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*Propagating the Filipino Martial Arts and the Culture of the Philippines*

## Learning the Rhythm of Styles (Knife at a Gunfight)

By Mustafa Gatdula

I would like to introduce you to a concept that few fighters understand, but many great fighters use to their advantage.

There is a little-known characteristic of fighters that few fighters are conscious of, which is the rhythm of styles. A system's rhythm owes itself to a variety of factors:

- the culture of the system or the system's founder (or teacher's own culture)
- the preferences of that system's founder/school's teacher
- the physical attributes of that system's founder/school's teacher
- the specialties utilized in that particular style or school

Notice that I did not discuss the system's students or fighters. This is because I consider the rhythm of a system to be a separate characteristic of a particular fighter—although the one can affect the other or not be influenced by the other at all. This idea is very complex, so I will try my best to explain it as best I can in less than 1,000 words.

We all know that rhythm is almost synonymous with timing and speed, but there is something else that defines rhythm. It is a pattern that the mind thinks in that manifests itself in movement and reactive timing. One often finds this rhythm in dance, but it also shows itself in speech; think of how a stereotypical New Yorker may speak faster than the southern drawl of a rural Virginia dweller or someone from Mississippi. While we may limit our understanding to simply speech, as a Filipino and as a martial artist I find there is also a varied level of patience and in other places such as culinary styles.... in the Southern American cooking, dishes are prepared with a slow simmer, stews, smoked meat, etc., where New England dishes are made quickly—like how they cook lobster, or a 20-minute pizza or 5 minute cheesesteak. This may seem like a stretch, but I also notice it affects the learning of its martial arts students (in the region) and their taste in styles and philosophies (such as one style schools vs schools offering many add-on styles).

In fighting, different styles move, think and react differently. In boxing, for example,

fighters work in combination on quarter and third-beat burst. Yet in Wing Chun, fighters work with single strike attacks and react to attacks in a STOP-WAIT-TRAP/COUNTER. It is difficult to describe in writing, but imagine a block against a punch (stop), attacker follows up or defender counters, then the defender traps/checks and strikes simultaneously. These two rhythms make for different results and have their own advantages and disadvantages. The boxer can make himself difficult to block. However, he would miss more of his attacks—while the Wing Chun fighter is more accurate with his attacks. One is not superior to the other and in order to be used properly, the correct rhythm must be learned and applied for the techniques to be more effective.

The above example explains why many self defense experts speak about boxing not being effective for self defense, while the martial arts would be more appropriate. At the same time, many MMA fans would say that boxing is more effective because its rhythm is more applicable to the octagon than Wing Chun. In a self-defense situation, like upon entering a car, in a stairwell or elevator Wing Chun's rhythm applies better—unlike a parking lot brawl versus a wrestler in mutual combat.

Likewise, when a Wing Chun man tries to box, he may not be using those techniques in the correct rhythm. Or if a Karateka attempts to box, his rhythm is off with exactly the same techniques. This is one of the mistakes that many cross training martial artists make. Too often we scrape the surface of an art with little regard to the true essence of that art, as if the only difference between styles are the techniques and pre-arranged sound bites so popular with cross trained artists. One needs to learn more than just moves and techniques and drills. Just as you cannot learn a foreign language by only memorizing phrases—the mistake martial artists make is to reduce an art down to a few catch phrases... a drill here, a defense there, a takedown or disarm over here. When you only know how to say "Hello", "Goodbye" and "Where is the bathroom", you cannot say that you speak that language—even if you know 50 such phrases. In the martial arts, we have

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men who have memorized these phrases, combos and drills—and it enhances neither their native tongue/art nor their knowledge of the new language/art. So in this light, a Wing Chun man still thinking like a Wing Chun fighter—throwing single punches and learning defenses from only jabs, crosses and one-two combos—will never capture the essence of boxing to put that knowledge to good use. And when he boxes, he fumbles around like a body-builder in a dance contest.

The rhythm of the various arts will control how you apply their attacks and counters. Some types of defense rely on a broken rhythm. For example, point Karate fighting has the same rhythm as a point boxer like Roy Jones Junior or Sugar Shane Mosely. These men rely on the broken rhythm—the split-second change of tempo, speed and direction—to land big, fight-ending attacks. They do not chop you down like a Muay Thai fighter, which I liken to the Klitchko brothers. The Muay Thai fighter also fights in spurts, but he does not rely on accurate, pinpoint punches. Instead, he hits whatever is present, like a chest or arm.

Over time, the opponent slows from pain and fatigue and then the fighter moves in for the kill. The point fighter instead will move and force you to follow him, he will change direction or feed you fake attacks, he will sit further away and make you reach to hit him, and when you miss—or when your technique falls short—he flies at you faster than you can get away and he lands his attack before you know what hit you. It isn't speed, it's rhythm. The point fighter needs range and distance. The Muay Thai fighter needs to be close to you. At the distance a Klitchko fights, Roy Jones doesn't have room to apply his weapons. At the distance and tempo Roy Jones fights from, the Klitchkos cannot use their weapons. In this example, you have two different rhythms of the same art, from two different styles (Slavic boxers, vs African American boxers.... who are unlike British fighters or Mexican fighters), and even then—all those boxers fight on a similar rhythm if you compare them to Karate fighters. This is why I call this The Rhythm of Styles. You must be able to sense, identify and adjust to rhythms, even when cross training.

Understanding this difference will help you apply new arts properly. As an Eskrimador, you cannot box like an Eskrimador until you have learned to box like a boxer. As a Tae Kwon Do fighter, you cannot kick like a Muay Thai fighter (or vice versa). My grandfather observed years ago of my own Kung Fu training, that one reason he liked my teacher was that we were not Kung Fu men who only knew how to fight Kung Fu people. If you look around at the traditional martial artist, you may notice that many of us treat combat as if everyone in the battlefield fights the way we do. And if they want to simulate other styles, they do so with the same rhythm we use for our own styles. Learn this small, but complex concept and a whole world of

And this concept is one of the secrets of the Masters. Simply put, write this down:

*Learn to use your art against other arts.*

*Learning other arts is futile, unless you also learn how those arts are used.*

*It is more important to learn how you art must be adapted to fight other styles, than it is to actually LEARN other styles. and finally—*

*To hell with "don't take a knife to a gunfight", learn to beat guns with your knife.\*\**

**"Secrets" of the Filipino Fighting Arts**  
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## Martial Blade Concepts: A Logical Approach to Protecting Your Life with a Knife

By Michael Janich



The Filipino martial arts have a long tradition of edged-weapon training. In fact, when it comes to skill with small knives, the fighting arts of the Philippines are widely regarded as some of the deadliest and most effective systems ever devised. Despite their effectiveness, these arts do not necessarily reflect the culture and legal systems of most Western societies. In their pure forms, they are therefore not the perfect solution to modern self-defense needs.

My personal interest in the Filipino martial arts began while I was learning empty-hand techniques against knives during the study of another martial art. Frustrated with the ineffectiveness of that art's contrived knife defenses, I complained to my instructor. He offered a bit of advice that I have never forgotten: If you want to learn how to defend against a weapon, first learn how to use that weapon.

Those simple words of wisdom inspired my research into various traditional and non-traditional methods of knife fighting and ultimately led me to the formal study of Serrada Eskrima and a number of other Filipino martial arts. Unfortunately I found that, at least at the time, few instructors were willing to teach much knife technique and restricted their instruction to the stick and empty-hand aspects of the art. Nevertheless, I was determined to learn defensive knife use and began to extrapolate knife tactics from the techniques they were willing to teach. Through this analysis, I developed a straightforward, very effective system of defen-

sive knife use. As my training in the Filipino arts progressed, I had the opportunity to compare and contrast various styles of Eskrima, Arnis, and Kali. I also had the rare privilege of befriending and training with some of the true modern masters of knife craft, including Master at Arms James Keating. Through these influences and literally hundreds of hours of analysis and experimentation with my private students, I refined and expanded my system of knife fighting into what I believe to be one of the most comprehensive yet easily learned programs in existence today: Martial Blade Concepts, or MBC.

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Photos, from top to bottom: This sequence illustrates how targeting priorities of MBC system can be combined with very natural, easy-to-learn movements.

The most important element of MBC is the logic behind it. Like any other potential "solution," its value is based on its relevance to the problem it is intended to address. And that relevance can be comprehended only through an in-depth understanding of the problem we face: the defense of your life and the lives of your loved ones against the types of attacks that occur in today's world, using the tools you can actually carry on a regular basis.

With this guiding principle in mind, let's take a look at the logic of MBC and what I feel is really needed if you want to be prepared to defend yourself with a knife.

**Step 1:** Accept the fact that you will fight with the knife (or knives) you actually have with you when the attack happens. Many knife "experts" have pontificated on the requirements for the ideal fighting knife, waxing eloquent about blade lengths, crossguards, handle materials, etc. That's great, but unfortunately the fighting knives they typically recommend cannot be legally or practically carried by the average civilian on a daily basis. Let's face it: the best fighting knife in the world is the one you have with you when the fight starts, not the one back home in your sock drawer. Understand this, accept it, and choose your weapon and your training accordingly.

Research the laws in your area and the areas you typically travel and choose a high-quality knife that is both legal in those jurisdictions and a very potent defensive weapon. If possible, choose a knife that also has a training version that is mechanically identical to your live blade, but allows safe contact training with a partner.

Then, tune your training to focus on the deployment and practical application of that weapon and make its carry part of your daily lifestyle.

**Step 2:** Understand and validate the cutting and puncturing performance of your actual carry knife. Once you have decided what knife you will carry, you need to have a clear understanding of what you can do with it. And the only way to do that is to cut and puncture things with it.

By "things," what I mean are reasonable facsimiles of flesh-and-bone body parts covered with a layer of clothing. My traditional testing target is a "pork man." No, he is not one of the lesser-known superheroes, but a realistic cutting target made from a pork roast. To construct one, take a five-pound pork roast, butterfly it (cut it lengthwise about halfway through its thickness), and tie it around a one-inch dowel with butcher twine. Then wrap the entire thing in about half a roll of kitchen plastic wrap, tape down the ends, and cover it with the leg of a pair of jeans. The resulting target is typically a very good facsimile of the average man's forearm, bicep/triceps, or lower thigh.

Needless to say, before you attempt any live-blade cutting tests, you need to have a degree of skill with your knife. You must also go slowly and take extreme care to avoid injury. I recommend working with an unsharpened training knife first and progressing to the live blade only when you're sure you're ready.



Against a high forehead attack, author responds by evading and cutting attacker's inner wrist while slapping it through with his left hand to amplify the force of the cut.

When you do move on to the live-blade tests, start out easy and let the blade do the cutting. Don't be in a hurry and take the time to really assess the results of each cut. After you've done a few light cuts, add more body mechanics to the motion and see the difference in the effects on the target. Then, do the same thing with thrusting. The goal is to develop an understanding of the force you're applying and the results you're getting on the target, so you can relate those to a human attacker.

As you gain more experience and confidence, replace the layer of denim with other types of clothing that are consistent with the seasons and climate where you live. This will help you further understand what your knife can and can't do and what type of protection—if any—different materials offer. This is also useful information when choosing your wardrobe.

**Step 3:** Embrace the idea that the real goal of self-defense is to STOP your attacker. In combat shooting circles, "stopping power" is the abil-







ity of a particular cartridge or bullet configuration to reliably cause an attacker to cease his attack. Related discussions of the topic also address targeting and bullet placement, but the bottom line is that your goal is to reliably and predictably render the bad guy incapable of harming you. Killing and stopping are not the same thing. If you inflict a mortal wound on your attacker, but it takes him several minutes to expire, he has plenty of time (not to mention motivation) to continue his attack on you.

When it comes to knife tactics, your goal is exactly the same. You must stop your attacker through a reliable physiological means, in order to keep yourself safe and create an opportunity for escape. To do this, you must understand how knives stop people and be able to separate medical fact from conjecture and hype. Again, accept that your goal is to stop your attacker and that stopping and killing are two different things.

**Step 4:** Study human anatomy and learn what targets you can cut to reliably stop an attacker. This is perhaps the most

difficult aspect of understanding knife tactics because—to put it bluntly—the topic is clouded with misinformation, hype, and bullshit. Rather than going to martial artists, Internet forums, or even military close-combat materials (like the widely touted but wildly inaccurate W.E. Fairbairn “Timetable of Death”), pick up a copy of Gray’s Anatomy and start talking to ER doctors, paramedics, physical therapists, and actual medical professionals who see the results of knife wounds (and similar injuries that could potentially be inflicted with a knife) and ask them what stops people and what doesn’t.

As you develop an understanding of anatomy and the vulnerabilities of various body parts, relate that knowledge back to your cutting tests. Study the cross-sectional diagrams of body parts in anatomy reference books and correlate those to the depths of the cuts and punctures you achieved on your practice target. To get an idea of actual target depths, measure the corresponding part on your body and use a photocopier to enlarge the diagram in the book to full scale. Better yet, do this same thing on one of your well-fed friends (the big kind that you would really fear if he attacked you) and look at how body size affects target depth.

A thrust to the abdomen with a three-inch blade will do different damage to a 140-pound marathon runner with six-pack abs than it will to a 300-pound biker with a pony keg. By combining your empirical cutting tests with analysis of target depths on various body sizes, you will get an idea of what targets your knife can realistically reach in a fight. This knowledge should have a significant bearing on the knife tactics you choose.

Studying anatomy books and taking measurements not high-speed enough for you? Well, it’s your life to risk.



**Step 5:** Base your tactics on natural, easily learned movements that take into account human instincts and the natural effects of life-threatening stress. Good knife tactics should be consistent with your natural reactions to life-threatening stress. In simple terms, the stress of a real attack will provoke a startle response (you crouch, your hands come up, your head tries to turtle into your body, and you typically square off with whatever is trying to kill you) and cause gross motor skills to override fine and complex motor skills. In even simpler terms, think caveman instead of ballet dancer.

Although it is possible to train to overcome or at least mitigate instinctive reactions to stress so you can apply complicated tactics, this takes lots of time and very intense training that replicates the stress of real attacks. The average person (and most intelligent above-average people) will instead accept the fact that they will respond instinctively and therefore build their tactics

on the foundation of that instinct.

In the realm of knife tactics, this means that simple, straightforward tactics that rely on gross motor movements are your best bet. If you can’t grasp the basic mechanics of a technique within a few tries, it’s probably not going to work well for you under stress. Also, you need to bear in mind that simple things are easier to remember and easier to program as reflex. If you’re not going to train regularly but still want to have some basic knife tactics in your arsenal, keep them simple.

**Step 6:** Train and refine your skills through repetitive, scalable drills that simulate adrenal stress. Repetition is the mother of all skill. Repetition that occurs under circumstances that simulate life-threatening stress develops skills that will actually work against a real attack. Your goal in training should therefore



be to focus on drills that provide high numbers of repetitions of critical skills and do so with scalable intensity that allows you and your training partner to challenge each other. By generating a high degree of physical and psychological intensity and practicing your skills in that state, you will develop a much higher level of skill that you can rely on in a critical situation.

Half-hearted, slow-motion repetitions against a lackadaisical partner won’t cut it.

The logic outlined above forms the basis of the philosophy and training methodology of Martial Blade Concepts. Most of the inspiration and technical foundation came from the Filipino and Indonesian martial arts—arts with highly evolved knife tactics that have been proven countless times over centuries of practical application. However, as the system evolved, I



changed the tactics to make them more applicable to the weapons we actually carry and the personal-defense challenges we face in our society.

One of the foundational elements of the Filipino arts is the concept of “defanging the snake,” or biomechanical cutting. Basic anatomy teaches that muscles pull on tendons (which are like cables) to move bones. If the tendon is severed or the muscle cut deeply enough, the structure that enables movement is immediately destroyed.

Traditional “defanging” with a knife typically involves cutting the flexor tendons and/or muscles on the inside of the forearm to destroy the attacker’s ability to grip his weapon. It is then followed by lethal-force thrusts to the abdomen that are usually delivered against a small-framed attacker with a reasonably large blade. However, since MBC focuses on the use of small, legal, practical knives—like folders—it takes the concept of biomechanical cutting to a higher level to achieve even better stopping results.

MBC expands the strategy of biomechanical cutting to three primary target

areas:

- The forearm and flexor tendons to destroy the grip.
- The bicep and triceps to destroy coordination motion of the weapon arm.
- The quadriceps above the knee to destroy the attacker’s mobility and allow you to create distance and seek escape.

As suggested previously, a three-inch blade may not have an immediate disabling effect when applied against a large attacker’s torso. However, that same blade can have tremendous effect on the limbs of just about any size attacker. Based on cutting tests and empirical research of actual knife wounds, cutting any of the targets described above to the bone with a three-inch blade can be accomplished very easily and with a minimum of training. And since you are directly attacking the sources of the threat—the attacker’s grip, his ability to wield the weapon, and his mobility to deliver the weapon to you—you solve your problem much more efficiently and quickly.

The tactics used to do this—the core movements of the MBC system—are based on natural, easily learned patterns of motion that emphasize simplicity and commonality of technique. Rather than learning many specific responses for individual attacks, MBC students focus on a small number of very versatile techniques that can be reflexively applied to a broad range of situations. These techniques can also be deconstructed to modify, skip, or repeat specific actions to adapt to the dynamics of the situation.

Once these movements are learned in the context of defensive applications, they are chained together into repetitive patterns adapted from the “flow drills” of the traditional Filipino arts. These drills allow you and a partner to very efficiently practice the core movements of the system in a dynamic, flowing format.

As you progress, you can increase the intensity and speed of this practice to challenge your skills and even modify the drill or transition from one drill to another to promote spontaneous reflexes. This scalable training method provides both the repetition and the stress inoculation you need to have skills that will hold up in a real self-defense situation.

By following this logic and integrating all these elements, MBC provides a true system of tactics that promotes rapid, reflexive decision making followed by the application of natural, instinctive technique. That technique is designed to optimize the efficiency of convenient, legal-to-carry knives to quickly and effectively disable your attacker,

Personal defense is serious business that requires serious thought. Whatever knife system you choose, make sure that its logic supports your defensive needs.

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

Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada. The authors present prima facie evidence on the fraud of the supposedly precursor art called kali. A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance. It also presents a comprehensive chronology on the development of eskrima in Cebu, a meticulous commentary of Cebuano pioneers and innovators of eskrima and elucidates the pre-eminence of Visayans in the art of eskrima / arnis / estokada. As both authors are practitioners of this martial art, technicalities in eskrima never before detailed in other materials on the subject are carefully discussed in the book.

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## Knife Stopping Power

By Michael Janich



A cut to the triceps muscle or the triceps tendon just above the elbow eliminates an attacker's ability to extend his elbow. It also targets the musculospiral nerve, which leads to the radial nerve and controls the thumb and index finger. Damaging these structures severely limits the attacker's ability to wield a weapon.

