings off of a paper tube or plastic straw.

While contests of this kind have been held in the United States for many years now, it will be the first one ever held in the country. Cutting tournaments have been held by the American Bladesmith Society to determine which bladesmith could make knives that would be durable and sharp enough to go through numerous cutting challenges. Blade Sport organizes cutting competitions around the world, usually in conjunction with outdoor, knife and firearm expos and conventions.

Aside from the tournaments, XO Knives will also showcase some of its prized custom knives to those who want to become Master Bladsmith. There will also be breathtaking demonstrations to be handled



The cutting skills of a knife expert such as this one will be in full display in the 1st XO Blade Olympics

by some of the country's top bladesmiths and knife practitioners. In the Philippines, there is already a growing number of blade enthusiasts with professional careers like doctors, lawyers, businessmen and many others who have already started collecting custom knives, which are not only collectors' items but also functional gadgets for daily life and survival.

The XO Blade Olympics is also made possible by other major sponsors such as Hahn, Budz Worx, Top Gun FA Technologies/ GLOCKWORX Philippines, Overboard (Philippines) and minor sponsors A255, Dukes Project Trading, Solar Force (Philippines), Steveston Pizza, and Glock Personal Defense and Protection Philippines.

For more information about the 1st XO Blade Olympics, please contact Niño Lopez at 09177329888. You may also visit its Facebook page (X.O. Knives) or visit the XO Knives shop at 119 Sct Dr. Lazcano St., Brgy. Sacred Heart, Quezon City.



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Pinoy Drummer to Represent Country in Chinese Cultural Program

By Rie Takumi
KBK, GMA News - April 2, 20143

A Filipino drummer is set to fly to China for a cultural exchange program, a report on GMA News TV's "News To Go" said on Wednesday.

Jean Paul Zialcita, a "sinawali drummer," will represent the Philippines in the program that will be participated in by other ASEAN nations.

The percussion enthusiast uses the Filipino martial art of Sinawali, a method of double-cane fighting using "weaving" motions, to play the drums made of recycled materials, like water barrels.

Zialcita's signature homemade drum is the "aquadrum," a flat-bottomed five-gallon water barrel. He has been using it for 15 years straight.

"The idea is, between this and the Sinawali drum, because they're either home-made or found objects, or homegrown,

you're creating access to make magic through the simplest things in the simplest ways," said Zialcita in the News To Go interview.

Cultural diplomacy

Zialcita said cultural diplomacy could be a good way to maintain civil relations between the Philippines and China amid the increasing tension between the two countries over the South China Sea issue.

He noted that the Association of South East Asian Nations (ASEAN) and China have designated 2014 as the Year of Cultural Exchange.

"There are some things where art can cut through where, sometimes, political lines could be blurred because everyone appreciates beauty." *"Yun ang layunin ng art, 'di ba?"* he said.

"Isang paraan 'to to interact with our Chinese counterparts and all our ASEAN neighbors," he added.

Stick Against Knife

By Maestro Fernando Abenir Contributor
Manila Times - April 5, 2014

Depending on the situation, a longer weapon could have an advantage over a shorter weapon like if you are fighting in an open space or field. But it would be the other way around if you were fighting in a tight space or in a cramped room. But then again, depending on the situation and the ability of the person handling the weapon, an advantage could end up as a disadvantage and a disadvantage could turn into an advantage.

Photo 1 shows the assailant on the left holding a knife ready to launch his attack while the other person prepares to defend himself with a stick. **Photo 2** shows the assailant thrusting his knife while the defender quickly steps to his left smashing his attacker's weapon hand with a straight downward strike. This technique is called "diretso bagsak" which serves as a defense-offense maneuver. **Photos 3 and Photo 4** show an upward-downward strike called "doblete" intended as a follow-up technique or a finishing blow to dislodge the weapon from the attacker's grip. Disclaimer: Fight Times disclaims any liability for untoward results including (but not limited) any injuries or damages arising out of any person's attempt to rely upon any information presented in this page. The reader should consult a physician before starting any exercise program.

Contributed photos



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Arnis For the Rest of Us

By Katrina C. Guevarra - Contributor
Manila Times - April 5, 2014

In the search for the perfect exercise to keep them fit, many people turn to different sports. Among the more popular choices are running, boxing, and mixed martial arts, to name a few. But Filipino Martial Arts (FMA) is not to be left behind as more and more people from all walks of life are taking interest in arnis—the Philippines' national sport and martial art.

The Filipino martial arts made a giant leap on December 11, 2009 when former President Gloria Macapagal-Arroyo signed Republic Act 9850, also known as the Arnis Bill authored by Senator Juan Miguel Zubiri into law. When word got out, people started getting curious.

Architect and associate professor, Nicolo Del Castillo was one of them. "When I learned that arnis became our national sport, I felt I had to learn it. It was a sense of nationalism, and also there was a need to learn a martial art. Knowing that we had our own martial art only made me more eager to learn it. And I was not disappointed. When I learned about its history, and its system of movements, I was fascinated and sold to the idea of practicing arnis for life."