In a previous article, I explained the logic of my Martial Blade Concepts (MBC) system of defensive knife tactics. A key element of that logic was the focus on achieving reliable, predictable "stopping power" with the type of knife you'll typically carry on a daily basis. In this article, I'd like to take a closer look at the concept of stopping power and the best ways of achieving it with an edged weapon.

To shooters, "stopping power" means the likelihood of a particular caliber or round to incapacitate an opponent when he's struck with it. It also relates to the probability of shutting down an attacker by targeting specific areas of his body. For example, high-center-mass hits are generally more reliable "stops" than shots low in the abdomen, and shots to the head are even better.

Although typically associated with firearms, if you really think about it, stopping power is actually the objective of all weapons and tactics used in personal defense. In a critical incident, incapacitating your attacker is what eliminates the threat and keeps you safe. Lethality, while a potential result of the application of a weapon, is not synonymous with stopping power. If you inflict a mortal wound on your attacker, but he lives long enough to kill you or cause

you serious injury, you haven't accomplished your real goal.

With this basic logic in mind, let's consider the stopping power of the knife. And, in my opinion, the best place to begin to quantify that is with actual knife attacks and those who have seen them or experienced them firsthand. If you talk to most law enforcement officers, corrections officers, paramedics, and trauma doctors, you will hear stories of people who have been stabbed—in some cases numerous times—and not only survived, but remained mobile and active during the minutes immediately after they received their wounds. In fact, recipients of stab wounds often do not even realize that they have been stabbed and can be totally oblivious to their injuries. Even if they are aware of them, the immediate physical effects of stab wounds typically do not disable the victim.

If we accept this as a common, if not typical, occurrence, then it would seem that the tactic of stabbing to the torso and expecting instant incapacitation would be ludicrous. Unfortunately, that's not the case. Most of

the knife systems taught today still advocate thrusts to the torso as an effective means of stopping someone with a knife. This belief is also regularly regurgitated by the all-knowing "experts" who pontificate on Internet forums. Reality, however, still dictates otherwise.

The turning point in my approach to knife tactics came about 15 years ago—after I had written a book on the topic. That book, *Knife Fighting: A Practical Course*, basically distilled the information that I had gleaned from the Filipino martial arts and military combatives and presented it in a logical, organized manner. However, it still advocated the traditional targeting strategies, which included cuts to the neck and stabs to the torso.

One day I received a call from a guy who had been attacked by his boss with a large, fixed-blade knife. In the struggle, he was able to cause his boss to drop the knife; however, that wasn't the end of the struggle. The boss knocked the employee

down and began strangling him with his bare hands. The employee, in fear for his life, grabbed the knife and began stabbing. Nearly 50 stab wounds and almost five minutes later, the boss finally bled to unconsciousness. While the coroner's report confirmed that several of the wounds would, by themselves, have been mortal, the boss still didn't "stop."

My analysis of the incident ultimately helped the employee earn an acquittal on first-degree murder charges. It also marked a major turning point in my approach to defensive knife



Cutting the quadriceps muscle just above the knee disconnects the muscle from the lower leg, destroying the attacker's ability to extend his knee or support weight. This "mobility kill" is one of the most effective ways of achieving a decisive "stop"—and your safety.

tactics—one that focused on real stopping power.

The bottom line is that stabbing someone in the torso, even multiple times, will not cause him to burst into flames and immediately cease all hostile action. If you don't believe me, go online and search for "video" and "stabbing" and take a look at some of the incidents that have been captured on tape. Cutting a person's carotid artery won't do it either. The video of the hockey

player whose carotid was cut by another player's skate during the middle of a game is compelling proof of that.

So how do you stop someone with a knife? There are a number of ways that it can happen, but only a couple of ways that you can reliably and predictably make it happen. Based on my research, I have identified five primary types of knife stopping power.

### Five Primary Knife

#### Stopping Types

##### 1. Psychological

Psychological stopping power is a "stop" that results from either the fear of the knife itself or the fear and shock that result from a wound of any type. Basically, the attacker shuts down mentally, even though the physical damage he suffered, if any, isn't debilitating. Unfortunately, an attacker's psychological reactions are highly unpredictable and therefore totally unreliable.

##### 2. Blood Loss (exsanguination and hypovolemic shock)

Most knife systems advocate stopping an attacker by causing massive blood loss. Misguided historical references such as W.E. Fairbairn's famous "Timetable of Death" fueled this misconception to the point that it has become legend. While exsanguination ("bleeding out") can stop an attacker and can often be fatal, in most cases, it does not stop him quickly enough to keep you safe.

For example, Fairbairn claimed that severing a person's carotid artery (one of the major arteries of the neck) would produce unconsciousness in five seconds and death in 12. Modern medical science, however, provides quite a different scenario. Even at an elevated heart rate of 220 beats per minute (a factor that Fairbairn neglected to address in his statistics), it actually takes an average of 68 seconds

to bleed to unconsciousness with a severed carotid artery and 89 seconds to bleed to death. Sixty-eight seconds is an eternity when fighting with deadly weapons at contact distance and hardly qualifies as an effective "stop" in my book.

##### 3. Damage to major life-supporting organs

Many people also believe that puncturing a major life-supporting organ will cause an attacker to shut down immediately. Again, if we consider the number of people who have successfully survived stabbing attacks to the torso, it's clear that such an approach is not as reliable as we might hope. Also, physical stature and blade length both have very dynamic effects on the reliability of this approach. A three-inch blade (the kind you'd probably be carrying) has a markedly different effect than a seven-inch blade, especially when thrust into a 300-pound biker instead of a 125-pound crack-head.

Assuming that you were able to successfully target your attacker's vital organs, there's still no guarantee that he'll go down immediately. Talk to deer hunters and you'll hear plenty of stories about perfect shots that punched through both the deer's lungs and his heart—right before the deer bolted and ran several hundred yards before dropping. Well, give that deer an opposable thumb, a lethal weapon, and a few tattoos for color and you've got a hell of a fight on your hands even after you've hit him with a killing blow.

##### 4. Damage to the central nervous system

As with firearms, targeting the central nervous system—the brain and spinal cord—with a knife is an effective and virtually instantaneous method of incapacitating an attacker. The problem is that hitting such targets in the midst of a stand-up fight is very difficult. Typically, the spinal

cord is facing away from you, and access to the brain must involve going through the orbital sockets or under the chin.

##### 5. Structural stops

The final and most practical form of edged-weapon stopping power is structural stopping. In simple terms, this tactic consists of cutting strategic muscles and tendons to destroy specific motor functions. To move a body part, your brain tells muscles to contract. That contraction pulls on tendons—which are like cables—that pull on bones to produce movement. If a muscle is cut deeply enough, it cannot contract properly and the body part will not



Cutting the inside of the wrist or forearm can sever the flexor tendons or forearm muscles, crippling the fingers and destroying the attacker's ability to grip a weapon. In the Filipino martial arts, this is known as "defanging the snake."

move. If a tendon is cut, the muscle and the bone are disconnected and, again, the body part will not move. The beauty of this approach is that it produces instantaneous results and can be selectively applied to specific body parts, if desired. A side benefit is that it does not have to result in life-threatening wounds.

Although many Internet experts will claim that this approach to stopping power doesn't work, historical evidence from both Asian and Western sources suggests very differently. Perhaps the best-known reference comes from the Filipino martial arts, which have a very highly evolved

edged-weapon culture. Their fundamental tactic is called "defanging the snake"—targeting the attacking limb to destroy its structure and function. According to their symbolism, the weapon is the "fang" and the arm wielding it is the "snake." Removing the fang from the snake immediately eliminates the primary threat to the defender—the attacker's weapon—and offers safety quickly. In situations where the application of lethal force is warranted and tactically necessary, it's also a lot easier to "finish the job" when the opponent is already disabled. In the traditional Filipino knife arts, defanging is typically accomplished by

cutting the attacker's wrist or forearm. The goal is to sever the flexor tendons that connect the forearm muscles to the fingers, destroying the attacker's ability to grip his weapon. Cutting the muscles on the inside of the forearm can produce the same effect.

### Martial Blade Concept (MBC) Structural Stopping Power

MBC takes this fundamental tactic of structural stopping power, sometimes also known as biomechanical cutting, and expands it. Based on detailed analysis of human anatomy and physiology, I determined which body parts allow an attacker to pose a threat and



are most vulnerable to cuts with a typical tactical folder. I then validated this analysis by cross-referencing it with actual combative incidents involving knives, as well as industrial and home accidents involving serious, disabling cuts. The result is MBC's stopping-power-oriented system of defensive knife tactics.

MBC has three target priorities that were selected based on irrefutable principles of human anatomy. These targets—and the reliable, predictable effects of cutting them deeply—are as follows:

- The inside (palm side) of the wrist. As previously

noted, cutting this area offers a high probability of severing the flexor tendons and/or the forearm muscles that power them. This immediately disconnects the fingers from the muscles that enable them to close and grip things like weapons.

- The bicep and/or triceps muscles of the upper arm. To wield a weapon effectively, an attacker must have the ability to flex and extend his elbow joint. These muscles provide this function. If they, or their associated tendons, are severed or cut deeply, coordinated motion of the arm is severely impaired, and the attacker can no longer wield a weapon effectively.
- The bicep and/or triceps muscles of the upper arm. To wield a weapon effectively, an attacker must have the ability to flex and extend his elbow joint. These muscles provide this function. If they, or their associated tendons, are severed or cut deeply, coordinated motion of the arm



is severely impaired, and the attacker can no longer wield a weapon effectively.

In addition to offering predictable and reliable debilitating effects, these targets were selected based on the fact that they can be easily and effectively targeted with a small knife. To validate this, I conducted extensive cutting tests on limb-sized targets made from wooden dowels wrapped with pork roasts and covered with multiple layers of plastic wrap to replicate the resistance of skin. These targets were covered with typical clothing and then "attacked" with the type of tactical folding knives and small fixed-blade concealment knives that you would actually carry for personal defense. These tests conclusively proved that blades three to four inches in length can easily and reliably cut our priority targets to the bone and produce exactly the kind of disabling wounds necessary to stop an attacker.

The final advantage of structural targeting is that, in

the process of attacking, your opponent literally extends these targets toward you. Compared to traditional targets like the torso, this makes them much easier to hit. Some critics of structural stopping claim that it requires surgical precision, but if you compare the surface area of our arm and leg targets with the torso and neck targets they recommend, you'll see that there really isn't much difference. And even if there were, the key point is that when our targets are cut, people stop.

The bottom line is that killing with a knife is vastly different from stopping an attacker with a knife. Effective knife tactics combine a thorough understanding of human physiology; a realistic grasp of the capabilities of the knife; and natural, easily learned patterns of movement. Properly integrated, these elements offer reliable stopping power. Anything less isn't worth betting your life on in a fight.

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## LAMECO - A Microcosm of Knife Fighting

### A unique look into the world of pushing steel...

By David E. Gould



I see knife fighting in many ways as being a Microcosm of sorts in and of it-self. With each scenario or probable situation playing it-self out naturally as if they were planets revolving around a sun or some other source of gravitational pull. A world where each action creates an equal and opposite reaction, where life or death are defined within the smallest margin of error or advantage. The same line of engagement that separates and protects you from your opponent also may put you in harms way with only the smallest adjustment in either direction of that line. The one constant which remains in this complex world is that the more simplistic the approach the more effective the results. Simplicity if allowed to take its natural course will yield the greatest results. In this knife fighting microcosm less truly is more in terms of minute non-telegraphic motions designed to quickly penetrate the defenses of ones opponent without the slightest announcement or forewarning to do so. Nature provides balance but it allows for unbalance to exist in order to keep all things in check with the governing laws of nature.

Our choices and actions define us as knife fighters just as the Laws of Physics

define harmonious balance within our vast Universe. Our combative abilities ensure our survival, on the opposing side the lack there of will quickly orchestrate itself against us possibly leading us to our very deaths. In this Microcosm we need to maintain balance in order to keep aligned with the natural order of things (cause and

effect). On one side we are to keep the combative equation in check by keeping all things combative in harmonious balance being strictly held to the laws of reality. On the other side chaos and destruction are constantly being introduced in order to naturally unbalance the equation. Just as fire opposes water, day opposes night, hot opposes cold, positive opposes negative, old opposes young and life opposes death, we have to allow for compliance to be naturally opposed by non-compliance in training, all in order to keep things naturally aligned with the governing laws of reality. If either side is allowed to be altered to any degree of great separation than harmonious balance will be upset thereby allowing for unopposed chaos and destruction to be unleashed onto the situation with dire consequences to be paid by all involved or effected.

In combat the job of your opponent is to maintain balance within the equation, your job as the predator is to unbalance the equation by introducing all things which contradict your opponents ability to keep center aligned leaving in its path opportunity. Just as a Comet ripping through the atmosphere opens a hole in

the protective layer of the Earth opportunity is allowed to be exploited by radiation for even the smallest fleeting time in space before being able to balance itself right and restore all things governed by the laws of nature which were set in place in order to maintain harmony and balance. You have the same effect on your opponent when manufacturing opportunity whereby you implement a course of action and take advantage of your opponents over-reaction whereby for a fleeting moment in time opportunity is left lingering between imbalance and the restoration of said balance. As the Universe is allowed to be governed naturally by the laws of physics without introducing foreign substances into it to unbalance it.

Keeping all things properly aligned in this complex celestial world of survival is key in dealing with random, unpredictable life threatening situations. The Universe is now being seen by some of our foremost authorities as being more of a Multi-verse based on new discoveries and experiments. In this day where new Universes are being discovered we only begin to understand just how small our Planet, yet Galaxy really is by comparison to this vast expansion of time and space which we are only now starting to be able to even begin measuring in the crudest methodology available to us in these modern times. Knife fighting is no different as the same laws govern what we do as they govern the Great Celestial Expansion which lays endlessly before us. When nature is unbalanced it tries to restore balance immediately but before this is able to happen there is always a time lapse in place for damages to be reversed. All chaos and

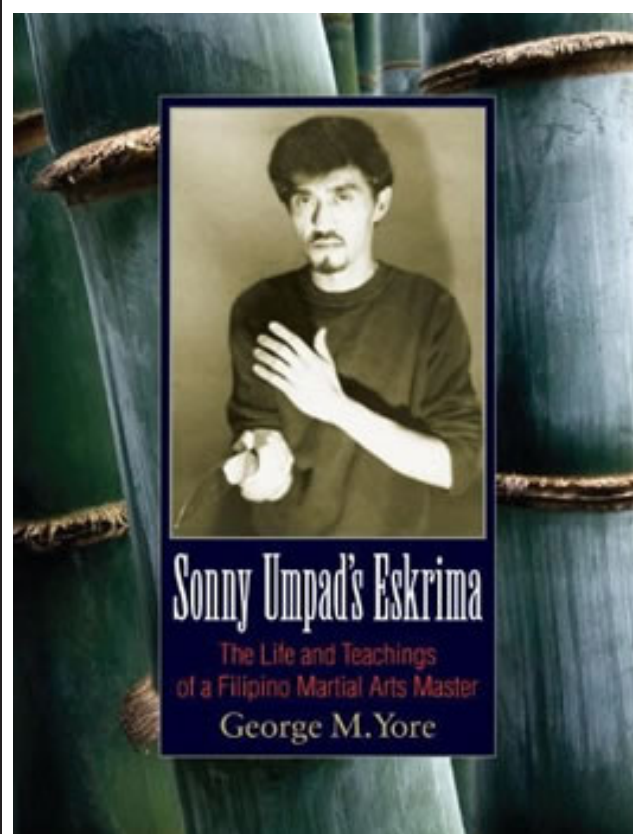
destruction breeds more chaos and destruction until balance has been restored and kept in order to prevent from further damage and destruction. As a knife fighter these are the things that I dwell on in unbalancing my opponents defensive position and while he tries to restore balance I take advantage of opportunity left in the trail of this attempt to restore balance.

The "combative equation" is more comparable to the universe, which expands endlessly into many far-reaching and unknown destinations. "Techniques" are like planets caught up in the suns gravitational pull and vary in great detail from one to the other. "Foot-work" is the gravitational pull which commands the planets to move yet is strong enough to keep them uniform yet not releasing them to float aimlessly through space. "Attributes" are the life force which exists within all living creatures in this world of knife fighting. "Free radicals" within the situation are comparable to black holes capable of great destruction if not avoided or dealt with immediately with positive effect. For everything to run smoothly one has to allow oneself to become one with the situation adapting and adjusting to change as it happens from second to second in combat. In this microcosm you are the sun, with every sun having its own universe, planets, spatial relations and boundaries.

The sun is the focal point of its galaxy and will decide if going full nova will destroy the planets under its gravitational pull or exist in harmony with all else in the galaxy. Just as comets are thrown around planets in their defense via centrifugal force so too is it possible for you to throw threatening attempts

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

By George M. Yore



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

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

Paperback: \$12.89

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against your opponent in the form of feinting which will temporarily open your opponents centerline to you and present an opportunity for you to end the situation once your opponent reacts to that feinting attack on his position. Your feinting ability is comparable to Comets ripping through the atmosphere exposing weakness before all celestial laws of order are restored.

When you feint an attack towards your opponent and he (over)reacts to it thusly violating his center line, for that small lapse in time and space in which opportunity is exposed you have the ability to rip through his vulnerable defenses and bring him to the ground before he has time to balance the equation via recovering his center line. Any degree of separation along the centerline for any amount of time is an opportunity which can be capitalized upon for either side of the combative equation which makes it imperative that you protect your centerline at all times in both attacking your opponent as well as

during counter attacks and recovery measures. Feinting attacks or deception is a great source which can be used to pull your opponents defenses down for a split second granting you access as to your opponents centerline as he reacts, over-reacts or hesitates to act which leaves him vulnerable for the smallest amount of time as opportunity is exposed for you to bring the fight to an end.

Punong Guro Edgar G. Sulite was a predator in this microcosm as he would play on existing opportunity found in his opponents defenses, if none were readily available then he would probe his opponents defenses in an effort to create opportunities usually with the "enganyo" or feinting an attack to get his opponent to react then suddenly change direction of the attack in mid-swing or mid-thrust thereby taking advantage of any vulnerabilities exposed to him as his opponent violates centerline in responding to the deceptive attack.

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**Lameco Eskrima (The Legacy of Edgar Sulite)**  
 By David E. Gould

In the art of Eskrima, few names stand out like the late Edgar Salute's. He dedicated his life to mastering the art of Eskrima and put his reputation on the line, taking challenges for money and honor. He earned the confidence of a collection of legendary grandmasters of the day, and earned the mutual respect of his era's newest masters. When Sulite came to the United States he took the country—and then the world—by storm. In this unique book, Guro David E. Gould recounts the life, the art and the legacy of Punong Guro Edgar G. Sulite and his Lameco Eskrima system. Broken down into 10 distinct chapters, Lameco Eskrima: The Legacy of Edgar Sulite, presents the evolution of a fighter and his art, from his early days in Tacloban City and Ozamis City, through his middle period in Manila, and finally his later years in the United States.