The growing awareness on arnis continues to reach Filipinos overseas. In fact, the Filipino martial art's popularity abroad was one of the factors that piqued the interest of environment consultant and now arnis practitioner Lessandra Berbano. "Back in late 2011, a friend I met at a party started telling me about the Filipino martial art and Professor Bot Jocano [Felipe Jocano Jr.]. She isn't an arnis practitioner herself, but she was doing research on the Filipino martial art for her college thesis. I was more than a little intrigued by what she was relating about the Filipino martial arts and how much more popular

it is abroad than in the Philippines," said Berbano.

Anthropologist, arnis teacher, and associate professor, Felipe Jocano Jr., said that active promotion of arnis by nationalistic Filipino martial artists started way back in the 1960s.

"There were initiatives by Filipino martial art teachers from that time to introduce the Filipino martial art to the educational system in order to gain wider respectability (and for many of them, a stable source of income)."

However, the task of making arnis attractive to the general public was not an easy one. Arnis being military rather than civilian in origin was honed through centuries of warfare and painful injuries were common during practice. "Practitioners risked bumps, bruises, contusions, and open wounds to the limbs, body, and head during training, this deterred many people who otherwise would be interested in learning the arts," said Jocano.

Because of the aforementioned risks, Jocano narrated that arnis teachers Remy

and Ernesto Presas realized that certain modifications needed to be made in order to prevent people from shying away from arnis in favor of safer combat sports. "This trend meant that more

and more people could train for longer and longer periods of time. These made the art acceptable to a wider spectrum of people," Jocano added. Through the effort of the Presas brothers (now both deceased), it became easier to introduce arnis into the Philippine educational system. In the late 1980s, certain innovations were made in sport arnis further boosting the popularity of the Filipino martial art.

Arnis practice abounds with benefits. Both Berbano and Del Castillo were quick to note of the fitness and self-defense



The stick is the most popular Filipino martial arts (FMA) weapon hence arnis is always identified with stick fighting

benefits of studying this martial art. "[Arnis] works your arms, torso and legs (and butt) and gives you a good cardio workout (especially when doing two-person drills or sparring bouts," said Berbano. As for the self-defense part, she explained: "It develops that mentality that you can use anything as a weapon – whatever is available – with which to defend yourself"

For those who want to get into arnis or any type of Filipino martial art, Jocano has the following tips:

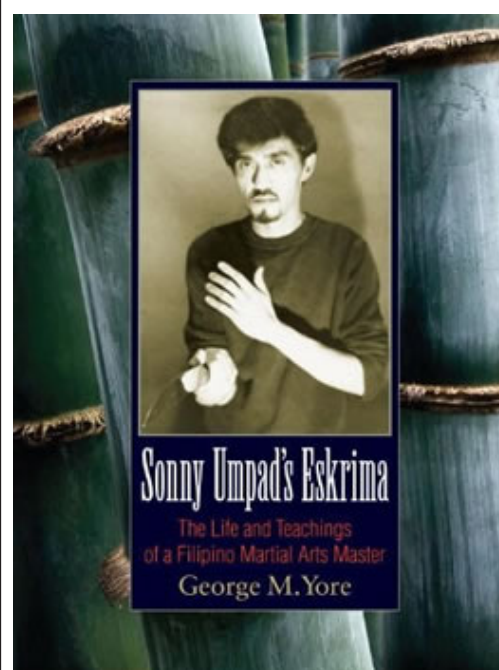
1. Ask yourself why you want to learn.
2. Once you've clarified what you want to do it for, the next step is to ask around about a teacher. It's not really that difficult.
3. Having found a teacher ask around about his or her character (what would he or she be doing when not teaching). When talking to the teacher, find out what you can about what he or she teaches and what it emphasizes. Is it about sports and fitness or self defense?
4. Before attending a class, watch and observe first the students as they practice
5. Also, make sure that the price of training is well within your budget. Jocano said that after answering these questions, the rest is up to you.



Arnis students practice single stick work at the University of the Philippines Diliman. Contributed photos

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 Dangle Corto Kadena & Larga Mano Eskrima—rooted in his training in the Philippines and tested by a hard and dangerous life on the streets, Sonny's system was above all else practical. As Sonny's reputation as a talented fighter became well-known, he began to cross-train with masters of other martial arts, including Jesse Glover (Bruce Lee's first student) and Wally Jay (founder of Small Circle Jujitsu). One of the most innovative and visionary exponents of the Filipino arts, Sonny pioneered the concept of "mixed martial arts" long before the term was in use.

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

Paperback: \$12.89

Kindle Edition: \$10.48

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Isidro Modern Arnis Promotion
April 5, 2014

Master Jose Isidro recently had two of his senior students promoted to Marppio Modern Arnis Lakan Antas Isa with number of others as Likhias Ranking. The two newly Lakan name Guro Ed Maramag (Law Enforcement Officer) , a long time Filipino friend of Master Jose Isidro, who used to work at the Fed with him. Juan Carrasco, who is a manager at Bartlett tree expert and a Kukkiwon Tae Kwon Do and Hapkido Instructor at Master Jose Isidro School.

They performed both the Classical and the latest techniques of Modern Arnis, which also included self defense with Visadario and Empty Hand and Solo Baston Anyo of Modern Arnis.



Master Jose Isidro student observing while student performing Modern Arnis Solo Baston Anyo.



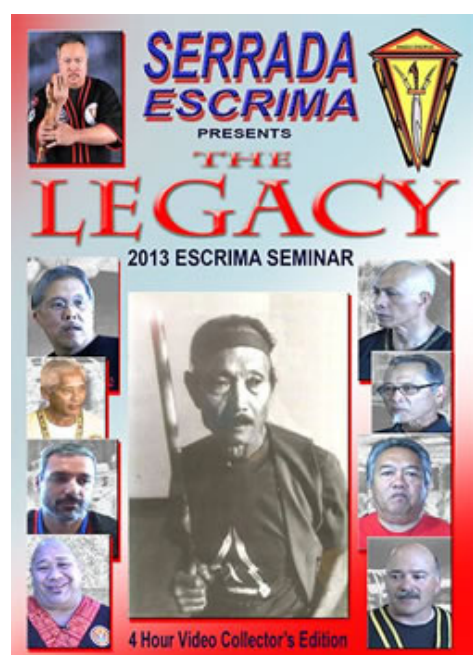
Students doing techniques of Visadario as Grandmaster Dr. Remy Presas observed in the background.



Modern Practice of the Filipino Martial Arts
By Master Jose Isidro

The Book contains technical pictures on the Filipino martial arts of striking, blocking, Sinawali, Redonda, locking, trapping, Empty hand, knife disarm, Bangkaw, Tying, Espada Y Daga, Drills such as Give-n-Take and Block/Check/Counter, Transition of Stick to Stick, Empty Hand to Stick, and Empty hand to Empty hand. Local People living in the Philippines. 292 pages with many photos.

The book is published and distributed by Central Books Supply - **Website:** central.com.ph
In the Philippines contact Jem of Centralbook, Contact: 372-3550
Or for International or USA orders, please contact Master Jose Isidro at: joseisidro@msn.com for pricing.



The LEGACY Escrima Seminar (2013)
Stockton California
Hosted by Grandmaster Darren Tibon

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

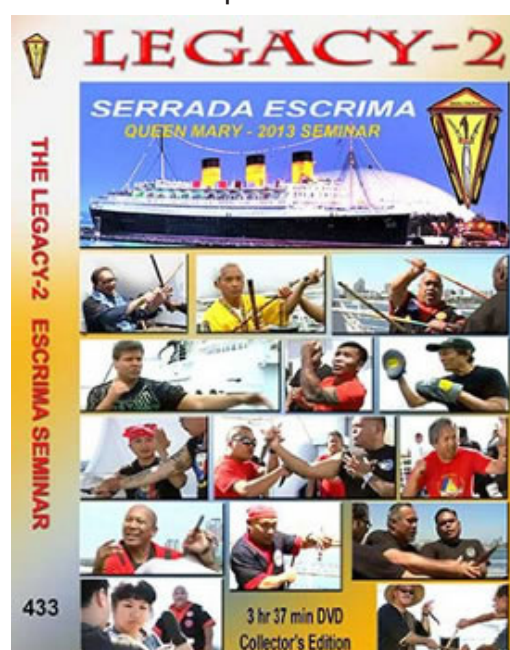
4 Hour DVD Set - Available on DVD and Video Download
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The LEGACY Escrima Seminar (Queen Mary 2013)
Long Beach, California
Hosted by: Grandmaster Darren Tibon

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

3hr 37 min DVD Set - Available on DVD and Video Download

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War and Peace in Precolonial Philippines

By Perry Gil S. Mallari
Manila Times - April 5, 2014



Perry Gil S. Mallari

War is the prime stimulus

in the development and refinement of man's fighting skills. In the evolution of martial arts, it is good to note that spiritual and philosophical components usually progress during peaceful times while the creation of pragmatic fighting skills took place in the horrid conditions of the battlefield.

The Spaniards described the people of the Philippine islands as warlike when they first came to colonize the territory. "Kalis" was the natives' term for fighting with bladed weapons and sticks. The word "kalis" was included in Vocabulario de la lengua Tagala, the first Tagalog-Spanish dictionary published in Laguna in 1613.

But it would also be of great interest to Filipino martial arts researchers that based on available historical and archaeological proofs, many parts of the Philippines may have had experienced periods of near absolute peace before maritime raids and wars between chiefdoms became the order of the day.

Laura Lee Junker in her book Raiding, Trading, and Feasting: The Political Economy of Philippine Chiefdoms, wrote

that mortuary evidence from archaeological diggings in the country indicate that not a single burial from the complex society development period (500 BC to 1,000 AD) yielded osteological proof for violent death, and there are no recorded instances of mass burials.

To this, she added, "In contrast, significant number of the burials recovered from fifteenth-century cemetery such as Calatagan, Calubcub Segundo and Tanjay have unequivocal signs of violence, including decapitation, skeletal traumas or impaling of metal weapons."