Additionally, the book delves deep into the Lameco Eskrima system and the reader will learn a great deal about the 5 major influences credited with the creation of Lameco Eskrima. Primarily, Sulite Rapelon (Grandmaster Helacrio Sulite Sr.), De Campo 1-2-3 Orehenal (Grandmaster Jose D. Caballero / Mang Eric Olavides), Pekiti-Tirsia Kali (Tuhon Leo T. Gaje Jr.), Modernos Largos (Grandmaster Jesus Abella / Grandmaster Pablicito Cabahug) and Kalis Ilustrisimo (Grandmaster Antonio "Tatang" Ilustrisimo). These systems and there Grand Masters are heavily delved into to reveal much about their methodologies and training ideology, identifying some of the more important lessons which Punong Guro Edgar G. Sulite took away from them during his astute training over a period of numerous years.

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### About...

#### Pagadian Zamboanga Del Sur [www.facebook.com/PagadianZamboSur](http://www.facebook.com/PagadianZamboSur)

Datu Kalun, Founder of Lamitan Basilan, was not a true-blooded Muslim but a Caviteño fugitive known as "Pedro Javier Cuevas"

Pedro Javier Cuevas "Datu Kalun" was Born in Bacoor, Cavite Province on May 6, 1845 to Sebastian Cuevas and Gregoria Javier. Pedro was a hard-working, pious, and patriotic young boy. He was an expert in arnis, a Filipino martial arts which emphasizes in the use of wooden stick, bladed weapons & bare hand. At the age of 27, he was sentenced to death along with his two friends for their anti-Spanish activities which took place during the Cavite Uprising of 1872. They were charged for the death of a Spanish officer of the Guardia Civil. His punishment was commuted to life imprisonment for his non-direct involvement in the murder. He was exiled to San Ramon Penal Farm in Zamboanga, a place for political prisoners.

The harsh treatment he received from the Spanish jail guards in San Ramon Penal Farm led him and six other inmates to stage a successful revolt and then escaped towards the mountains of Ayala, a nearby barangay. They crossed the Basilan Strait with a stolen vinta and landed in Malamawi Island, Basilan, only to find out that they had to face three hostile forces: The Spanish authorities, Yakans, and Sulu forces. The group led by Pedro had no choice but to fight in order to survive. His strong leadership, and his skills in diplomacy and combat earned him the respect of the natives and his fellow escapees. Spanish Colonial authority's efforts to capture him were unsuccessful. Joined by Yakan fighters and military mutineers, Pedro's group grew in numbers and they became an effective fighting force against the Spanish authority as well as Sulu slave-traders and pirates who frequented Basilan to collect tributes.



Over the years, his group gradually conquered 26 villages – almost the entire Basilan Island, but he wittingly spared the Spanish military garrison in Isabela, which he and his followers saved from the Sulu pirates in the late 1870's.

In 1880, Fr. Pedro Llausas, a Spanish Jesuit priest in Isabela facilitated the request for the amnesty of Pedro and twenty of his fellow escapees and mutineers. He was pardoned by the Spanish Crown on July 21, 1882, during the term of Fernando Primo de Rivera, Governor General of the Philippine Islands.

During a duel in the early 1880's, Pedro Cuevas defeated Datu Kalun, a leading Sulu warrior, who was sent to challenge him. Sometime in 1884-1885, the title Datu was vested on him by Ali Ud-din. He then assumed the name of Calun. Since then, Pedro Javier Cuevas came to be known in Philippine history as Datu Kalun, the undisputed ruler of Basilan and nearby islands.

In 1894, he led a successful expedition to Bohe Lebbeng, a coastal village in the eastern part of Basilan against the forces of Sulu General, Datu Djulkanayin, who came all the way from Jolo in May of 1894, with his armed followers to collect tributes and assert control over the people of Basilan. The peaceful settlement of this incident showed his brilliant skills in diplomacy and strategy, thereby, affirming his position as Teniente Absoluto of Basilan.

Datu Kalun's strenuous physical life from his teenage days drained him of vigour. He passed away in Lamitan, Basilan on July 16, 1904 at the age of 59. He was succeeded by his nephew Gabino Cuevas Pamaran known as Datu Murusalun.

Among Datu Kalun's significant achievements in Basilan were the imposition of justice system, introduction of efficient farming method, economic and social development, consolidation of the Basileños, and freedom from Sulu pirates, slave traders and Spanish incursions. These made him a great leader of his time. Datu Kalun was a patriot to his countrymen, a hero to his followers, and an icon to his family.

Source: Edwin F. Pamaran



**Filipino Tattoos: Ancient to Modern**  
 By: Lane Wilcken

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

**Available at:** Schifferbooks.com and Amazon.com.



## Philippines Shocking History on FaceBook: Click Here

### Human Zoo

It began as a respectable attraction, dignified as an exhibit at the 1904 World's Fair, but turned into a shocking sideshow that gave Memphis a starring role as host to a tribe of headhunting, dog-eating "savages."

Few modern Memphians are aware of the tribe that became the biggest attraction in the fall of 1905 at East End Park, original home of the Zippin Pippin roller coaster. The 50-acre park on land just north of what is now Overton Square presented a tribe of Filipino natives as part of a hugely popular U.S. tour.

Their debut at the World's Fair in St. Louis had turned the tribe — wearing little but loincloths and tattoos — into a major hit in 1904. They returned to the United States the following year, debuting as a "human zoo" at New York's Coney Island, where they made a fortune for promoter Truman Hunt. A medical doctor, Hunt had risked his life to treat the tribe in the Philippines, but his newfound riches turned him into one of the era's biggest wastrels.

After squandering his fortune on a lavish lifestyle, he robbed tribesmen of tips they had earned. Hunt's greed led to a criminal prosecution in which the federal government learned that corruption in Memphis extended from the streets to the court system.

"The city was corrupt and no one tried very hard to hide it. Downtown, dice parlors, gin mills, pool halls and bawdy houses jostled for attention," says a new book out this month, "The Lost Tribe of Coney Island." In it, Scottish author Claire Prentice writes of a Memphis welcome to bribes, twisted loyalties among the powerful and a legal system that brought into question who was really civilized and who was savage.

Prentice, interviewed by phone from her home in Edinburgh, said she was working as a freelance journalist in New York when she ran across a photograph of the Igorrote tribe while researching another project. Igorrote means "mountain people," and Prentice says she couldn't get them out of her mind. "On one level, it was something about the picture. It seems abhorrent today that 100 years ago people were displayed in that way. And, as a journalist, I love a good story. It started an obsession for me that took over the next three years of my life."

In the 388-page book, she writes that such human zoos were part of a long tradition of parading "exotic" peoples at fairs and expositions and before royal courts around the world. In the late 1800s, P.T. Barnum had held exhibitions of Zulu natives, Australian Aborigines and others, she says.

Part of the attraction for those who flocked to see the Igorrotes was that the tribe disliked American clothing. Their G-strings and loincloths meant an element of sensationalism and shock for crowds of up to 30,000 a day who paid 25 cents each to see the 50 tribespeople at Coney Island. An enclosure was set aside where they built a village of huts and performed tribal dances and native rituals, including feasts of dogs.

The crowds included Vanderbilts and Guggenheims. James A. Bailey of Barnum & Bailey fame visited along with Alice Roosevelt, daughter of President Theodore Roosevelt. The Igorrotes were considered the most primitive tribe in the Philippines, which was occupied by the United States after its victory in the 1898 Spanish-American War.

The Igorrotes usually ate dog meat only at special feasts, but Hunt required them to slaughter and eat dogs every day to live up to their billing as "dog-eating savages." Through a translator, one tribesman told a newspaper in 1905 that dogs "make us fierce and help us to hear, see and smell well."

The tribe's route to Memphis was circuitous. Hunt, originally of Iowa, was a medical doctor who enlisted in the Spanish-American War, then remained in the Philippines where he was appointed lieutenant governor of the northern province that was home to the Igorrotes. There he resumed his medical practice, treating the tribe for broken bones, performing dental work and, most notably, risking his life to treat them during a cholera outbreak.

While still in his 20s, Hunt was appointed manager when the Igorrotes were invited as an exhibit to the World's Fair. In St. Louis, he saw the earning potential for a more commercial exhibition and arranged for it through the U.S. War Department's Bureau of Insular Affairs, which saw the exhibit as a way to help justify the costly colonization of the Philippines. With primitives, like the Igorrotes, it was obvious the Philippines wasn't capable of self-government, the argument went.

Soon after their arrival at Coney Island, Hunt ran into personal problems that made him grateful to leave New York when he moved with the Igorrotes to Memphis. A showman, promoter and spinner of tales, Hunt was glib and easily made friends, especially among the Elk's Lodge of which he was a member. In Memphis, the lodge had powerful members in the community.



The book calls it a "corrupt" city, but Wayne Dowdy, senior manager of the history and social sciences department of the Benjamin L. Hooks Central Library, goes further. "In the early 1900s, the city is basically run by several gangs, especially gambling interests and saloon owners. The state had made gambling illegal, but there was just a small fine. Essentially, it became a sort of tax. The city for the first time had money because of gambling." In his book, "A Brief History of Memphis," Dowdy says that anyone who ran for office had to make deals with saloon owners and gamblers because they controlled large blocs of voters.

"We've always had rough edges. I doubt that Memphis will ever be a sterile environment," says Dowdy.

At East End Park, the Igorrotes became the biggest attraction in the region. The park was built by the Memphis Street Railway system to attract Memphians to what was then the far reaches of the city, says Perre Magness, former history columnist for The Commercial Appeal. "The streetcar developer wanted people to take the streetcars and needed a destination for them to go to."

At the University of Memphis, history professor Dr. Charles Crawford said the park was north of Madison between what is now Cooper and Rembert. A website, Historic-Memphis.com, says that along with the Zippin Pippin, the park had a lake, swimming pool, carousel, dance hall, roller rink and a vaudeville house built by promoter Col. John D. Hopkins, who became a partner to Hunt. The park flourished until Prohibition cut off the liquor supply and landed the park in receivership.

The Igorrotes performed at East End although they had lost faith in Hunt and suspected he was broke because of lavish spending. With a helper, he collected tips given to the tribe by spectators with no promise the money would be returned to them. In a contract signed by the Igorrotes before their journey, they had agreed to perform in the United States for one year with each tribe member promised \$15 a month plus any tips they received and whatever they earned selling handmade jewelry and other souvenirs. Their transportation to and from the Philippines also would be covered.

Prentice says her research could not pinpoint reasons for Hunt's Jekyll-and-Hyde change. He went from the doctor willing to risk his life to care for the Igorrotes in the Philippines to a man so greedy he resorted to beating two of the Igorrote tribesmen to steal money they had sewn into the seams of their loincloths. He was a heavy drinker, but she said she found no evidence of mental illness. "I think he was corrupted by success and money. It really is a horrific transformation that we see. I think it's heartbreaking."

When the U.S. government learned that Hunt was mistreating the Igorrotes, it filed charges against him, choosing to prosecute the case in Memphis. Five tribesmen, including the two who were beaten by Hunt, remained to testify against him. In all, Hunt spent about five months in jail awaiting trial. His attorney, former newspaper reporter David Frayser, tried to paint the Igorrotes as goddess pagans who lied on the witness stand and whose testimony was inaccurately translated.

Juries convicted Hunt on two robbery counts, but before Hunt could begin serving his combined sentence of a year and half in the Shelby County workhouse, Judge John Moss dismissed the jury verdicts, granting Hunt a new trial. Hunt beseeched Elk's Lodge members to use their influence to free him while he awaited retrial. Finally, the new trial ended in a mistrial. By then, the War Department, believing it could not get a fair hearing in Memphis, filed charges against Hunt in New Orleans. Deputies arrested him before he could leave the courtroom, but Hunt's attorney immediately appealed to a second judge, Jacob Galloway, to release Hunt so that he could await trial as a free man. Galloway

at first denied the request, but Hunt's attorney then met with the judge behind closed doors. Galloway then returned to the courtroom and inexplicably ruled that Hunt be released to await trial.

Hunt and a former partner quickly fled, hiding on the outskirts of Memphis to avoid being arrested. Before he could be tried in New Orleans, the War Department came under public pressure because of the more than \$65 million annual cost to occupy the Philippines. It had cost more than \$8,000 to investigate and prosecute Hunt and to send the Igorrotes back to the Philippines. Rather than spending even more on an uncertain outcome, the government dismissed the charges.

As an afterword in the book, Prentice briefly summarizes the fates of as many characters as she could verify. What came of many of the Igorrotes is uncertain because of destruction of documents in the Philippines during World War II. However, Hunt's end was a karmic spiral

### Malacañan Palace

Presidential Museum & Library - [www.malacanang.gov.ph](http://www.malacanang.gov.ph)

#### The Reconstructed House at the Nagtahan Street Where Mabini Died

The bamboo-and-nipa house which would later be known as the Mabini Shrine belonged to the couple Cecilio del Rosario and Maxima Castaneda-del Rosario to whom Apolinario Mabini was related by affinity. (His younger brother married a del Rosario daughter.)

The house was located in Nagtahan, Pandacan, in Manila. Formerly known as Pandanan, Pandacan was the neighborhood where Francisco Balagtas settled down, where Fr. Jacinto Zamora was born, and where Ambrosio Rianzares Bautista and Apolinario Mabini were neighbors. In an ironic twist of events, Mabini would later supplant Bautista as President Emilio Aguinaldo's Chief Adviser after he expressed misgivings about the form and content of the Proclamation of Independence read by Bautista on June 12, 1898.

Mabini first lived in the del Rosario house in 1888, the year he entered the Faculty of Law of the nearby University of Santo Tomas.

It was in this same house that Mabini's friends gathered on the day he was to be conferred with his Licentiate degree in jurisprudence: March 14, 1894. Mabini initially refused to attend the ceremony because he didn't have a ceremonial gown. Fortunately, a gown was donated to him by a client in Sta. Cruz to whom Mabini offered legal assistance. He was able to attend the graduation rites with his friends.

Mabini continued to live in Pandacan until October 10, 1896, when he was arrested by a sergeant of the Civil Guard as a sospechosa due to his connections with Rizal and La Liga Filipina, and, later, with Cuerpo de Compromisarios, the organization that served as the mouthpiece of La Solidaridad in the Philippines.

Instead of a prison, he was held in confinement at the San Juan de Dios Hospital in Intramuros.

Mabini was granted amnesty on May 17, 1897, and returned to the Pandacan house until January 1898, when Mabini left Manila for Laguna become a pamphleteer.

In the end of May 1898, Mabini was invited by President Aguinaldo to be an adviser for the Revolutionary Government. Aguinaldo was familiar with Mabini's work positing the organization of a formal revolutionary government.

Mabini became the Chief Adviser of President Aguinaldo on June 12, 1898, but arrived late to the ceremony of the Proclamation of Independence. From the founding of the First Republic on January 23, 1899, Mabini resided in Malolos, Bulacan, the First Republic's seat of power, as he headed Aguinaldo's cabinet. However, he soon resigned from the post on May 4, 1899, giving way to Pedro Paterno.

Mabini went to Cuyapo, Nueva Ecija and was captured there by the American colonial government on December 10, 1899. Mabini was then exiled to Guam in 1901. Upon his return to the country on February 26, 1903, Mabini decided to reside again in the same house in Pandacan with his brother. He passed away on May 13, 1903, due to an outbreak of cholera in the area.

The house was originally located at the foot of the Nagtahan Bridge on the north bank of the Pasig River. It was moved to the south bank in 1960, into the Presidential Security Group Compound in Malacañan Park in order to give way

that Prentice compares to a "voodoo curse." He and his wife moved to Oklahoma, hoping to make money in oil exploration. It didn't work out. Hunt returned to practicing medicine while he and his wife had four daughters, each of whom died in infancy or as toddlers. They then had a son who contracted polio and was confined to a wheelchair. Hunt began to experience intense pain caused by Bright's disease, a kidney inflammation. He moved his family to his native Iowa and began peddling "miracle cures" through a post office box, but he died at 49 with no assets and no means of supporting his wife and handicapped son.

Hunt "might have escaped the full force of American justice, but his final years were a kind of long, drawn-out punishment," says Prentice. "I like to think his past caught up with him. It became very important to me to let people know that, while he got away with it, it wasn't the end of it."



for the widening of Nagtahan (now Mabini) Bridge. Within the compound, it was restored under the care of National Artist for Architecture, Juan F. Nakpil. On April 2007, the Metropolitan Manila Development Authority (MMDA) proposed that the Mabini Shrine be relocated to a new site, as part of a project to widen the river channel in order to let the water in the Pasig River flow unimpeded.

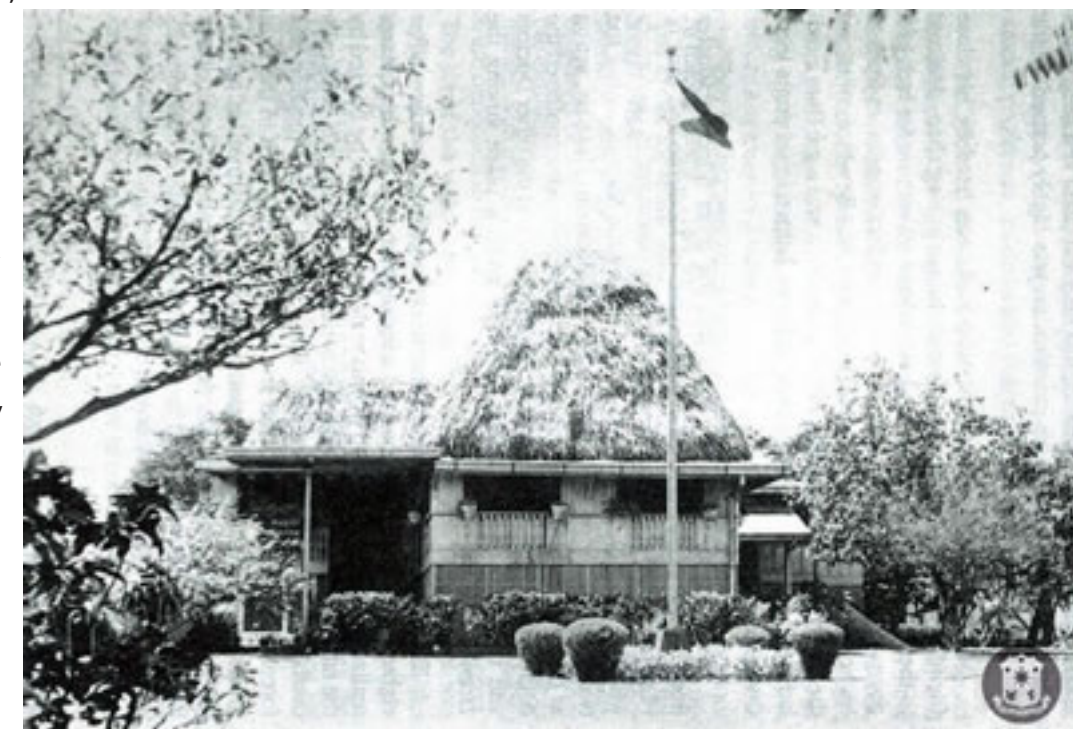
Meetings involving representatives of the MMDA, the Presidential Security Group, and the National Historical Institute (now the National Historical Commission of the Philippines), were conducted. On August 6, 2007, the President of the Polytechnic University of the Philippines (PUP), Dr. Dante G. Guevarra, successfully volunteered the PUP Main Campus as the new site. PUP

allotted a 905-square-meter site for the shrine, and renamed its campus accordingly. With NHI Board Resolution No. 01, s. 2008, the PUP Mabini Campus became the third site of the Mabini Shrine.