Particularly interesting among Lee's points is her mention of how the intensifying conflict in the archipelago influenced warriorship. On this, she wrote, "Finally, linguistic analysis by Scott [William Henry Scott] has suggested that a class of militarily specialized warrior-elite encoded in the vocabulary in some Philippine complex societies (particularly the Tagalogs around Manila) are relatively recent development in response to escalating warfare in the archipelago, as evidenced in their designation by sixteenth-century Malay terms."

Lee noted that historical records and archaeological data suggest that the degree and intensity of interpolity raiding increased during the last 200 years just before European contact – the reason for this were economic and political expansion. She wrote of the nature of the fortifications in the islands before the aforementioned period to highlight the amount of change

that had occurred.

"In addition, descriptions of fortifications and other large-scale defensive works are noticeably absent from fourteenth-century and earlier Chinese accounts of Philippine coastal trading centers, and in several instances it is implied that the chiefly residences and storehouses were readily visible from sea approaches. Filipino chiefs who were wary of foreign ships are described as disappearing inland, rather than taking refuge inside fortified coastal towns."

Kuta and bangbang

Lee wrote of the structure and construction of early Filipino fortifications based on Spanish accounts, "Spanish description indicates that the typical fortifications consisted of raised earthworks with wooden palisade along the top (called a "kuta" in Tagalog) surrounded by a ditch or water-filled moat (bangbang in Tagalog). However, local variations on construction techniques were specific to the local environment, geography and intensity of conflict. In Bicol (southeastern Luzon), bamboo towers called "bantara" were built behind the fortifications as stands for archers armed with long bows. Fortified villages on the Zamboanga peninsula (within the Sulu polity) constructed a high bamboo watchtower outside the fortifications so that warriors could scan the sea for approaching marauders."

While the natives soon perfected the art of fortification, not all barangay could afford to construct one because of the massive labor force it required.

And even if a chiefdom managed to build a fortification, it would be incomplete without an army of warriors to man it. This problem gave rise to alternative strategies that Lee mentioned in her book.

"For many Philippine polities (particularly small-scale ones), the labor investment necessary to construct and defend fortifications may have been too costly. Rather than lose labor to this type of massive construction or to warfare deaths, it is likely that many groups adopted the strategy of temporarily abandoning a town with portable valuables in tow to return when the marauders left with their scavenged booty. Early Spanish accounts suggest that these refuges could be naturally defensible positions near the coastal settlement, as evidenced by the Visayan terms "moog," "ili," and "ilihan," which are translated as a rocky outcropping or natural pinnacle that could be fortified and used as a refuge to which villagers could be evacuated. "Scott [William Henry Scott] notes that Spanish writings and lithographs from the sixteenth century depict wooden "tree houses" constructed around a stout tree or freestanding on thick pilings and sometimes reaching more than fifteen meters off the ground. These were claimed to have functioned only in situations of warfare as refuges, and they were reached by a vine that could be pulled up.

The paths approaching these tree houses as well as other refuges were frequently planted with traps and poisoned stakes to catch the unwary enemy."

S.M.A.R.T - Kid's Makati, Philippines

April 12, 2014

Free summer sports program by our Mayor Junjun Binay Taekwondo group headed by Senior Grandmaster Jumawan



Scarf Against Knife

By Maestro Fernando Abenir Contributor
Manila Times - April 12, 2014

I learned this particular skill from my two pencak silat masters Pendekar Mohamad Hadimulyo and O'ong Maryono. I give credit to them for teaching me a lot of things regarding street fighting. Although wearing a scarf is not common here in Manila because of our humid and hot weather especially during summer, the scarf in this demonstration is just a representation of any similar object like a handkerchief, a belt or a rope. These common objects can be used as a flexible weapon. Law enforcement officers will find this technique useful in arresting and binding criminals.

Photo 1 shows the defender (left) with the scarf preparing to engage an opponent with a knife. Photo 2 shows the attacker executing a lunging thrust as the defender sidesteps to the left using his scarf to parry the weapon hand. Photo 3 shows the defender quickly binding the opponent's hand to secure a tight trap. Photos 4 to 5 show the defender using the opponent's forward momentum and applying leverage on the arm to take him to the ground. Photo 6 shows the defender gaining full control over his opponent.

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Contributed photos



All Set for 2nd PhilMaHoF

Manila Times - April 13, 2014

Philippine Martial Arts Hall of Fame (PhilMaHoF) Executive Director Punong Lakan Gari-tony Nicolas announced that all is set for the unfolding of the second edition of the PhilMaHoF on April 27 at the Manila Hotel. It has been two years since the very first PhilMaHoF was held on April 21 to 22 at the Diamond Hotel in Roxas Boulevard, Manila.

"This is bigger than the first Philippine Hall of Fame," Nicolas said of the six-day event ending on April 29. Nicolas established the PhilMaHoF to give recognitions to exemplary teachers and practitioners of the Filipino martial arts (FMA) in the Philippines and around the world.

The second PhilMaHoF will give recognition to the Top 10 Martial Artists namely Jefferson Banaag, Godofredo Fajardo, Joemar Obejas, Alex Ortega, Mitze Secopito Palattao, Brian Plaza, Jaime Quizanna, Jaomico Salamon, Pepito Sabalberino and Arnel Zamuco.