In order to prevent another movement that "may further diminish its historical and architectural authenticity and sanctity as a National Shrine," President Gloria Macapagal-Arroyo, through Proclamation No. 1992, s. 2010, declared the PUP Mabini Campus to be the permanent home of the Mabini Shrine.

On January 24, 2013, a year-long project was kicked off, conducted by R. A. Lacanal Construction, to restore the house and the surrounding grounds.

~ *Maria Llandelar* ~



The structure is within the Mabini Shrine in Pandacan.  
(Photo courtesy of NHCP)



[mandirigma.org](http://mandirigma.org)



# Past Events

## Annual 17th Interscholastic Championship, 2015

February 14 - 15, 2015

Mumbai, India

Radhika Jhaveri's institute, National School Of Combat Arts for Filipino Martial Arts called Eskrima Kail Arnis, which is being practiced since the last 25 years. Radhika Jhaveri, the director of National School of Combat arts is dedicated to help underprivileged girls learn self defense through this martial art which is majorly taught in schools and colleges situated in Bombay.

Once, every year we hold an Interscholastic Championship where kids from these different schools from all over Bombay come together for an exciting and effective way of demonstrating, learning and growing in this art by participating



in a stick fighting championship where, this year we had around 400 entries from all our schools collectively. We saw kids eagerly wanting to be a part of our initiative. The kids aged from 10 to 16 year olds who won Gold, Silver and Bronze medals while representing their schools. The championship was spread over two days and our young champions were enthusiastically present on both. To sum up this event this event, we basically organize it to expose our kids to a bigger possibility and help them grow through it.



## Year 3/# 3 Phoenix FMA Training "Monthly Share"

March 22, 2015

Margaret T. Hance Park

1134 N Central Ave, Phoenix, Arizona

The monthly share started off with Grandmaster Nonong Vinas discussed a little history about Vinas Arnis, (Lapu Lapu Vinas Arnis), such as the fact that the system is based on bolo.



He discussed other Arnisadors/Escrimadors that have interacted with him and his father Great Grandmaster Jose Vinas since 1932. He also showed pictures of some of these individuals. After this Grandmaster Nonong showed some different techniques including: crossada, some saber techniques, and Vinas Arnis basic entry to its number 1 disarm. The participants were then asked to try 1 of the saber techniques and the number 1 disarm with Russell T. Mackler helping the participants so they could understand the techniques in more depth. Grandmaster Nonong then went around to different individuals discussing counters and re-counters based on their movements with the different techniques being shown.



After this conclude Mike Butz asked if the participants could come up with a counter to the crossada technique shown by Grandmaster Nonong. Grandmaster Nonong and Russell T Mackler walked around giving pointers on how the participants could potentially counter the crossada movement.



Following was Jay Sowell, the DTE Coach, showed a basic inside block with the point being not to block statically but to disrupt the attack of your opponent while flowing into an attack of your own. As well, the goal is to simultaneously reposition your center line from the danger zone into a more advantageous position, using effective footwork. This drill was done at both Medio to Corto and Medio to Largo ranges as the principle of the drill does not change, regardless of the range.

Photos and Write up by: Russell T. Mackler and Jay Sowell



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

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**FMA Kalis Turkey Seminar**  
w/ Master Lee Browning  
March 26, 2015



Master Lee Browning ( One of the chief instructors of FMA Kalis Turkey ) made a seminar with Combat Fusion Martial Arts in the UK. The seminar was not in Turkey. You can find the details on Face Book [Click Here](#) - **Ercument - Kali Turkey B-Armor**

**Rapid Realismo Kali - Empty Hand (Close Counter Combat) Seminar**

w/ Guro Ian Gabriel  
March 28, 2015  
MAMFMA Gym  
Libertad Pasay, Philippines



**Fundamentals and Sparring Drills of Applied Eskrima**

**Balintawak**  
March 28 - 29, 2015  
Smyrna Community Center  
200 Village Green Circle  
Smyrna, Georgia

Applied Eskrima Guro Jerome Teague returned to Atlanta GA, to conduct private and seminar training for students in the Atlanta, GA area. The seminar was small and informal which allowed for a very fast paced experience for the participants.

Guro Teague took attendees through a progression consisting of some refinements of their basic body mechanics and exercises and quickly moved into a progression of advanced sparring drills fed at random with the inclusions of locking, trapping, disarms, and basic counters.



**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.

**DVD Available at Amazon.com: [Click Here](#)**  
**and also at: [www.thebladedhand.com](http://www.thebladedhand.com)**

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**Landas Maharlika Martial Arts Summer Camp 2015 Opening Workshop**

March 28, 2015  
Angeles City, Philippines

Guro Ferdinand Lastrilla of Landas Maharlika Martial Arts Instructions taught defenses against grabs and holds. Guro Arnold Arceo of Palasan Eagle Kali Angeles City Chapter taught moves from Kalis Ilustrisimo.

Guro Dan Anderson of Defensive Tactics Guam dropped in to support the event. - **Ferdinand Lastrilla**



**The Deadly and Beautiful Art of Kali Seminar**

March 28 - 29, 2015  
Fitness 1440- Plantation  
7067-A West Broward Blvd, Plantation, Florida

Pekiti Tirsia Kali Makilas hosted a 2 days seminar entitled "The Deadly and Beautiful Art of Kali" by Tuhon Leslie Buck, Jr. Tuhon Leslie Buck, Jr is the Founder and Chief Instructor of The Tactical Arts Academy in Texas. He has additional experience in teaching private civilians, police and military. The event covered the following topics: Single and Double Edge/Impact Weapons Applications, Espada Y Daga, Dumog and the functionality of footwork. - **Rich Howe**



PTK Makilas can be reached at: [info@trainkali.com](mailto:info@trainkali.com)  
Website: [www.trainkali.com](http://www.trainkali.com)  
Tuhon Leslie Buck, Jr: [info@tacticalarts.com](mailto:info@tacticalarts.com)  
Website: [www.tacticalarts.com](http://www.tacticalarts.com)



We had a great seminar with PTK Makilas and friends in Florida. I really enjoyed the opportunity to work with all the talented and awesome people there. Thank you very much Rich Howe, Eighteenth Letter, PTK Makilas, Gus, Markos of the Atemi Ryu Warrior Ways Academy and everyone else there for your hospitality. - **Leslie L. Buck Jr.**

**Empty Hand Defensive Tactics Against Knife Attacks Seminar**

Laraw Kali Pamuok FMA  
March 29, 2015  
Senior Citizens' Park  
Luneta Park, Manila, Philippines




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**Double Knife Seminar**

March 29, 2015  
Ensayo Kali Tactical  
Chinese Garden, Luneta Park, Manila, Phillipines

In 2015 Guro Gerald Pilapil has conducted a series knife seminar the 1st is a Knife seminar on February 8, 2015, Karambit seminar March 8, 2015 and Double Knife seminar March 29, 2015. the one objective of these seminars is to promote expand the art of the Filipino martial arts and to introduce to the young age and to other martial arts practioner like TKD , Karate, Aikido etc.



**Karambit Seminar**

Headed by *Guro Gerald Pilapil*  
March 8, 2015  
Chinisse Garden Luneta Park, Manila, Phillipines



**Knife Seminar**

Headed by *Guro Gerald Pilapil*  
February 8, 2015  
Chinisse Garden Luneta Park, Manila, Phillipines  
W/ *Grandmaster Henry Espera* of Rapido Realismo Kali

**Double Knife Seminar**

March 29, 2015



Ensayo Kali Tactical - is a Filipino martial arts meaning is (Training Kali Tactics) officially Founded on 2013 by a former Rapido Realismo Kali Guro Gerald Pilapil also owner and propeitor of Ensayo Tactical Trainers (aluminum Kali training blades).

**Eskabo Daan Filipino Martial Arts School**

Presents: A San Francisco Kalis Illustrisimo Filipino Martial Arts Seminar  
March 29, 2015  
Eskabo Daan  
1475 Polk St Suite 11, San Francisco, CA.

The Kalis Illustrisimo Seminar conducted at Eskabo Daan Martial Arts school in San Francisco yesterday was a great success. Directed by Guro Viko Aquino Perrine. Not only is he an extraordinary Kalisador/ Instructor; but a stellar human being. Safe voyage Maestre! It was truly a pleasure meeting and learning from you.

*Richard A. Fields Jr.*



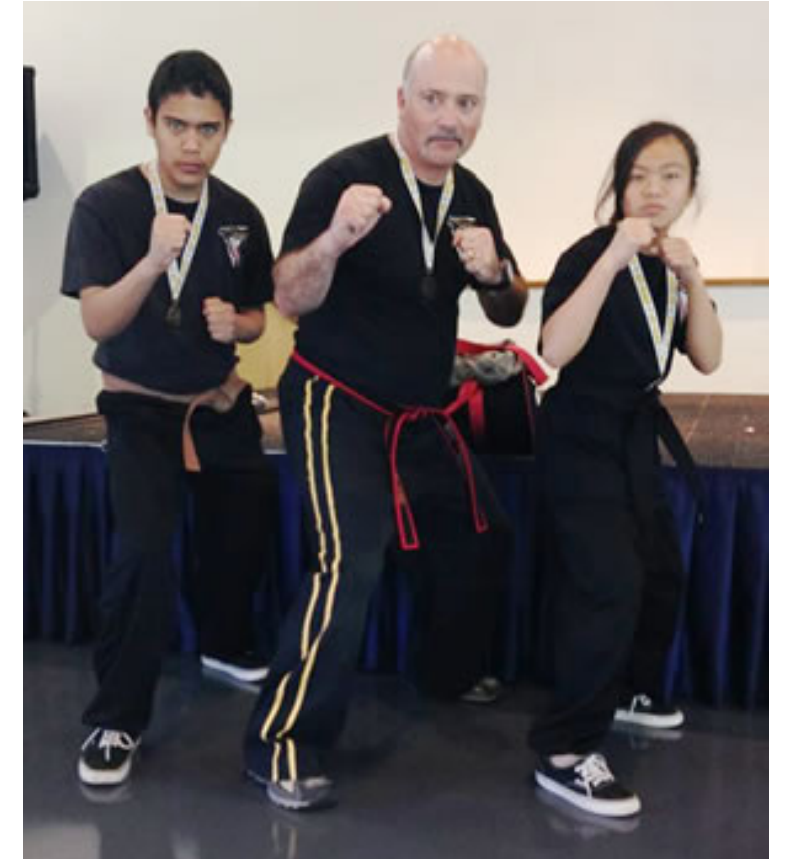
**Wilmington Karate Friendship Tournament**

March 29 2015  
Banning's Landing, in Wilmington, CA.

The South Bay Filipino Martial Arts Club ([www.southbayfmaclub.com](http://www.southbayfmaclub.com)) at the 18th Annual the Wilmington Karate Friendship Tournament.

The South Bay Filipino Martial Arts Club heard from the Kaizen Dojo about a Karate tournament that was open to all styles, and it had mixed padded weapons sparring with punching and kicking! Upon hearing this they decided to assemble a small team of fighters to compete in the tournament. Punong Guro Lawrence head of the South Bay Filipino Martial Arts Club contacted the Sensei in charge and volunteered to bring their collection of padded weapons made by Action Flex along with other extra safety gear for those who did not have any.

The South Bay Filipino Martial Arts Club had one fighter who wanted to just try his Empty Hands skills, one who wanted to do forms and two that wished to do sparing with mixed weapons with punching and kicking allowed. The South Bay Filipino Martial Arts Club had one fighter compete in Empty Hands, one in forms and three in the mixed sparring! The tournament was held on March 29th 2015 at Banning's Landing, in Wilmington, CA. This tournament was hosted by the Wilmington Karate Club headed up Sensei Fred Welder and his wife. They can be contact at Wilmington Karate Club, P. O. Box 69 Wilmington, California (310) 626-0625 - [wilmkarateclub.com](http://wilmkarateclub.com) - *Marc Lawrence*



Visually impaired martial artists division



**IKAEF - (International Kali Arnis Eskrima Federation) Easter Camp 2015**

April 3 - 4, 2015  
Köln, Germany

**Instructors:**

Lahong Guro Andy Güttner  
Guro Julia Pattis  
Guro Amaury Eber

Today the IKAEF Eastercamp 2015 has started. The participants came from all over Germany, Norway and Portugal to Cologne for comprehensive training in the Filipino martial arts. Julia Pattis, Andy Güttner and all participants send all their wishes to get well again to Dakilang Guro Jeff Espinosa

On day two the team was joined by Amaury Eber and more participants from Belgium and the Netherlands.

On day three of the IKAEF EASTERCAMP 2015 the circle closes. Three days of comprehensive training in all aspects of Filipino martial arts come to an end. Many thanks to all participants and the instructor team: Guro Amaury Eber, Guro Julia Pattis and Lahong Guro Andy Güttner. We hope to see you again soon at one of our next seminars.

[www.ikaef.com](http://www.ikaef.com)



**Stickfighting in Singapore**

w/ Master Jon Escudero - Lightning Combatives  
April 3 - 5, 2015

Kilat Senjata-Lightning Scientific Arnis Singapore

For a small place there is so much to see, do, eat in Singapore!  
Jon Escudero - Lightning Combatives visits Kilat Senjata - Lightning Arnis Singapore.

For three intensive days (April 3-5, 2015) Kilat Senjata was working the stick and the knife in the Classical Material of Lightning Scientific Arnis as well as the Tactical Combat material we practice in Israel.

The Kilat Senjata members are a hard working, well disciplined bunch who don't balk at the heat and sweat indoors or outdoors. Kilat Senjata was founded by Guro Vicente Reyes to teach, propagate and promote Lightning Scientific Arnis and Filipino martial arts. Now in Australia, his vision is faithfully continued by his senior instructors.

Our thanks go to Mark and his family, Matthew and the Kilat Senjata Members who made our stay very welcome and enjoyable. And best wishes go to old friends like Ron and Marcus whose friendship is a treasure.

Looking forward to seeing you all in Singapore again soon!



**Modular Blade Concepts**

w/ Bram Frank

**Decision and Switch Points**

April 10, 2015

Best Martial Arts

795 Almaden Street  
Eugene, OR.

The Eugene seminar was a great training time! Applications of Hubud were taught!

Hubud is a version of Sinawali...the conceptual methodology of weaving one's arms and the space they occupy...a way of using the motion in a disengagement operation to redirect, then trap, hold and re attack or counter attack one's opponent. It starts either with a backhand as a prolog or pre beat to regular High High Low Sinawali: forehead, backhand, backhand...or immediately as HHL Sinawali then becoming backwards High High High Sinawali: backhand, forehead, forehead. The basic pattern doesn't change whether or not a tool is used in one's hands.



What was taught in the seminar was the direct application of Hubud as Sinawali to enter upon the opponent, to change the plane of motion and then counter attack while causing the opponent to lose balance and their line of attack. The next phase was to be able to be the attacker and intercept the counter attack, free ones mobility and re attack and start the cycle over. This included making switches from high line to low line, low line to high line, outside line to inside, inside line to outside and even open position to closed position.

These seminars coming up in Oregon: Eugene at BEST Martial arts of Sensei Alan Best and Spokane Washington at Lotus Self Defense / CSSD Arnis of Ajarn Roy Harrington will be part of my series dedicated to understanding and use of the concept of HUBUD, its applications and attributes within the flow of motion and direct application in the tactical sense. In Modular Concepts its part of my Decision and Switch point's series and it ties directly to the Modules of 1-2-2 High Line and 2-3-12 and dealing with the closed 2 position! I touched on this in Spokane 2014 and it was the focus of weeklong Crimea Russia seminars this past November. Now I'm going to put it all together! Come take this seminar and add the concepts to your art or further your understanding on Modular Blade Concepts within Modular Tactical Systems...

Of course we'll go over the basics... Perspectives of Modular  
Standard Backwards Mirror  
Backward Backwards 1-4-12  
1-2-2  
2-3-12  
Decision and Switch points





**SCS - Karambit Weekend Seminar**  
w/ Frans Stroeven  
April 11 - 12, 2015  
Vlampijstraat 79, Zuilen, Utrecht, Netherlands

Frans Stroeven organized a two-day Karambit seminar. Karambit, originally a weapon of Java (Indonesia), is often used in Stroeven Combat Systems. Frans trains practitioners for two days and ensured them, they would be able to use the Karambit in a very realistic way!

Practitioners learned: handling Karambit, attack points, defenses, flow drills, disarm, Karambit and empty hand, clamps, ground fighting, fighting spirit and more!



**Weapons World Wide IV 2015 - Filipino Martial Arts Weekend**  
April 11, 2015  
Sporthallenstrasse, Schaaflheim  
Hesse, Germany

**Special Guest:** Master Arnold Narzo - Kalis Ilustrisimo Repeticion Original  
Timm Blaschke - Filipino Fighting Arts  
Frank Büchner / Bahala Na Giron Arnis Escrima  
Christof Fröhlich Kalis Ilustrisimo  
Tobias Ricker - Cacoy Doce Pares Eskrima  
Benjamin Rittiner - Dog Brothers Martial Arts  
Thomas Holdtmann  
Ralf Kussler  
René Marc Zeller - Filipino Combat Systems



**FMA Arnis Charity Seminar**  
w/ Master Jose Isidro of Modern Arnis and Punong Guru Steven Dowd of Arnis Balite  
April 11, 2015  
432 San Andres St. and Roxas Blvd, Manila Philippines  
(Beside Aristocrat Restaurant Water Fountain Area)

**Purpose: Donation to Precious Heritage Children's Home**



It was of course a warm day being in the Philippines, however with a slight breeze and being in the park it turned out to be an excellent day.

Once everyone arrive, there were participants that Guro Francis Wilcel V. Adriano of 'Kuntaw/Arnis' brought which were his students from Calamba, Laguna. A couple practitioners from Leyte Jay and Julius traveled to be part of this charity event. Master Isidro divided the group up in two groups which he took half and Punong Guro Dowd the other and moving to their areas taught: Master Isidro - Modern Arnis empty hand and baston combinations, and Punong Guro Dowd - Arnis Balite angles, positioning the opponent for attack, defense and counter, single baston against single baston and single baston against empty handle and with the Calamba group some Kuntaw.

Even park patrons watched and as time went on began asking questions and clarification on movements.

At the end of a very successful event, Master Isidro and Punong Guro Dowd turned over the donated monies and items and also personally donated some money to Joel B. Santos Founding Director of the Precious Heritage Ministries.

Also Master Isidro awarded Guro Carlos Cribbe of Modern Arnis Lakan. Master Isidro and his girlfriend also gave Martha De Asis, one of the students who participated 4,000 Pesos cash to buy a bike or buy whatever she want because Master Isidro and Martha have known each other a long time personally and it was promised prior to the event and knew for long time that Martha needed a bike and had family problems and could not afford one. Master Isidro also offered Martha a 4 year college sponsorship when she could attend college in 2 years, due to family illnesses. Master Jose Isidro has done this in the past with others students in the Philippines.





**Sayoc Intl Pinas - 8th FMA Sama Sama 2015**

April 12,2015  
Bellevue Hotel  
Alabang, Muntinlupa  
Manila, Philippines

Sayoc International Philippines held their 8th Sama Sama at the Bellevue Hotel - Alabang, Muntinlupa, Manila, Philippines. The Bellevue Hotel is a very luxurious hotel and the event was held on the 20th floor of the hotel.

The event was held to raise money for the Sayoc International Philippines by being able to purchase sticks, padded sticks and other equipment for their kids program.

The instructors were not paid and did this for the kids. The instructors were:

- Punong Guro Steven Dowd of Arnis Balite
- Master Jose Isidro of Modern Arnis
- Grandmaster Jay Jumawan of LSAI
- Grandmaster Tally Barcellano of Stillma Mongoose
- Lakan Jefferson Roxas of (Sayoc Knife) Sayoc International Philippines
- Lakan Guru Leopoldo Lasaleta Jr. of Sayoc International Philippines



The hotel security guards were included in the seminar and exchange the room was donated for the seminar.



The seminar was run with professionalism and a buffet lunch was provided for all participants.

The participants had the chance to learn and build their skills in various styles of the Filipino martial arts. It was an experience to remember with the wide



range of styles from empty hand to baston to knife techniques. No fancy applications but basic no-nonsense applications that can be adapted to easily.

An all day event that helped the kids program with the money made and brought many martial artists together in a platform of friendship and respect. Recommend not to miss the next Sayoc Sama Sama



**Silent Warrior Arts  
Expansion of Knowledge Kali Silat Workshop**

April 12, 2015  
American Karate Academy of Akron  
739 North Main St. Suite C.  
Akron, OH

On Sunday April 12, 2015 Tuhan Darrell Sarjeant had the opportunity to share his art of Tahimik Mandirigma Kali Silat to a small but enthusiastic group in Akron, OH. Among the participant were practitioners of Vee Arnis, Vee Jitsu, Bando, and Karate. Instruction was given in double stick, single stick, and empty hand aspects of the Tahimik Mandirigma Sistema.

The seminar opened up with a quick lecture on the Art of Tahimik Mandirigma and the lineage of the system. After which, Tuhan Sarjeant began introducing the seminararians to his unique double stick combat drills. These drills combine the use of the 4-count siniwalis and footwork that bring both the offensive and defensive aspects of siniwali to very efficient and effective fighting tactics. The students enjoyed these drills and were able to see how these drills can be introduced into their own schools and systems of martial arts.

The second hour focused on single stick combat drills. Footwork and timing was the primary emphasis of these combat drills. This session focused on the Larga Mano range and the seminararians were taught how to develop the appropriate timing and footwork angles to diminish the opportunity to be struck. Students were then introduced to the Tahimik Mandirigma method of Larga Mano.

The last hour was based on Kuntao Silat. Seminararians were introduced to Sayaws/ Juru of Tahimik Mandirigma. After the students were introduced to the entry movements of the Sayaw, they were shown various applications of the core movements found in just the beginning movements of the form. Students were introduced to the Tahimik Mandirigma concepts and principles as they were introduced to the Sayaw. Students were extremely excited as it was shared to them how to bring these concepts and principles into the Art they practiced.

To conclude the seminar, Tuhan gave lecture on how to live the art and how to bring the physical teachings into all areas of their lives. Everyone gave feedback and were encouraged to live their Arts everyday to receive the maximum benefits of their training. Positive feedback was given after the seminar concluded and Tuhan looks forward to returning in 2016 to continue their Expansion of Knowledge theme.



Tuhan Darrell Sarjeant with Masters of Vee Jitsu and Vee Arnis. Gandmaster James Roma, Professor Brett Young, and Professor Eric Lance

**Year 3/# 3 Phoenix FMA Training "Monthly Share"**

April 18, 2015  
Margaret T. Hance Park  
1134 N Central Ave, Phoenix, Arizona

Although it was an absolutely beautiful day with perfect weather, hardly anyone showed for the training. However, it's possible most were dissuaded from attending because of a city event (Cajun Festival) that was also scheduled at the park the same day.

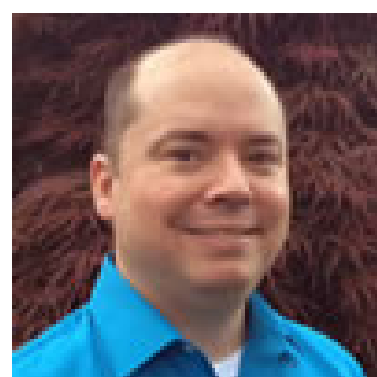
After waiting ample time to accommodate late arrivals, Michael Butz of Kada Anan Martial Arts commenced the session. He started by showing how to use a vertical strike against an angled attack. His focus leaned toward keeping blade awareness and striking versus blocking and then striking. Once the basic concept was crasped Michael switched to using "rebounding" in order to "cheat" to generate power. He showed how to use the same vertical strike movement to defend against an attack. He then used the energy created by the defense, by rebounding off it, to help launch a counter attack.

Though as stated before not many showed up this was a share that was informative and definately added skills to the participants that were able to attend this monthly share.





# Health and Safety



## 3-Minute HIT That Shapes You Up

Dr. Mark Wiley

Weight loss and fitness programs come in all shapes and sizes, from calorie counting and portion sizing to Pilates and fitness boot camps. New products that promise better bodies and healthier lifestyles keep hitting the

infomercial space. Marketing to something so central to the human condition can be a surefire success.

There is another newish fitness plan buzzing around, called HIT. And it's free, because it is a concept and not a piece of equipment or meeting group with planned meals for order. The gist of it is that people can improve their levels of fitness with just three minutes of this type of exercise per week.

"It goes against everything I was taught in medical school, and everything I have ever read since," medical journalist Dr. Michael Mosley told BBC TV in 2012. Mosley's one-hour special program, "The Truth About Exercise," was all about how what he learned in medical school about exercise and weight loss has been turned on its head.

The HIT concept stands for high-intensity training. In essence, the person would do "a number of shorts bursts of intense and effortful exercise with short recovery breaks in between." These short effortful bursts can be things like, sprinting, peddling a stationary bike, punching a heavy bag or pulling a rowing machine.

While there have been a few other fitness programs similar to HIT, including PACE and some military programs that use bodyweight exercises, HIT seems to be pushing short, fast, intense programs into the limelight again. And as more research comes out supporting the benefits of such programs, it seems easier than ever to get a grip on our weight and fitness issues. According to a study published in The Journal of Physiology, "A growing body of evidence suggests that high-intensity interval training (HIT) induces numerous physiological adaptations that are similar to traditional endurance training despite a lower total exercise volume and training time commitment. Low-volume HIT is characterized by brief repeated 'bursts' of vigorous exercise interspersed with periods of rest or low-intensity exercise for recovery."

HIT is a concept and requires no special equipment and can be carried out almost anywhere, depending on the chosen method. A stationary bike uses no space but may require on to join the gym

or YMCA.

Lead study author, Professor Martin Gibala of McMaster University in Ontario, Canada, finds that overall HIT programs provide "the same physical benefits as traditional endurance training." This is the case even through total exercise time is only three minutes per day, as compared with typical 30- to 60-minute sessions.

Sprinting requires only a tract of land or road. Pushing yourself to go all-out during each 30-second burst of exercise was the standard. However, less extreme but still moderately intense sessions have shown to be just as effective. For example, sprinting or stationary biking to about 95 percent of maximum heart rate (MHR), showed to be quite effective, yet is about half the effort put forth versus an all-out burst.

Here's a simple way to use HIT as part of your ongoing exercise plan.

- Be sure to warm up first, since the bursts can be intense.
- Pick your mode of exercise: bike, run, jumping jacks, etc.
- Push yourself to 95percent MHR for 30 seconds.
- Go slow to cool down and recuperate for four minutes.
- Repeat for a total of six 30-second intervals.

What you have is about a 30-minute routine that included only three minutes of exercise. It does not overtax your heart or your joints because of the low duration of each effort segment. What's happening is that this HIT process improves insulin mechanism, improving the resistance that many diabetics and couch potatoes suffer.

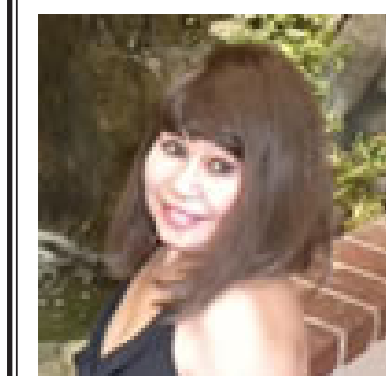
Insulin resistance occurs when the body has low insulin sensitivity. The result of this is too much insulin, glucose and fat remaining in blood circulation. Those who suffer insulin sensitivity are at greater risk for serious diseases like syndrome-X (metabolic syndrome) and, thus, heart disease, stroke and Type II (adult onset) diabetes.

Historically, diet and exercise in general are the main ways (aside from drugs) to improve health, improve insulin sensitivity and reduce risk of heart disease, stroke and diabetes. The research shows that the HIT concept of exercise, even just three minutes per week "can improve insulin sensitivity by 24 percent."

Amazing? Too good to be true? Well, give it a try. Dedicate three minutes per week to high-intensity training and see what benefits you reap. Not having enough time to exercise is no longer an excuse not to be well.

### References:

- Medical News Today: [Click Here](#)
- Wiley Online Library: [Click Here](#)



## Go After Your Dreams

By Zena Sultana Babao

"Before you can proceed on a great journey, you must have a dream," wrote Dr. John Maxwell in one of his best-selling books, the "Bridge to a Better Future." Dr. Maxwell, our former lead pastor in the Skyline Church in La Mesa, is a best-selling author

and an internationally-famous speaker on leadership and personal development.

Bridge to a Better Future is a very slim volume of quotations that stimulate the mind, delights the spirit, energize as well as challenge, and most of all give joy. I love sharing this book with my friends because it's an excellent guide as you go through life and build a better tomorrow.

Speaking more of dreams, Maxwell wrote: "The promise of the dream helps you take the first step. The hope of achieving the dream keeps you going. The joy of fulfilling the dream leads to contentment. The journey is awesome but you can't get started until you've developed a dream."

Maxwell presents quote after quote from the great minds of the world regarding dreams or visions. Each quote is then followed by an explanation.

"Cherish your visions and your dreams as they are the children of your soul; the blueprints of your ultimate achievements." – Napoleon Hill

In life, we must make many trade-offs to get to the highest level. We trade being accepted by others to achieve excellence. We trade financial gain for the promise of greater potential. We trade security for the hope of increased significance. But we should never trade away our dreams. Nothing can take their place, and nothing holds greater hope for the future.

"Big thinking precedes great achievement." – Wilferd A. Peterson

No person has done anything great without first dreaming great dreams. Let your mind go. Think outside the lines! And don't let anyone tell you to think small. Go in a new direction. After all, you'll never succeed beyond your wildest dreams – unless you have some pretty wild dreams.

"You are never given a wish without being given the power to make it true. You may have to work for it, however." – Richard Bach

The road to your potential is open and waiting for you. It offers you the opportunity to travel to almost anywhere. But just a trip

cannot be made until you take the first step, so your dream can only come true when you start to work at it. Don't let your dream remain just potential. Start working today. Do what you can at this moment. Tomorrow will come soon enough.

"As important as your past is, it is not as important as the way you see your future." – Author Unknown

The best way to seek a positive future is to look forward to it. If you're looking over your shoulder, you won't go far before you start bumping into things. But when you believe that great things are ahead and you meet each day with eager anticipation, you're creating incredible opportunities for success.

"There are really two kinds of people in this world – the realists and the dreamers. The realists know where they are going. The dreamers have already been there." – Robert Orben

Where have you been lately with your dreams? Your future is likely to be only as exciting as your answer to that question. Explore your possibilities in your thoughts. Take the journey in your dreams. Then wake up and prepare to make them happen.

"You have never tested God's resources until you have attempted the impossible." – Author Unknown

Never wait for a miracle. Go after your dreams. Do your part to the very best of your ability, and ask God to make up the difference. He won't act until you step out in faith.

"Dissatisfaction and discouragement are not caused by the absence of things but by the absence of vision." – Author Unknown

If life isn't looking especially wonderful today, then step back from your circumstances for a moment. Then ask yourself this question: "Why am I doing what I'm doing?" If you don't have a ready answer, then maybe you've lost sight of your vision. Do what you must to recapture your dream. It puts everything you do into perspective and keeps your thinking positive.

"One can never consent to creep when one feels an impulse to soar." – Helen Keller

God gives each one of us the desire to soar. We are created in His image, which means we were not meant to creep. Fan into flames your highest ideals, your greatest God-given desires, and let them take wing. You were designed for the heights.

"Here is the test to find whether your mission on earth is finished. If you're alive, it isn't." – Richard Bach

Never give up on your dream. And don't expect to one day "arrive" so that you can stop living or growing. Live each moment, day, week, year, to the fullest. Your mission in life isn't through until you're through.

## The Challenge Fights of Grandmaster Ciriaco "Cacoy" Canete: The Greatest Living Eskrimador

By Tom Meadows



Grandmaster Tom Meadows, author and longtime student of Supreme Grandmaster Cacoy Canete proudly announces the release of the book he wrote entitled "The Challenge Fights of Grandmaster Ciriaco "Cacoy" Canete".

History is written by the victors". This timeless quote is clearly an appropriate one for the biography of a man never beaten in over 100 challenge fights. This book documents the fights exactly as Grandmaster Cacoy Canete related them to the author. The risk of death or serious injury was ever present in these type of matches, which became known as the legendary "Death matches of the Philippines". It was common practice for the opponents to exchange waivers that asked their family and friends not to take revenge on the victor's family, eskrima club or friends. Both players assumed full responsibility for the outcome of their challenge. To be the victor of more than 100 challenge fights one must have a technical base that can deal with any empty hand style and all known weapons systems. Many of the fighters that Cacoy Canete fought relied heavily upon the anting-anting mystical arts, oracion prayers and religious mantra chants to guarantee their success in fighting. These methods had no part in how Grandmaster Canete won his fights against these men. In his own words: "I do not use anting-anting, I rely on my technique". Always challenged, never beaten, this is the fighting history of Grandmaster Cacoy Canete, the greatest living fighter in the history of Doce Pares.

**Paperback \$14.40**

Also in the book are stories of near-death experience of my father Supreme Grandmaster Cacoy Canete as a guerrilla fighter during World War II. Unfortunately since Amazon only accepts High-Resolution pictures many of my father's relevant historical black and white pictures are not in the book such as in military uniform, champion in the 1st National Eskrima Tournament in Cebu on 3/24/79 and also in the 1st Invitational Eskrima Tournament in Manila on 8/19/79 just to name a few. Hope we can convert them to High-Res for the next edition of the book.

Thank you for your support.  
Grandmaster Kitty Canete-Knight

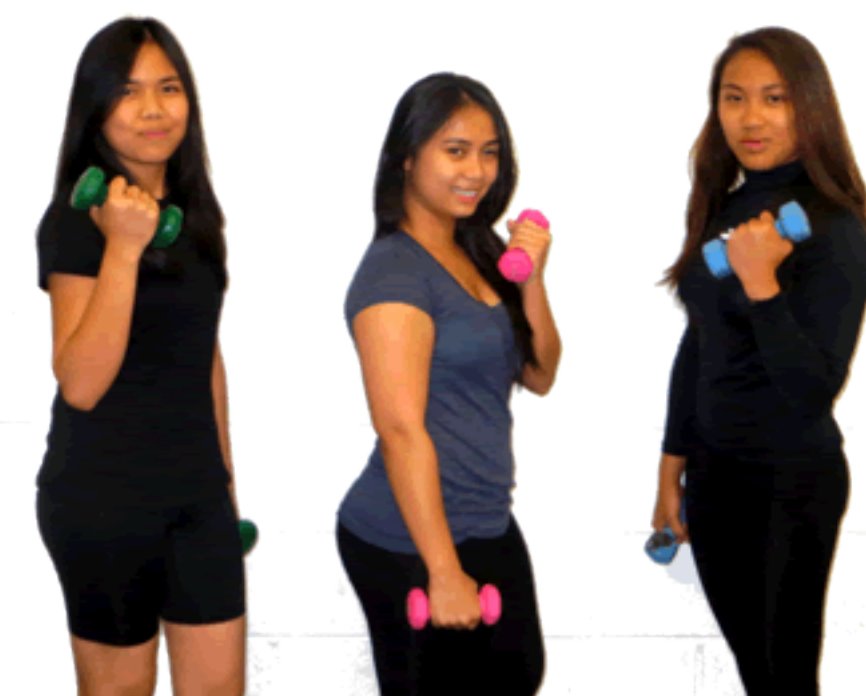
To Order Visit [Amazon.com: Click Here](#)

**JEDOKAN Martial Art Women's Self Defense Seminar**  
March 17, 2015  
20753 Prairie St.  
Chatsworth, Los Angeles, California

By **Jules Simon** and **Aiko Ramos**  
Jedokan Members

Jedokan Martial Arts recently conducted an instant self-defense class for women, which was a great success. The participants were concerned with safety, both in the streets and in their own homes. They had questions about what really works and what would be effective for an average woman. Their questions were answered and they gained priceless knowledge that may save their lives in the future. The class covered a variety of drills based on personal experiences of those who participated, as well as what can be viewed on the news or in the internet on a daily basis. Some of the drills taught included utilizing vocalization, proper body language, utilizing available objects as weapons, as well as practical and effective striking techniques that will stun the aggressor, allowing the victims to run for safety.

One of the most important parts of this self-defense class was the



"Street Awareness Lecture". In this lecture, Chief Instructor Jeff Jeds emphasized the importance of "prevention" as the first line of self-defense for women. He spoke about not being in the wrong place at the wrong time. He gave examples based on true events of how women become victims. Chief Instructor Jeff Jeds also touched upon the value of alertness and being observant of one's surroundings. He cautioned against going out late at night to places such as gas stations, ATM machines or other stores. He also enumerated how to call for assistance and where to run for help if caught in a dangerous situation. Further, Chief Instructor Jeff Jeds educated the participants regarding defense against intruders. He presented tactical



information to avoid becoming a victim in their own homes, as well as how to handle intruders. Moreover, information on firearms safety, proper handling and usage was also presented. The class was entertaining, informative and helpful in building self-confidence for the participants.