Among the other honors to be presented are the FMA Student of the Year Award, Rookie Instructor of the Year Award, Rookie FMA Instructor of the Year Award, Male Instructor of the Year Award and Female Instructor of the Year Award.

All PhilMaHoF inductees were nominated and thoroughly adjudged by the Board of Evaluation Committee of the PhilMaHoF.

PhilMaHoF Tournament Director Maestro Ronaldo Baxafra, whose wife is also among the awardees, Prof. Armando Soteco of the School of Arnis Professional, Dr. Alejandro Dagdag of the Integrated College of Physical Education and Sports and FIGHT Times Editor Perry Gil Mallari will present the awards.



PhilMaHoF Executive Director Punong Lakan Garitony Nicolas (left) demonstrates an arnis technique. - Contributed Photo

Small Talk

Martial Arts Digest - martialartsdigest.blogspot.jp

We have been talking a lot about the guard and footwork in the current cycle. Since we are doing knife work it seems especially appropriate.

One point I have been repeating again and again is the fact that we don't really have rising motions in Filipino martial arts - in fact, just the opposite. Filipino martial arts is, in a certain sense, the art of being SMALL. What do I mean?

In the guard, our main objective is to offer no unintended opening to an opponent. This means that we want to hide as much of our body behind our weapon (empty hand, stick or blade) as possible. To do so, we necessarily must make ourselves smaller in order to maximize the coverage of our weapon. In a knife guard, this means rounding the shoulders and trying to keep as much of our the area between our

four "gates" (both shoulders and hips framing our torso) behind our forearms as possible. With a stick/blade, it means keeping the weapon in front and our head/ torso concealed behind it as much as possible.

In our footwork, this means that we never step with a rising feeling. When we move in our triangles or replacement footwork, the goal is to make every step a coiling step, that is, to step to the ball of the foot and bend the knee, so that the weight transfer can load to the stepping leg and give us a prepared base to explode from. Proper footwork means not needing any additional step/shift to go forward into the target.

If we had a rising feeling to our footwork, we would have to let our weight "settle" before moving - and that takes time we do not want to spend.

Even when we employ

elastico, moving our hips away and back to protect the low line, this is not done with a rising feeling. Instead, we try to keep the head and body low, and just shift from the waist down without giving up the position of the hips/pelvis close to the opponent. This is an important way to create distance while staying close.

While it is very important to develop the skill to stay small and compressed when moving, I have to emphasize that this must be done without compromising

the posture and structure. It will simply not do to bend, lean or twist the body in order to achieve "smallness". Smallness is achieved by keeping the knees bent, the weight on the balls of the feet, and the shoulders rounded. This must be done while keeping the spine straight and the head in alignment (chin tilted slightly downward is OK).

Even the simplest and most basic of movements have lessons for us. Sometimes you need to think small to see the big picture.

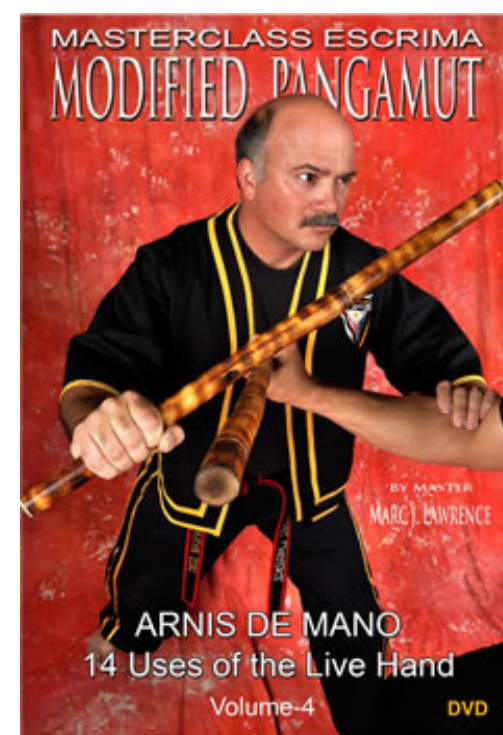


The Filipino Martial Arts Database

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

Master Class Escrima

Modified Pangamut
Arnis de Mano - 14 Uses of the Live Hand
By Marc J. Lawrence



A subject many Arnisadors do not really discuss in dept. Most just teach the baston, bolo, or the knife, but do not go in depth on the empty hand, some in fact do not teach much of the theory of the "Live Hand" if mentioned at all.

Master Marc Lawrence in this DVD brings out some very good and interesting points in knowing about and using the live hand.

First Master Lawrence describes the basic concepts of using the live hand and then demonstrates the uses of the live hand. Pointing out the correct way to use the live hand in alignment in assisting blocking, then continuing on with checking against the opponent and then countering.

A lesson plan on the DVD covers using the live hand with and without the baston for dis-arming, with a thorough explanation. This is the basic principles and concepts, easy to understand and very informative, even to the experienced practitioner.

Doing proper footwork, which when watching this DVD is based on simple principles that are very easy to understand and grasp the concept; being that once a practitioner understands the movements are natural body movements and can be easily adaptable to any practitioner.