The physical part of the seminar was simple, direct to the point and practical. The striking techniques were designed to stun an aggressor in order for the victim to escape to safety. Chief Instructor Jeff Jeds introduced unconventional items that can be used as weapons such as handbags, pens or pencils, keys, flashlights, kitchen knives, forks, etc. The class focused on footwork, dodging, basic deflection and hand strikes with below the belt kicks. Chief Instructor Jeff Jeds indicated the vital parts of the human body to strike, as well as the proper parts of the hand or feet to be utilized when striking.

Overall, the seminar was outstanding. Many of the participants requested for more seminars, while others decided to become members of the Jedokan Martial Arts. All the participants were impressed that Jedokan Martial Arts is a non-commercialized organization. They were fascinated that while Jedokan has no business sign on its front door or building, it continues to grow in the amount of quality members. The participants concluded that the trademark of Jedokan Martial Arts is its uniqueness in its non-commercialized, family-oriented nature they were attracted to the training methods which literally proves its meaning, Jedokan Martial Arts, the way of the versatile warrior.



**Self Defense Workshop/Seminar**

March 27, 2015  
University of the Philippines  
Padre Faura Street, Ermita  
Manila, Philippines

Professor Felipe P. Jocano Jr. gave a short seminar/workshop on self defense and protective awareness for the Student Council of the College of Arts and Letters, University of the Philippines Diliman. The seminar covered awareness of one's personal condition, the immediate physical environment and the presence of other people; decision-making and goal setting; and the consequences of defending one's self. The workshop ended with demonstration and practice of selected movements and techniques based on everyday movements.

Professor Jocano is an assistant professor of anthropology and a practitioner/teacher of Filipino and Chinese martial arts



## Discovering the Filipino Martial Arts



**Sticking it Out with Filipino Martial Arts**

By Joy Lim

I sit here in front of my laptop... willing my mind to think of something to write for this column. To be fair, I could have written this article way before today's deadline but I'm always distracted by a lot of things.

Just look at what I'm distracted at this very moment:

- The TV is showing the judging portion of Iron Chef
- Facebook is calling me to check out a friend's travel photos
- A newly-purchased book about Walt Disney (I'm a fan) is on my bed
- Two large pizzas, Pepsi, and chocolate balls tempt me from the other table

I suppose that's how it really is in the world - many things vie for our attention.

That's why I sometimes ask myself why I've stayed with Filipino Martial Arts.

In January 2013, my friend Malou and I decided to try a new route for our morning jog. We went to Quezon Memorial Circle, a public park in the middle of busy Quezon City, and saw some guys boxing and some meters away, training in Filipino Martial Arts. We inquired from the instructors of both groups. They described their sport a bit and showed us some moves. Making no commitments, we thanked them and left.

The next day, Malou stayed home. And much to my hubby's surprise, I went back to start my Filipino martial arts training.

The initial attraction was because it's Filipino and I'm Filipino. (I think I've always been patriotic.)

The second attraction was the handling of weapons, even on Day 1. For a middle-age woman whose daily life consisted mainly of looking at kids with cough, fever, or diarrhea (I'm a pediatrician), wielding weapons gave a weirdly liberating sense of power.

The sticks, when handled by Master Cris looked fast and deadly. With me, they looked harmless. My arms were weak and got tired easily.

Master Cris's training is heavily based on Modern Arnis and I found the Sinawali and Tapi-Tapi drills hard and confusing. They felt like a choreography of a dance I didn't understand at all. 1-2-3, 1-2-3, 1-2-3, slowly...over and over again. The basic strikes, thankfully, were easier to memorize. But the drills became difficult when footwork was added. "Be patient. It takes time for your arms and legs to become coordinated," Master Cris said. "You are still making path in the grasslands of your brain," he said offering a metaphor. Well, I believed him. I woke up at 6 AM twice a week to train.

Even until now, training is not easy but these inspire me to continue:

- I have an instructor who passionately believes that Filipino Martial Arts is effective and beautiful
- I have a higher purpose - to contribute to its propagation
- I believe that everything worth having takes time
- I feel accepted and encouraged by the long-time practitioners
- I have access to books and on-line materials that enrich my knowledge and appreciation of Filipino Martial Arts

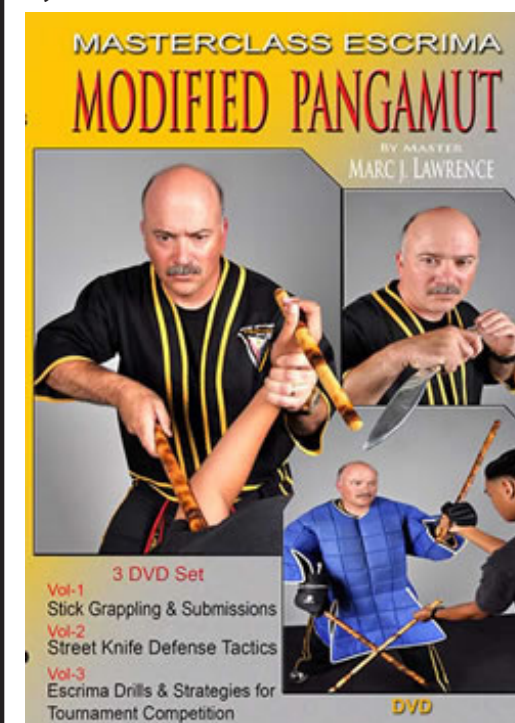
So despite the many other interesting things that vie for my attention, I'm sticking it out with Filipino Arts.

Here's looking forward to many more years of sticks and blades. Cheers!

**Visit:** The Blog - The Deadly Dance  
By Joy Lim - [thedeadlydance.wordpress.com](http://thedeadlydance.wordpress.com)

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

By Master Marc J. Lawrence



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

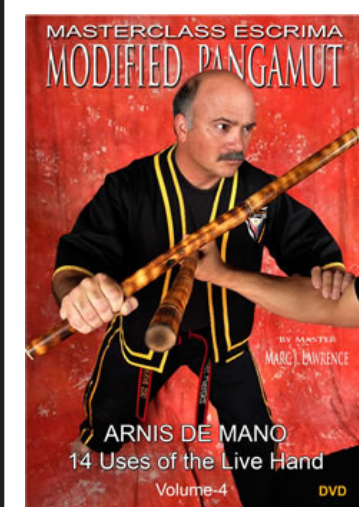
**Volume 1:** Stances & Footwork, Finger Locks, Sitting Position, Floor Defense, Disarms and Submissions...

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Order from Punong Guro Marc Lawrence and receive a package deal plus his book **"The Basics of Filipino Martial Arts"**  
**To Order Masters magazine:** [Click Here](#)



## The Goat Locker



### Juego Todo Hybrid Fighting System

By Papa Goat

The Juego Todo Hybrid Fighting System is the brain child of the Underground Battle Fighting Juego (game) Todo (everything). Basically the UGB came up with the idea of a new cage event for the Filipino martial artists.

Usually one see's Filipino Arnisadors in videos or in person fighting on grassy areas in parks, or plaza's, malls, or an official event on a basketball court or gym etc.

The question is where is the prestige and honor for the Filipino martial artists? And considering the Philippines has a lot of Senior Grandmasters, Grandmasters, Masters, Maestro, Punong Lakans, Punong Guros, and Guros where are they and what have they done for the Filipino martial arts?

So the administration of the Goat locker came up with the idea of bringing honor and prestige by putting them in the octagon cage, or rather in the goat cage, since the octagon cage belongs to the UFC.

The thought is to bring the modern day gladiator into the modern day arena, which is the goat cage. Then there will be honor and prestige in the fights with a set of rules.

There will be three rounds at 3 minutes each. Using Amateur padded sticks WEKAF head gear with gloves, and groin protection.

The rules have been adapted to the current environment and current time of today. That is the reason the event is called the Hybrid Fighting System.

In all the rounds the participants are allowed to punch, execute elbow strikes, kick, use takedowns, sweeps, and submission holds (if they can accomplish the techniques).

Execution of weapon strikes or elbow strikes to the back of the head and spine are not allowed.

**Note:** *There is no thrusting with the baston or the blade; this is to eliminate the possibility of the baston or blade going through the face mask to the face.*

First round is with baston's, fighters can choose combat as one on one, two on two or maybe even two on one (which has already happened). If they win in the first round they will proceed to the second round.

Second round is bladed (hard rubber bladed weapons with markers) an example of automatic win is if the opponents gets hit on the neck then the referee will stop the match and declare the attacking opponent the winner, since the strike would be considered a fatal strike.

If winning the second round the practitioner proceeds to the third and final round which is mano-mano (empty hand) where the WEKAF head gear is removed and an amateur MMA head gear is used, with MMA hand gear and the event goes on.

Since Juego Todo is not a competition in its own and not a standard event at this time the Goat locker is introducing it in events with three Juego Todo events per each UGB event which at this time is all MMA. So if the UGB event has ten matches then three of the matches are Juego Todo.

At this time the Goat locker trains in Boxing and Mixed Martial Arts until the Juego Todo is fully implemented. What the Goat locker has planned in the near future is to fully implement the Juego Todo in a stand-alone event.

### The First Official Juego Todo

The first Juego Todo to be introduced this year in Cebu, which is the birthplace of the Juego Todo, the event will be in a cage by the beach and in the background will be the Lapu Lapu shrine, (Lapu Lapu being the first hero of the Philippines).

**Note:** *What is so special about this event other than the introduction of the Juego Todo it will be a Masters Division event. Meaning that Masters of the Filipino martial arts will have the opportunity to compete, it will be live stick with head gear, gloves and groin protection, no shine or elbow pads. The head gear will not be the WEKAF head gear but modified head gear for better mobility and vision.*

The Goat locker purposely wants this, the first Juego Todo done this way of course as the premier (launch) of this kind of event. The purpose as many know is in the Filipino martial arts community many practitioners boast and brag that their art is the best, with techniques that work and they have the best combat techniques etc., the supreme Filipino martial art. There are so many such as Balintawak, Doce Pares, Ilustrisimo, Modern Arnis, Lightin Scientific Arnis just to mention a few with many more that could be named.

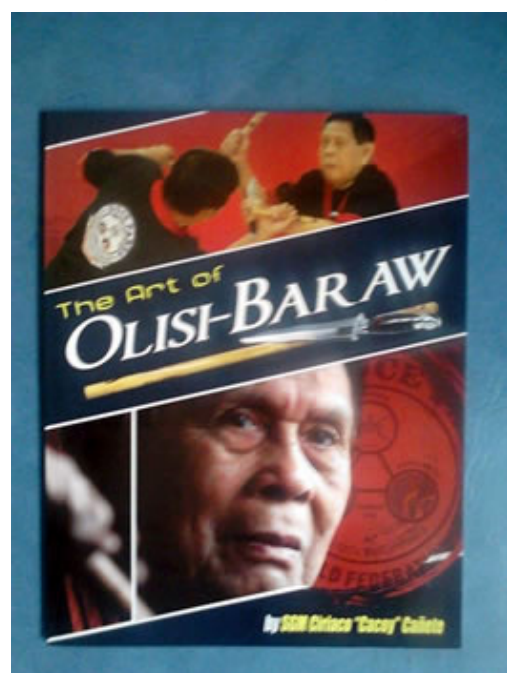
Well this is the opportunity to standout and show what it is all about and truly establish their art as the best and earn a reputation as the best. So this is the time to show what they have, that they do not just talk the talk but walk the walk as they say.

This is an OPEN Invitation to all Filipino martial artists. WHAT is the prize besides the proof that their art is a standout art and the honor, and prestige of a proven Filipino martial art? Well \$25,000 cash, customized belt worth 30,000 pesos, and finally a brand new motorcycle.

This is not a half ass event, the Goat locker is going all out at this event putting everything on the line.

### "Olisi-Baraw" (Stick & Dagger)

Supreme Grandmaster Cacoy Cañete



### To all Eskrimadors and Stick-fighters,

At last! The Cacoy Doce Pares Headquarters in Cebu City, Philippines is very happy to announce the release of my father Supreme Grandmaster Cacoy Cañete's long-awaited 5th Book, "Olisi-Baraw" (Stick & Dagger), a combative form of the old Doce Pares classic form "Espada y Daga".

The 95 year-old Supreme Grandmaster Cacoy Cañete, President and Founder of Cacoy Doce Pares Eskrima-Eskrido-Pangamot is the last surviving founder of the oldest Eskrima organization "Doce Pares" founded by his late brothers in Cebu, Philippines in 1932.

Furthermore Supreme Grandmaster Cacoy Cañete was the first mixed-martial artist in his time since his training at age 6 under the tutelage of his older brother Supreme Grandmaster Momoy Canete who trained him in the classic form of Doce Pares Eskrima, Espada y Daga and San Miguel. He became an amateur boxer in his teens who then pursued further training in various Japanese Martial Arts such as: Jui-Jitsu, Kodokan Judo, Aikido, Wrestling, Shotokan Karate, Shorin Ryu Karate and lastly the Chinese Kung Fu.

As a result of his training in various martial arts since age 6 he invented "Eskrido" a combination of Eskrima, Jui Jitsu and Kodokan Judo among others.

Thank you for your continued support of Supreme Grandmaster Cacoy Cañete and his Cacoy Doce Pares Eskrima-Eskrido-Pangamot system.

Very respectfully yours,

**Grandmaster Catherine-Kitty Cañete-Knight**

Vice-President for International Affairs

Cacoy Doce Pares World Federation

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

### A Knife is For Killing

By: Hock Hochheim

*This is a story from an Australian man, a friend of mine nicknamed Redcap. He married a Filipino girl and lives in the Philippines for part of each year... Hock*

I have had a long chat with my wife's uncle Borino. He is the family 'fighter', the one with the rep. He also killed our pig the other morning for the big family reunion fiesta. (Photos not included but if you ever want to learn how to kill and butcher a pig for Lechon, these follow it step by step).

Anyway, he has some interesting opinions and experiences on knife killing (he uses the word 'ihaw' 'kill' not 'nagaway' 'fighting') that I have put into a draft article. Not sure where to place the article though, a little too 'reality based' for Black belt or Blitz.

Anyway, here it is for discussion if you wish. Meanwhile, I gotta help Papa with the pigs still oinking for their supper! - Redcap

### Tonacao Cuchillo- Ten Lessons In Killing With A Knife

Sixty years old, short, wiry with broad shoulders from decades of hauling in fishing nets, Borino Tonacao has a face like kamagong, dark brown and chiselled with character. He is also our family fighter. The uncle of my wife, Borino is the man who kills the pigs for fiesta in the barangay. He has taken lives other than those of pigs over the years but he rarely tells unless the Tanduay or tuba are loosening his tongue.

The day he killed our pig for the family reunion I watched him at work, then later, we talked. He carries his knife in a scabbard made from folded newspaper. It is a cheap kitchen knife, the blade is eight inches in length and the handle of orange plastic. Razor sharp. He wears it stuck into his shorts on his right side, handle pointing to the left and he can draw it lightening fast. It seems at first the knife is pointing the wrong way for a right handed draw into a reverse grip position with the blade down and the edge facing his body, but that is how he carries it and through years of use he deftly positions the knife that way in literally the blink of an eye.

#### Lesson 1

Getting the knife into your hand fast is his first lesson. "If it is not in your hand, it is not a knife, it is nothing" he says. He tells of how he has been attacked and had to fight off his attackers empty handed until he could get his own weapon into action.

#### Lesson 2

"Keep moving! Yell and scream to summon your courage and to make your attackers scared of coming close. Do not stand still or you will die."

#### Lesson 3

I asked him about the type of knife he prefers and he simply replied "a sharp one, this size (indicating his own 8 inch kitchen knife) and in your hand when you need it."

#### Lesson 4

The scabbard he uses he throws away when the paper deteriorates, then quickly makes a new one. "It is not important. The knife is important" he told me. In the west we fixate on the quality of the steel and the 'rig' we carry it in. Here is a man who uses his knife every day and he thinks only of having it long, sharp and in his hand when he needs it.

#### Lesson 5

We talked about grip and position and he says he prefers the reverse grip with the thumb on the pommel, or butt of the handle. It adds power to the stab and stops the knife being pushed back through the hand if he hits bone or his victim struggles. The reverse grip is the most powerful for stabbing he says because he can put his back into the blow.

The edge faces towards him so that once he has stabbed deeply he can again use his back muscles to draw the knife towards him, opening the wound, speeding up the killing and giving leverage against the struggling of the victim.

"Your arms and back are made to pull and lift, things I have done every day since a small boy when fishing and working the fields. It is stronger than pushing the knife away from you. The reverse grip is stronger than holding it in what you call a sabre grip. I would never use that, too easy to lose your knife inside him when he fights back." He shows me what he means, easily demonstrating the leverage used to

disarm someone holding the knife in a sabre grip. Even the more secure hammer grip gives something away to the defender.

#### Lesson 6

"To kill you must have power!" Borino exclaims. "You can't half kill someone, be it pig or a man." When you kill, they will not lie there and let you do it. They will fight and scream and struggle and you must be strong. Your heart must be hot but your head cold. You will see their face and hear their screams in your dreams and when you are awake they will come back and ask you 'why did you kill me?' and you will feel shame if you did not kill quick and right." By right, he explained he meant for the right reasons. Not murder, but to provide food if it is an animal and to save your life or your family's lives if it is a man.

#### Lesson 7

We talked a bit more about killing, the why, the when, the who and the how. Borino wasn't bragging, he was simply telling it how it had been for him. "Killing is easy. Just stab the throat and work the hole. Open it wide and he will die. That is not hard. The hard thing is to live with it afterwards. That is why you must kill right" he said.

#### Lesson 8

I showed him some knife fighting training clips on a DVD I had. He said very simply and authoritatively, "these men have never killed with a knife" and nothing more. I pressed him for more detail and he replied, "they are playing with knives, not killing. You don't do all this when you kill, even if he has a knife as well. You get in first and you kill quickly. If you can't do that then you wait. Keep him away until he has time to think of dying, when his blood is cooled. Or you escape and kill him when he hasn't got his own knife. This is not a game. It is killing!"

When I showed him martial artists using a knife to wound or disarm their opponent he got up, found his cigarettes, then sat down again. He looked at me in a way that made me feel childlike for even suggesting you could use a knife for anything less lethal than death. "A knife is for killing." He said no more about wounding, he'd told me enough as it was.

#### Lesson 9

We talked about where to stab and he said he only ever stabs the throat. If he can't stab the throat he will cut his way there. "It is best to kill from behind, like with the pig. Why give someone or something a chance to escape, to fight back and kill you? If you try to kill and fail, they will come for you when you are weak and they are strong and you die. What is the point of that?" Indeed, what is the point of giving your victim a fair chance to not only survive but to do to you what you plan to do to them? Again, this is about one thing and one thing only. Killing. Taking life, not pretending to be some kind of tough guy.