Every lesson in this DVD "Arnis de Mano - 14 Uses of the Live Hand" are common sense and easily understand due to Master Lawrence's clear and precise explanations. This is a great DVD to have in any Filipino martial arts personal library.

To Order Masters magazine: [Click Here](#)

Scarf Against Knife Part 2

By Maestro Fernando Abenir Contributor
Manila Times - April 19, 2014

This is another useful control technique for law enforcers and for civilians who want to perform a citizen's arrest. The scarf in this demonstration is just a representation of any similar object like a handkerchief, a belt or a rope.

A scarf has the ability to loop around your opponent's limb or weapon. It can also be utilized to destroy your foe's balance or immobilize him.

Photo 1 shows the defender (left) with a scarf preparing to engage an opponent with a knife. Photo 2 shows the defender sidestepping to avoid the assailant's thrust while simultaneously using his scarf to parry the attack. Photo 3 shows the defender applying a binding technique to trap the assailant's weapon hand. Photo 4 shows the defender maneuvering his hands to bend the assailant's trapped hand towards his neck. Photo 5 shows the defender tying the scarf on the



assailant's neck to secure his hold. Photo 6 shows the defender maneuvering the assailant to a prone position securing full control.

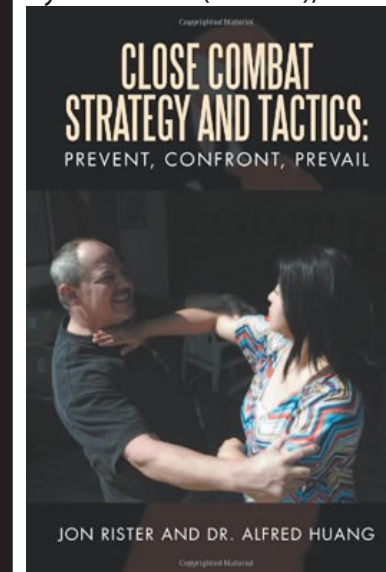
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Close Combat Strategy and Tactics: Prevent, Confront, Prevail
By Jon Rister (Author), Dr. Alfred Huang (Contributor)



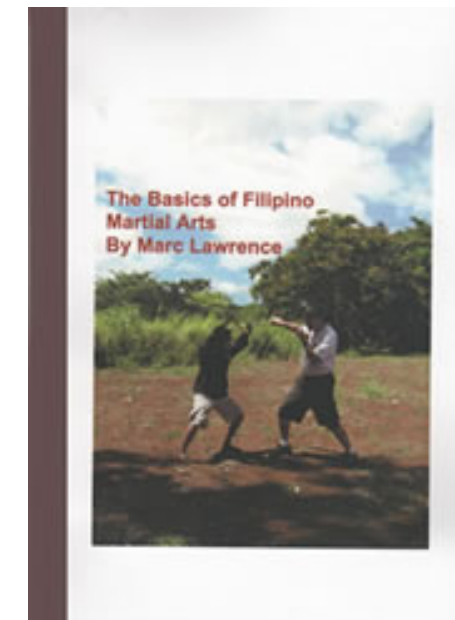
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Jon Rister is a practicing instructor in Texas, teaching martial arts since 1987. He has studied and achieved instructor rank in Kali-Eskrima under Magulang Na Guro Dan Inosanto, in Wing Chun under Sifu Francis Fong, and in jun fan jeet kune do under Sifu Dan Inosanto and Larry B. Hartsell. Among Jon Rister's proudest achievements, more so than his own accomplishments, is for him to have seen three generations of his own students achieve instructor rank.

The Basics of Filipino Martial Arts

By Marc Lawrence

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



Arnis-Escrima-Kali

This is my attempt at making a semi-informed blog on Filipino martial arts, but a lot of what I talk about can and will be extended to martial arts in general.

Sparring

A lot of people put a crapload of weight on sparring. And I don't blame them - it's a great way to learn real-world applications to the stuff you learn. However, adding weapons to the mix as an Arnisador can be pretty fucking tricky- even a rattan stick could easily cause serious harm, and rubber knives can gouge eyes. So what to do?

Well, first of all, you need equipment. A kendo helmet that protects your neck would be nice, and probably padding all around. a good approach on how NOT to do this would be like any Dog Brothers

into that), they aren't wearing NEARLY enough padding. Let's get real - you're learning martial arts because you want to protect your body, not destroy it for an adrenaline high. Yes, you learn a lot. But you won't be able to perform the shit you learn after numerous compound fractures.

On the other hand, there's also wearing TOO MUCH padding and getting reliant on that stuff. Though it isn't wearing too much padding that really fucks you, its the shift in mentality when you do it.

Great example there - while they're careful for the first strike or two of the engagement, they

with a kendo helmet, but bad in pretty much all other cases.