#### Lesson 10

Which led us to the big lesson. Lesson 10. Intent. To Borino it is all about intent. He only kills when he intends to kill. He never intends to wound or intimidate. Those who know him know he will kill and that is intimidation enough. Those who don't know him are soon set straight by others who have no wish to see blood spilt. Borino has a reputation but one earned, not made up by telling people how he served with some special forces military unit. Borino never served a day in the military in his life, he is a fisherman and the barangay butcher. He has been in tight spots and survived and he has no hesitation to kill when killing is right, but when it is not he feels no shame in avoiding death. Either his or, more likely, someone else's.

When he kills he does it quickly, with as much power as he can deliver and he does it definitely, no hesitation. It is not a game. It is life or death and so far, he has always lived. I asked him if he ever worried that one day he would die like the pig he killed for us that morning?

*"Maybe. But I am not worried. If I die that way it will be quick.*

*And I will take whoever does it with me to God."*

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**Edges of Safety**

By: Maija Soderholm

There's a whole science that is solely concerned with surfaces - between water and air for instance, or solid objects and the space around them. There also happens to be a bunch of really interesting mathematics associated with these surfaces, with limits, and the edges of things but that's not important.

In dueling, the most interesting and important edge to understand is the edge between safety and threat, and how this changes over time. This edge appears in the space in which you are playing, and is also related to the geometry and design of the sword you are carrying .... Because safety is not just about being out of range, but can also be anywhere off the cut line of the weapon.

I had the pleasure of playing a little with German long swords recently with a couple of friends from Valkyrie WMAA. It was just a mere dabble, but what came home to me from the few techniques we played with was how different the geometry of 'safety' is, just by adding a sturdy cross piece in front of the hilt of the weapon.

I am used to fighting with no hand guard, mostly because my art comes from a culture where daily carry blades used

for work did not have them. Hand protection is much more common on weapons designed specifically for fighting because opponents often target the hand, but machetes, Goloks, Bolos etc generally do not have hand guards, because sugar cane, undergrowth, and coconuts, do not.

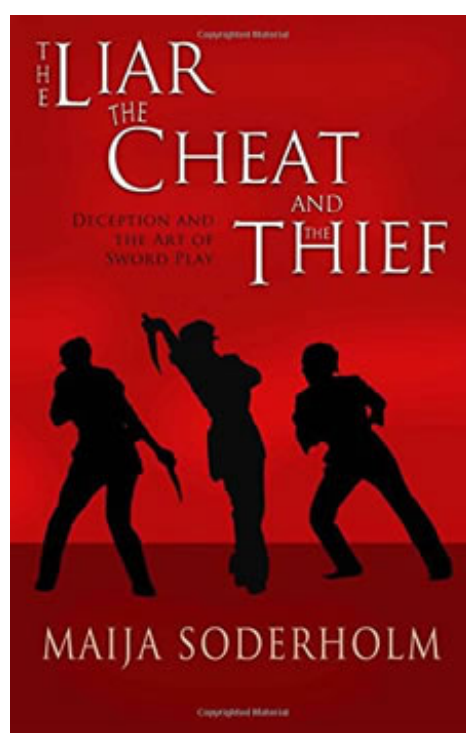
It's a whole new world out there with this one, small, added piece of steel. A parry or block that using a Pinuti would take your head off, is now safe (relatively), and traps and redirects take on a whole different meaning.

Any sword you use should become part of you, and through that, so should the experience of the space you 'own'. This takes time, work, and familiarity, and if you don't play enough near the edge, you'll never truly understand it's limits.

I would love to get to the stage where the mere feel of a certain sword in my hand would translate into the geometry of space, but because of the sheer variety of swords designs in the world, that sadly seems unattainable. Even getting to grips with the swords of the Philippines would be a lifetime of work.

However, this does not

**The Liar The Cheat and The Thief: Deception and the Art of Sword Play**  
By Maija Soderholm



You don't fight bodies you fight minds.

In this slender volume, Maija Soderholm of Sonny Umpad's Visayan Style Corto Kadena and Larga Mano system presents the details of one of the most important and least understood aspects of personal combat. How to control the opponent's mind.

The Liar, The Cheat, and The Thief explores the drills and the mindset of one of the last modern duelists. As Sun Tzu said "All warfare is deception".

**Amazon.com: Click Here**

mean one cannot infer usage from design, and learn from different designs about the space you move in and the changing options each gives.

Sonny thought of every weapon as a tool that taught you something specific, and when we flowed we went from one to another to see how the concepts and attributes crossed over .. or

did not.

The better you get at understanding this of course, the greater your movement options become, or the perhaps better said, the finer your angles get to become ... and in sword fighting that can mean the difference between a graze and being run through.

**Sword and Circle**

*About teaching and training Eskrima and Bagua. Recommended seminars, and related material I find interesting.*  
swordandcircle.blogspot.com

**Tagum Rules Araw Arnis**

Sun.Star Davao - March 27, 2015

Tagum City harvested 12 gold medals, two silvers and seven bronzes to emerge over-all champion in the 78th Araw ng Dabaw Arnis tournament.

Davao City-AI Navarro National High School (ALNHS) won four golds, a silver and four bronzes to place second, followed by Digos City with three golds, eight silvers and three bronzes.

Davao City National High School (2-3-2) was fourth and Davao Davao City-KDO Central (1-2-0) finished fifth.

Tagum's gold medalists were Julian Patricia Lastimoso

(children girls), Mary Gwyneth Lim (children girls), Ferdinand Basigsig Jr. (children boys), Christian Lagula (children boys), Rofel Angelo Pendon (junior men's featherweight), Arrel John Manimuan (junior men's lightweight), Carlo Borja (junior men's middle weight), Denise Lagumbay (junior women's flyweight), Hanna Diane Mantad (junior women's welterweight), Aljedoden Torreon (junior women's bantamweight), Aidan Herrera (senior men's) and Cyber Lagula (children boys). KRP

**City Karatekas Shine**

By Karlo Paolo R. Pates

Sun.Star Davao - March 28, 2015

The Philippine Shotokan Karatedo Association International-Davao City Headquarters hauled a total of 10 golds, six silvers and four bronzes to emerge overall champion in the recently-concluded 78th Araw ng Dabaw Karatedo Invitational Tournament held at the NCCC Mall Davao.

North Cotabato clinched three golds, three silvers and four bronzes to place second while Davao del Sur cornered three golds, two silvers and four bronzes. Panabo City (3-1-0) and Tagum City (2-3-3) finished fourth and fifth, respectively.

Davao City's gold medalists were Lya Marie Carillo (women's kata), Miyuki Tacay (women's kata 55 kgs.), Lya Marie Carillo (women's kata 61 kgs.), Miyuki Tacay (women's openweight), Lemuel Tacay (men's kata 76kgs.), Shinji Rex Tacay (men's kata open), Ridlo Sumanang (boy's advance kata and boys 14 to 16 years old kumite), Steven Paul Gica (boys 11 to 13 years old kumite) and Sean Paul Gica (nine to 10 years old kumite).

The champions received cash prizes, gold medals (juniors) and trophies (seniors) from the

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

All participants also received certificates.

The two-day karatefest was hosted by PSKAI-Takai Gijutsu School of Martial Arts headed by Shihan Bern Rexander R. Tacay and sponsored by the city government

of Davao through the Sports Development Division of the City Mayor's Office (SDD-CMO), Spin Davao Table Tennis Center, Explorer Davao Realty Co. and NCCC Mall Davao and organized as part of the 78th Araw ng Davao Sports Festival. (KRP)

**AMAC Testing**

By: Shanfrank Francisco

March 30, 2015

A training and testing ground of sports Arnis and live sticks tournament officials, establish in 1998 by a Grandmaster of different fighting arts a former athlete in 1978-1981 member of Philippine Karate team by code name Shanfrank Francisco who was one among the 12 Grandmasters signatures of the covenant of Arnis bill of law at the Congress Arnis Convention also a leading advisory council of the Implementing Rules and Regulations of Kali-Arnis-Escrima known as the Philippine National Sports Martial Arts. Spreading the Filipino martial arts around the globe has succeeded creating branches in Western country, Europe and South Korea (ASIA), as shown in this picture Grandmaster Mitchell Mayberry and Senior Master Christopher Kaler both U.S. Citizens have been granted

authority to teach and operate their own Dojo of the Filipino martial arts specifically Arnis de Mano.

In dedication of their time and effort to achieve excellence in more over 17 years of training traveling from different countries in research and developing and sharing wisdom of different countries fighting arts.

They have finally reached their goal and will continue with their mission. These practitioners will proceed to Seoul South Korea on April 1, 2015 to the OCA Summit Gathering to assist Guru Hyungki Cho to propagate Filipino Malay fighting arts in South Korea the Kali Silat fighting concept. The event was recorded on video for reference by a University Professor P. Mendoza of U.P. Diliman but not for public audiences.



For information and inquiries contact: sensie\_francisco@Yahoo.com / mitchmayberry@yahoo.com / hyungkinim@gmail.com

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**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



AMAC has renewed D.T.I registration in lieu of policy expiration every 5 years renewable and has now at the National operation category. AMAC has been affiliated at the Philippine Silat Sports Assn. Inc. and the NCR, Quezon City Chapter.

Shanfrank Francisco is the head coach as well as the senior advisory council. Shanfrank Francisco has participated in seminars in Malaysia for Referee/Judge advancing to the second class. Shanfrank Francisco and the name of AMAC at the category of private Pencak Silat Organization of the Philippines has gain recognition at the International Pencak Silat Federation.

Shanfrank Francisco was also recognized as head coach and co-founder of the newly reactivated South Korea Pencak Silat Federation / Integrated Kalis Arnis System station at Bonghwangdong, Chungnam-do, South Korea with the curret President Guru Hyungki Cho, other branch operating my Kali Silat system of Docena Corto y Largo Arnis de Mano since 2008 under Grandmaster Mitch Mayberry AMAC board of Director U.S.A. assisted by BOT Guru Chris Kaler and in Italy, Rome BOD Maestra Librada Ramos, BOT Guru Gianluca Polimanti. Amac has branches nationwide that does not get involve in political issues and I intend not to get involved in public display of combative bladed weapons fighting concept specially in the presence

of minors and some ignorant public audiences, for safety and protection of the values of Filipino martial arts cultural heritage into PE & sports education.

Filipino martial artists must take a necessary precautions on safety measures in practices, motivate students to develop confidence overcome fears and inferiority. A public display of technical applications of combative fighting system does creates negative since pretending being the top guy in town to be popular of a certain thing, No parents would be interested sending their children to school to learn how to stub someone with knife or smash somebody to death by sword or stick

Some professional degree holders say why should I train and study the martial arts and get injured in practice when I could buy a gun and when bad guys assaulted me I can kill them with one bullet, a mentality of lazy person not fit to defend himself, not fit to run away from trouble an attitude of a killer putting the law in his own hand he has money he can twist justice but not in the hands of God. Shanfrank Francisco would rather be called a coward to refuse fighting when challenge rather than killing someone in one punch. I hope you can pick summarize and pick up bits and pieces of his passion this is why he continues sharing his philosophical beliefs in teaching martial arts "my way".



**Prevalence of Spanish Terms in Filipino Martial Arts**

Cárlos Nazaréno  
March 30, 2015

Regarding the ongoing debate on the mystery of the prevalence of Spanish terms in Filipino martial arts here's stuff I've dug up to consider as food for thought. This is not about Spanish influence on the actual techniques, this is just about terminology.

**Plot Twist #1** - I interviewed a few old Filipino martial arts grandmasters yesterday - plot twist: A couple of them said that their parents/grandparents spoke Spanish!

**Plot Twist #2** - The story that Spaniards intentionally kept Filipinos stupid and un-educated throughout their colonial rule even towards the end of the 18th century also has elements of propaganda (to fan anti-Spanish sentiment, aka "Black

Legend") during a period of pseudo-"nationalism" (That period which led to the butchering of the Filipino languages (removal of European diacritics from dictionaries and Filipino alphabet & literature (those ` , ; ~, ^ symbols above letters which show how vowels are supposed to be pronounced) which led to the loss of transmission proper of pronunciation to succeeding generations and regions) and forced creation of artificial "Filipino" words for Spanish and English terms, objects and concepts which have no equivalent in Tagalog (either through "Filipinization" to fit the new Pilipino alphabet like "Kimika" for Chemistry (Spanish: Química)) or the creation of totally

new words via forced translation through conjugation.

The other part of that is the teaching that it was the Americans who first introduced the public school system to the Philippines. This is untrue as public education was already being introduced to the country during the late 1800s and under an 1863 decree by Isabella II. It is a Myth propagated by Teodoro Agoncillo whose book "History of the Filipino People" Philippine university professors are outraged about today because it is very outdated, has many inaccuracies and still being used in schools around the country. This article backed up with studies by non-Spanish, non-Catholic researchers will help explain things a bit better:

**From:** Asociación Cultural Galeón de Manila Education and Spanish in the Philippines (by Pío Andrade) **Click Here**

**Plot Twist #3:** The Spanish terminology used in Filipino martial arts is not rocket science Spanish. In fact they are not even grade 2 Spanish, they are just very basic terms.

Take the time to actually learn Spanish because it is now so much easier to do today because of free language learning websites - one of the easiest to use is <http://duolingo.com>. What's really nice about Duolingo is that 1) It's completely free 2) it turns language learning into a fun enjoyable game where you score points, earn achievements, etc.

Food for thought lang po.

**Master Zach Whitson's 40th Year In The Martial Arts**

By; Joshua Ryer  
The Way of Ryer - [ryeracademy.wordpress.com](http://ryeracademy.wordpress.com)  
March 31, 2015

**Pittsburgh 2015 Spring Martial Arts Camp**

This past weekend my dojo, Ryer Martial Arts Academy, hosted our annual Spring Martial Arts Camp. We host these training events three times a year in Pittsburgh and every event features the instruction from Master Zach Whitson, the Founder of the Counterpoint Tactical System. This camp occurred on the exact month and year of Master Z's 40th anniversary of formal martial arts training and we set out to surprise him with a very special gift. In addition to the gift, I wrote a short speech expressing my feelings about his great achievement. Though I could have winged it, I knew I would get emotional as Master Z means so much to me, to my academy, and to my fellow CTS family across the country. Here is the actual speech from the presentation...

"If you didn't know March of 2015 marks forty years of formal martial arts training for Master Z. This is an incredible and inspiring commitment. In preparation for this presentation I started thinking what he has accomplished in forty years? To the best of my knowledge, Master Z has cross-trained in over a dozen different martial arts. He oversaw the establishment and operation of two schools in New Orleans. He has traveled nationally and internationally to teach martial arts. He has earned Master level in not just one system, but two and a grandmaster level in Cacoy Doce Pares. At this point he has taught hundreds of students, if not more. And finally he has carefully devised and been recognized as the Founder of his own martial art, the Counterpoint Tactical

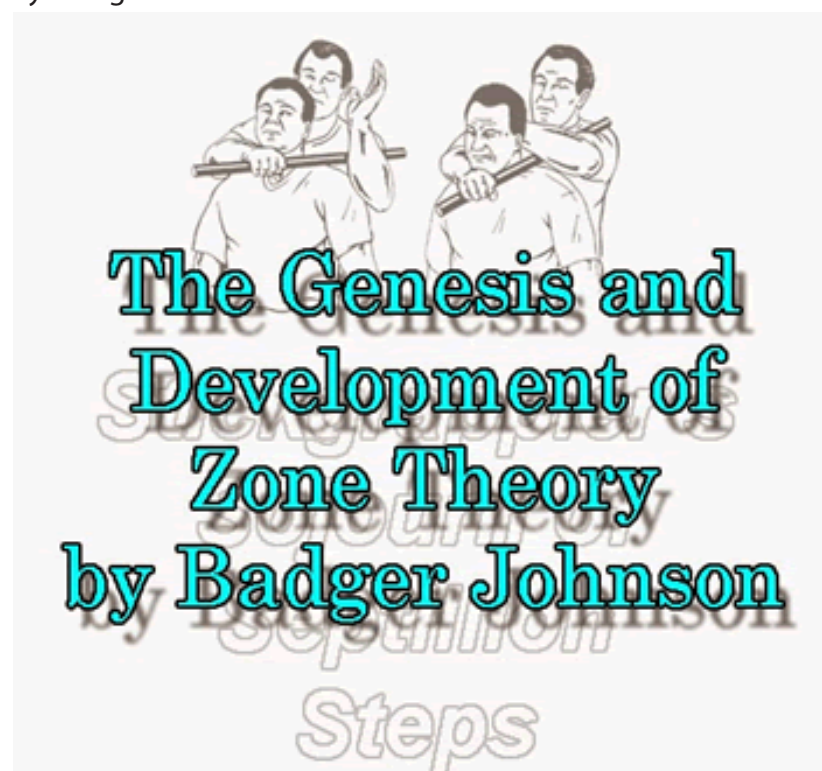


System. This is a just a few of his accomplishments and I know there are more to come!  
But what really moves me is that one man's passion and drive in the martial arts has forged a community (some of which you see right here before you) of other like-minded martial artist who might not otherwise have met. Because of your continued effort, you have inspired others to pursue the arts and effectively change their lives for the better.

I don't think a commitment like that should go unnoticed! With that being said, that community you have built has come together to present you this gift. We congratulate you on forty years in the martial arts, hope for another forty years, and we thank you for such a commitment!"  
Thank you again Master Z for all you have done and continue to do! To view a video of the presentation, please **Click Here**

**The Genesis and Development of Zone Theory**

By: Badger Johnson



Images are my scans from Gene LeBell's ClubGrappling Master book pgs 206-207

**The Genesis and Development of Zone Theory**

Back in 1976, I had been doing Martial Arts for about 6 years, seriously for about three. I was sitting in my car waiting for a friend, thinking about James Yimm Lee's book on Wing Chun.

Suddenly, it occurred to me that there was a type of 'Unified Theory' of how to conceptualize martial arts that transcended and incorporated all the styles and types of hand-to-hand fighting.

**Areas of Attack and Defense**

I realized that each martial art employed their attack and defense in one or two areas. In Judo, you have grip fighting, tie-ups, throwing and then sometimes a ground submission. So that would be three ranges. Grip would be at arm's length, closer if it was a collar grip. Tie-ups would be collar ties, wraps, body locks, often in preparation to the throw. Finally, they'd have ground grappling, either a pin or a scramble to a submission. One key was that all these ranges or zones involved being in contact. You could read or feel your opponent's intent and could react faster than trying to see or guess the intent. It's called proprioceptive reflexes or contact reflexes.