You should always treat a practice weapon as a real weapon. A practice knife is a knife that can kill you, because even if it doesn't hurt in practice, in real life it will kill. A spar with sticks and padding is a fight with sticks and without padding- be wary of every

during the grapple and repeatedly stabs the other guy in the neck. What astonished me during this is that the guy in the black continued the grapple, even after that had happened. It shows a pretty big disrespect for weapons- never grapple someone on the street, because anyone could be carrying a weapon (especially at a



Video: Click Here

attack your opponent makes, and remember that every time you get hit, your ability to defend yourself decreases. And treat practice sticks with proper respect- they're weapons in their own right, even though they're not the blades they may represent.

Back to the 'Dog Brothers' video - note around 1:40 that the guy in the black takes down the guy in the grey - the guy in the grey very quickly produces a knife

Dog Brothers meetup Imao. All in all, just remember that when you spar, you're mentally preparing yourself to use what you're learning in the real world - don't beat yourself and handicap yourself, and don't act like you can shrug off those full force swings to your forehead and keep going.

Arnis-Escrima-Kali
arniseskrimakali.tumblr.com



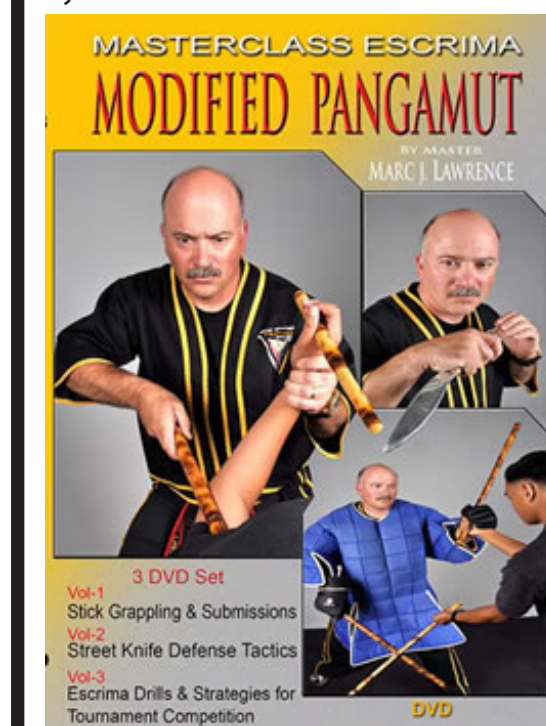
Dog Brothers Video: Click Here

Here's a typical dog brothers video - while they are learning a lot of practical things (except in a few aspects, but we'll get

pretty much ignore defense and just *let* the other guy strike him on the head - which is okay, if you spend all of your waking hours

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

By Master Marc J. Lawrence



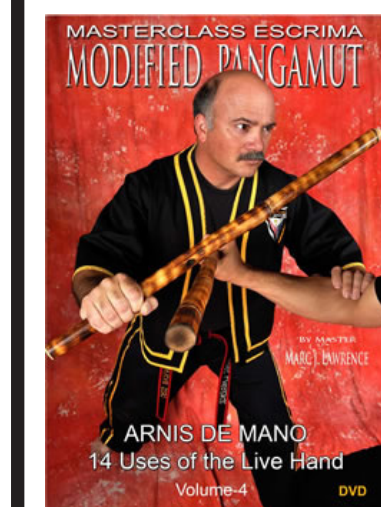
The traditional arts are known as Kali, Eskrima or Arnis, stick, knife and hand to hand fighting was developed over a period of many centuries in the Philippines as her people fought for their independence from foreign invaders. Each skirmish with a new culture added to the Filipino Martial Arts as warriors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

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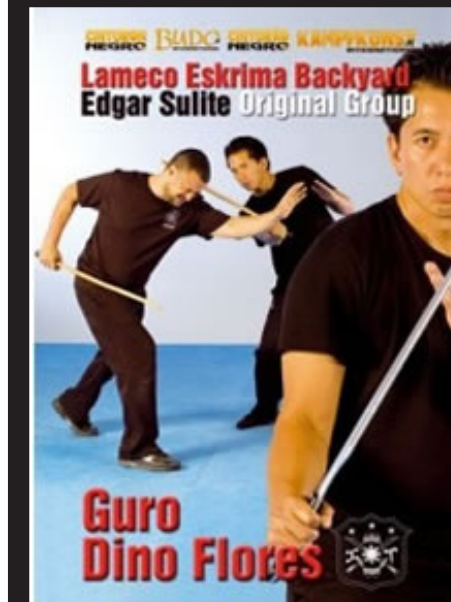
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Lameco Eskrima Backyard

Guro Dino Flores DVD Release from Budo International,



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

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

Lameco Eskrima "Solo Espada"



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

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

Languages: English, Espanol, Italiano, and Francais

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Eskrima Atillo Balintawak (Vol. 1-2-3 SET, Vol. 4-5-6 SET & Vol. 7-8-9 SET)

By Grandmaster "Ising" Atillo

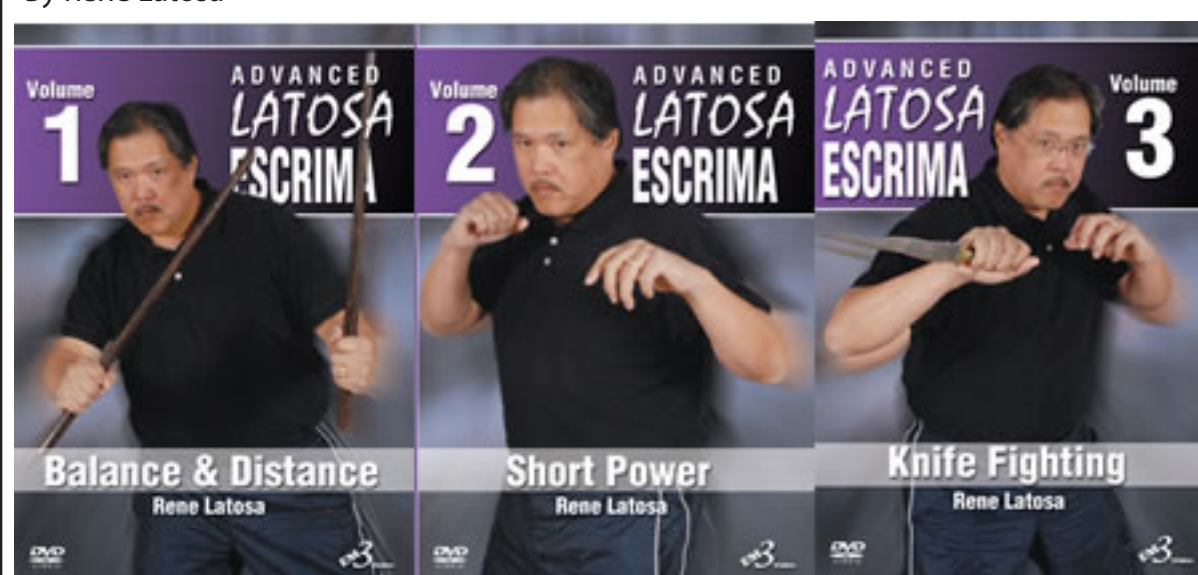


For the first time ever, Grandmaster Atillo reveals hidden treasures of Balintawak. This superb DVD sets show the secrets of the Eskrima Balintawak system. The key elements are detailed explanations of how and why to use them in different combat situations and how to break and counter them to turn the table on your opponent. The techniques are shown in detail for better appreciation of their use in a real situation.. These are not only great instructional DVD sets, but inspiring ones. They are true gems for all Eskrima, Kali, and Arnis practitioners, regardless of style. Many of these techniques and training methods never have been revealed to the public before.

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By Rene Latosa



There are five basic concepts used with both the mental and physical action this system deploys. This allows Rene Latosa's Escrima System to keep developing and progressing into the future. The Latosa Escrima system introduces the use of concepts that are infused into the techniques. These concepts consist of the following: balance, speed/timing/distance, power, focus, and transition. These concepts provide the tools to develop the basis of what you do, how you do it, and why. The DVD series is an education in body motion and weapon efficiency, not just physical movements attached to techniques. It is designed to ignite the expansion of innovation and creativity. There are no sets of rules to follow, only the simple observation of

understanding how to use the tools (concepts) to meet your needs. There is no frill or thrills, twirls or flash shows in these DVDs. It is just a logical explanation of the reality of these movements and how to expand their use into short power, strategic positioning of the offense, and the dangerous reality associated with weapons training—and that there must be a clear separation between reality (real time speed, stress, and danger) and practice.

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Punta Y Daga Kalis Ilustrisimo
My Understanding of the System

By Peachie Baron Saguin



In this book, I will share with you a little background of Kalis Ilustrisimo, the man who propagated the system and his students who are now the teachers of Ilustrisimo. I have started from the origin, the weapons we use, to our strikes and counter strikes and of course the forms of Punta y Daga.

For me, learning is a continuing process. I always feel there is so much more to learn which is why I like to teach, because in sharing what I have learned, I can understand more the principles behind the techniques. Verily, reading helps as guide, but we need a live partner to practice with, and through this we will be able to determine the right angle when to shift weight and when to deliver a strike that is accurate and timely. Only by experiencing it with a partner will we know if we have understood and can apply the system and the techniques effectively. In an actual life threatening situation, I believe only wisdom, skills and accuracy can protect us. Knowledge without wisdom is half baked and so are skills without accuracy. This is the very reason why I feel there is a need to train with different partners, so we will know if our techniques are niftily coordinated. Do not anticipate the strikes because there are some strikes which are meant to deceive us. Instead we should practice diligence, alertness and swiftness of movements.

I have also included drills which have helped me a lot in practicing the body mechanics, footwork and the combination of strikes. I like to write what I have learned and still learning, as words in printed pages will serve as a good source of reference not only for me but for future generations to come.

It is my hope that I have outlined the system clearly, and that you will find this book, a helpful guide in discovering the exquisiteness in the Punta y Daga form and in the Ilustrisimo system as a whole.

Peachie Baron Saguin

To Order Contact: Kenneth Co. of Ikatán Kali, Kalis Ilustrisimo and Modern Cimande.

Email: kenneth.co88@gmail.com

Price of Book: \$40 Canadian, shipping and handling extra

Send ordering information and receive confirmation and full price with Shipping and Handling included



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

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