In Karate, they had long range posturing, long kicks, shorter kicks, long strikes, shorter strikes, elbows, knees and head-butts but they rarely went to the ground, and if they did, there was not a logical plan for ending the fight nor a very good way to train that. They talked about certain locks and grabs, but it was rudimentary and not well incorporated into the training. They definitely did not

fight from the ground in a fluid manner, but stopped when someone was taken down or would end up on the ground in a pile.

In Boxing they generally had long strikes and bent-arm blows (hooks and uppercuts). They had swings and crosses. So in effect they really worked in two ranges or zones. I call them zones because it's not always about exact distances.

I went through the martial arts that I knew, including Greco-Roman Wrestling, boxing, Judo, Aikido, Karate, and other esoteric styles and tried to dissect and describe them based not on their name or their style but what ranges they trained and also what ranges they omitted.

**Defining Arts by Zones**

Just as suddenly I realized that defining these arts by zones I also could see where they had holes, or deficiencies in their practice and their strategy and tactics.

As I learned Escrima, Arnis or stickfighting in 1980, I also added that to the zone theory, and saw how they could make preparatory moves, they could strike the opponent's hand but not be in range or the right zone to be hit to the body.

I also realized that some people did talk about range, but in general, back in 1976 people talked style and they were insular and jealously defended their art as being complete and sufficient. But I knew that Karate players were vulnerable to short punches, combinations, throws and ground fighting. I had seen the Gracies-In-Action tape around the time I started training FMA and Arnis, and realized there was more to ground fighting than I realized. Later I separated that range into top control and bottom control, since they developed a robust way to fight off your back, which was counter to what most Western grappling did - they avoided fighting from the back and didn't do much in the ways of getting position for submissions.

**Expanding or Contracting the Zones**

One thing that Arnis Masters talked about was dealing with multiple strikes from different angles as 'one strike'. That idea inspired me to realize that sometimes the zones or ranges were open, and fighters exploited them and other times, for various reasons, the ranges were closed and not available, either through ignorance or even skill on the part of the opponent.

Some groups would insist there were only three ranges, standup, clinch and ground, like the Straight Blast Gym group. But they would be using a variety of skills to get in range (close the gap), to get 'in the pocket' and throw short punches, and to transition from clinch to ground or back to striking. They used other zones and ranges but didn't specifically recognize them.

I looked around further after I had developed my theory and discovered that the Dog Brothers had developed a theory of ranges, but in the late 80s and at the time they had six ranges. Now they have modified it to seven ranges according to Marc Denny (private message). To their credit they were open to evolving their concept.

I expanded my concept of ranges to include, in the end about 10 ranges. Some were subtle, many were not strictly defined by distance. I realized that there was a distinct division of all the ranges into those that began when there was no contact (thus requiring they bridge the gap and also that they didn't have contact to feel the opponent's intent), and those that work in the contact range. Some did both.

**Developing the Chart**

Back to the Wing Chun book, I had noted that they had striking and trapping, so I made

trapping a zone, but I realized that Western wrestling and Judo also worked in this range, but differently. The grappling arts worked in the close in range (but not quite body to body initiated) but they had tie-ups which were designed to get the back, to get a throw or a trip or sweep or takedown. In addition grapplers did work outside the contact zone and they closed that by using the 'penetration step', which involved catching the opponent stepping forward and then lowering their level and going in deep for waist, knee or foot control. So the grappling arts method of bridging the gap was different than the striking arts. They drew the opponent in, then lowered their level, making it deceptive and using timing.

**Developing the Matrix of Qualities by Zone**

So, I developed both a chart and a matrix of these zones. In the first chart I defined the Zones, making it clear that it wasn't all about specific distances, and then I developed a Matrix of the zones and the qualities that each of these zones displayed. I used things like 'favorable moves', 'best weapon or move', vulnerabilities, methods of training, styles which were most representative of each, showing the styles broken into and defined by range or zone.

**Foul Tactics or 'Seaming' the Zones**

I also added 'foul tactics', which I thought often worked on the seams between ranges. For example a missed punch in boxing turned into an elbow. A sudden clinch could lead to a head butt. A clinch could squelch an attack and gain time or position, and sometimes in dirty boxing they would hold and hit, among other things.

In Aikido I discovered that sometimes the master would use a foul tactic (*pinching the Uke usually unnoticed which would cause them to flinch and be thrown more easily*).

In grappling there are all kinds of fouls, like small joint manipulations, biting (sometimes just biting the gi to get a grip), putting the jaw into an eye, even pulling hair, and twisting or gripping the flesh or the nose.

I put the zones along the x-axis and the tactics or qualities along the y-axis. I limited the qualities to a few things, but tried to get the most relevant ones, including transitions like pummeling, grip fighting and sprawling.

**What Works for You**

The main thing about this chart is that you can decide what works for you. You can use it to find the holes in your game. You can use the concept to make a framework to structure your opponent in the real world. You can adapt and add or subtract based on your own experience and skill.

With that said, here is the chart:

Zone Theory - Collapsed and Expanded						
Two Zones	Three Zones SBG	Four Zones Traditional	Six Zones MMA	Seven Zones Dog Brothers	Nine Zones plus One BAJ Conceived in 1976-82	
1 Outside Touch				1 Snake	1 Weapons	Thrown Hand-held
				2 Weapons	2 Preparations	Snakey Stick Long parry Sprawl Takedowns Attack on Intent Superman strike Penetration Step Fencing Lunge
	1 Standup					
2 Touch		1 Kick	1 Kick	3 Largo	3 Kicks, Sweeps, Trips	
		2 Punch	2 Punch	4 Medio	4 Straight arm strikes	
	2 Clinch	3 Trap		5 Corto	5 Traps, parries	
			3 Throws		6 Bent limb strikes	
			4 Grapple	4 Tie up	7 Throws	
	3 Ground		5 Top Control	6 Clinch	8 Grappling, clinch	
			6 Guard	7 Groundwork	9 Ground Grappling	
					*(10) Guard Fighting	

**NOTE:**  
Zones are used as the term because these moves are not strictly tied to range.  
You can kick from the ground.  
You can kick in trapping range. You can punch on the ground.  
Sometimes the zones are uncirled and available. Sometimes they are curled up or not available  
Expanding them, you uncover other possibilities.  
When you contract the Zones you can often simplify. If you can make the opponent not see your available Zones you have an advantage.  
If you see the opponent's open Zones you can structure them and get an idea of what type of attack system he might use.  
You can 'fake' having an opening or seem to be structured as one type of fighter but mislead the opponent.

\*Back in 1976 there was no concept of fighting from the guard being possible.  
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**UC Judokas Shine in Diliman Slam 2015**

By Mark Victor Pasagoy  
Sun Star - April 1, 2015

Judokas from the University of the Cordilleras proves they still belong among the top teams in Luzon after reaping eight medals in the recently concluded Diliman Slam: UP Invitational Tournament 2015 held at University of the Philippines-Diliman in Quezon City on March 28-29.

Putting in tow one gold, two silver, and five bronze medals, the UC Jaguars held their own against other tough judokas in the two-day sports tournament.

Dave Fetalan led the Jaguars after scoring the lone gold mint in the 60 kilograms and below weight category. Randolph Tulay and Mylie Ligos each capped silver medals from the male and female division.

Meanwhile, Floyd Rillera, Vincent Koji Bayas, Edison Paris, Shalimar Masong, and Rushel Tablang salvaged third honors in their respective weight classes.

Despite dwindling in their gold medal haul, UC ranked among the best judokas at the close of the tournament, which catered to more than 400 athletes coming from various universities including private judo clubs from Manila and other neighboring places.

*"So far okay naman ang*

*performance ng mga athletes that brought home awards from the said tournament, even if we did not generate a lot of gold medals we still managed to remain among the top contenders out of more than 400 participants,"* UC judo coach Corazon Albido told Sun.Star Baguio.

According to Albido they aim to bank up with a better performance as they seek passage in participating in the same event next year.

*"We were among the top competitors but perhaps we can do better the next time around,"* Albido said.

*"Probably the team needs more training and better preparations, at least participating in this kinds of tournaments help them have better conditioning and at the same time exposure to actual judo contests,"* she added.

Recently, UC won the overall title in the judo event of the Baguio-Benguet Educational Athletic League season 28 scoring eight gold and four silver medals.

UC's women's team recorded their third straight year dominating the female's contest while the men's judo squad reclaimed the overall title.

FMA Informaticve is sharing this for this is true for any martial arts.

**Why Do Warriors Train So Hard?**

By Bohdi Sanders, Ph.D.

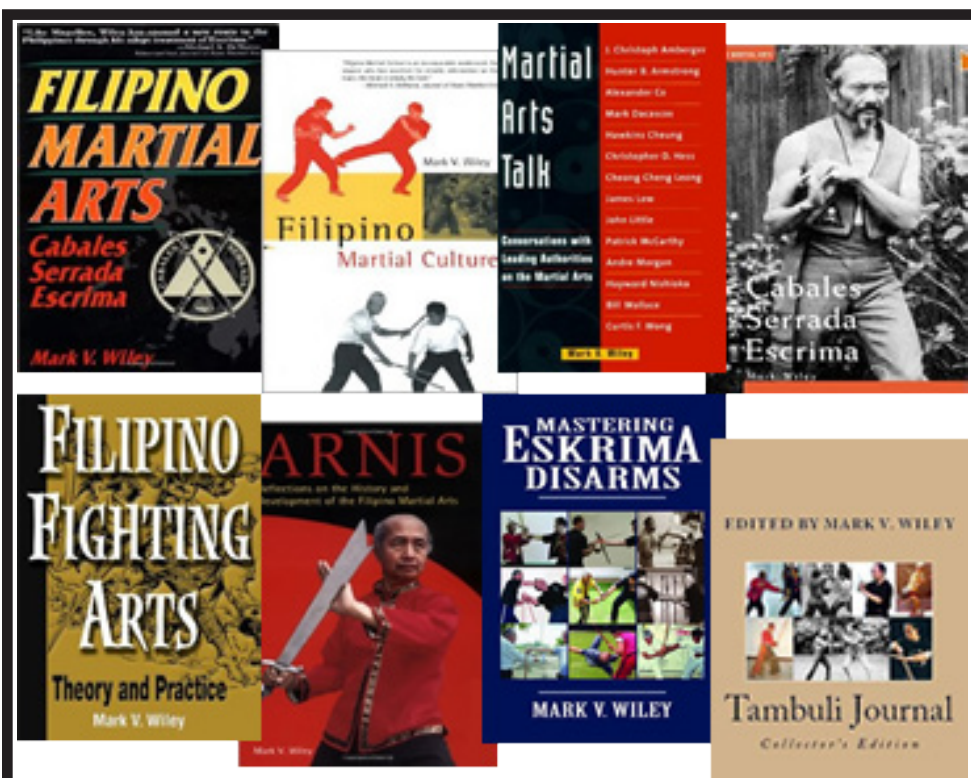


Many in the general public see the warrior as a brute that loves violence and fighting. They get the wrong impression from movies and those who claim to be warriors, but in actuality misunderstand the concept of warriorhood. They see so-called warriors in movies indiscriminately killing others and wreaking havoc to accomplish their personal objectives.

This Hollywood representation of the warrior is like most movie depictions – badly

skewed. Unfortunately, this is the idea of the warrior that the majority of people hold. And, this is especially damaging to the youth in our society, those who are most impressionable.

The world needs to understand the truth concerning what it means to be a warrior, a man or woman who lives by principles and a code of honor. The truth needs to be told about those noble people who train hard to protect those around them, as well as themselves.



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**Knife Tactical Response**

DVD by Bram Frank



Bram Frank, recognized as the father of the methods of combat with knife Israelis, is the founder of System CSSD / SC, an art tactical combat based on the Modern Arnis Remy Presas, which was the direct student. In this DVD, Bram, practical and direct in his teachings, we unveiled the concepts of the tactical response knife. Explore the training system, the Contras using our most instinctive basic motor skills "raw" ways to cut and stop the opponent from the point of view bio-mechanics, the proper use of weapons of

edge and based movements "Sombrada" and "Sinawali" of martial arts philippines.

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Warriors don't work hard, perfecting their martial arts skills, because they love fighting. They don't work, sweat, and bleed in order to brag about their skills. True warriors don't train for glory or recognition. They train to protect those who cannot protect themselves – their family, the weak, the elderly, and those who deserve their protection.

The simple-minded pursue the warrior arts for immature, selfish reasons. They want recognition and people patting them on the back, telling them how great they are or how tough they are. They couldn't care less about protecting others, preferring to focus only on their personal image. These are people who want to portray themselves as tough, and go out looking for ways to prove it.

In reality, they are weak. They need the constant praise of others to validate themselves because inside, they haven't found the peace that true warriors have found. That peace is the way of bushido, the way of the true

warrior. They desperately need a wise teacher, a warrior, to teach them the right path.

The real warrior has found this path through his training, physically, mentally, and spiritually. He or she understands the difference between training to look tough and training to be tough.

It is the difference between training with a weapon and training to become a weapon, a weapon that is not waved like a banner to get everyone's attention, but rather a weapon that is always quietly there, ensuring the protection of those around him.

It is the difference between someone that knows how to fight, but hopes that he never has to fight, and someone that doesn't know as much as he thinks, and yet, seeks out ways to prove that fact.

The warrior trains because he understands the value of the warrior lifestyle and serving others. He has made a decision to live his life as a warrior, not a fighter. He trains because that is who he

is deep inside his soul. He needs no recognition, no accolades, and no praise to motivate him.

The true warrior does not need to prove that he is a warrior. He is unconcerned with everyone else's opinion of him. He is only concerned with whether or not he is living his life according to his personal code of honor and doing the right thing. He is at peace with himself and his actions, as long as he is living by the high standards that he has set for himself.

J. R. R. Tolkien put it nicely stating, "I don't love the bright sword for its sharpness, nor the arrow for its swiftness, nor the warrior for his glory. I love only what they defend." This is a great distinction between the true warrior and the warrior as perceived by the world.

The genuine warrior doesn't train for the glory, the public perception, titles, or belt rankings. He trains to be prepared to defend what he loves. He trains because martial arts are a part of who he is. Training has become instinctual for him; it is a part of his spirit, his mind, and his being.

He understands that the future is never guaranteed; he must be prepared for whatever may come his way. Warriors train because they have a duty to be prepared, prepared to defend those they love and those who cannot defend themselves. This is the true warrior, the man or woman who still believes in the ways of bushido – the way of the warrior.

**The Wisdom Warrior**

Honor, Integrity, Wisdom, & Courage  
thewisdomwarrior.com

**Imprisoned**

By: John Honeyman

*"does the hand go on the left or the right?"*

*"which leg do I step with?"*

*"punch, elbow and knee? Or elbow, punch and knee?"*

The first time I saw Guro Fred move I thought "Damn, he's fast..." Seven years later at the recent Japan seminar in Tokyo on 28/29 March, probably the 1,000th time I saw (and felt) Guro Fred move I thought "Damn, he's REALLY fast..."

That was a great weekend filled with fellowship, great training, really cool techniques and, as always, a lot to learn. Many things Guro Fred said that weekend resonated with me, just as they did in Singapore when I started. One of them is about not being a "prisoner of the technique". What does this mean?

In many traditional martial arts, especially arts which emphasize kata (forms), we are forced to mimic the instructor and do exactly as he/she does. At the beginning this is mostly about gross movements such as which leg is forward and which movements are in which sequence. As we progress and begin to understand the purpose of the movement more, we observe more detail about specific angles, direction, weight shift and complex combinations of movements that yield different results. As always, any deviation from these patterns is WRONG. The goal is to burn into your

muscle memory a very precise set of motions in a very specific sequence. Used properly, this training builds the body, posture and breathing. It creates a strong will and mind/body harmony and also disciplines the spirit. This is admirable, but it is NOT FMA.

**In the Filipino arts, individual expression is the goal.**

Our instructors' job is to give us the right basics, the correct concepts and principles and teach us how to reinforce them through drills and exercises and examples. Then they must allow us to express them (and expand them) our own way. Your Kali must be YOURS and can be no one else's. It is an expression of who and how you are as much as, ultimately, what you believe. You can learn an awful lot about somebody through physical contact - yet another reason why our Kali Family is so close. What you show is what you are, there is no way to hide that.

Thus, it is important that you learn to break free from the boundaries of what your instructors show you and find your own Kali, or what Guro Fred called "your flavor".

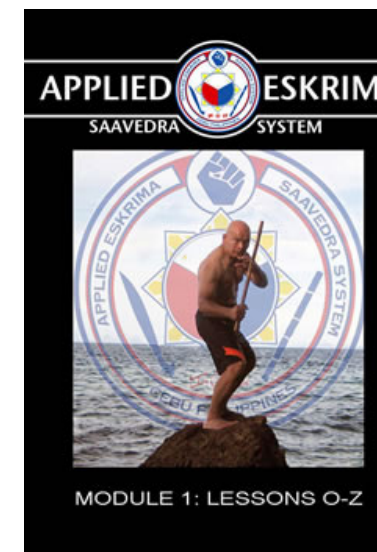
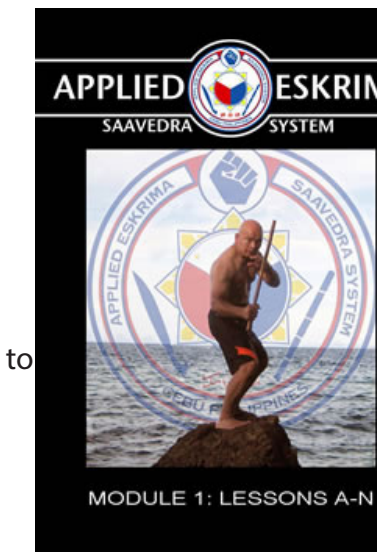
Boxing is a great example. Boxing fundamentals are largely the same. They consist of the

**Applied Eskrima Balintawak (Saavedra System)**

Module 1: Lessons A - N

Module 1: Lessons O - Z

By Master Virgil Orlanes Cavada



methods, (stick, sword and knife) in close quarters.

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Master Virgil Orlanes Cavada, explains and demonstrates in these DVD's starting with the most basic and working up. In learning from these DVD's one will overall most definitely improve reflexes, coordination of hand/eye abilities.

Both Modules available in NTSC and PAL formats.

DVD's can be purchased through the Official Applied Eskrima Global website store:

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**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

same basic punches and the same basic footwork - no "hidden techniques" or "secret death punches" (not legally anyway). At the same time, no two champion boxers box exactly the same. They always express their uniqueness and individuality through the way they move, and this is one of the things that makes the "sweet science" so fascinating. The physical chess is about more than just the punches - it is indeed a mental game. So is Kali.

Like little children, at the beginning we learn by mimicry. We imitate the movements and sounds of our parents and observe everything they do. This is necessary to build the basic motor skills and building blocks of language. However, if there were no individual expression then children would only ever say what their parents have said (scary thought) or do what was done before. As parents we rightfully encourage our children to "be themselves" and to "express themselves", to explore their world (safely and with supervision of course) in order that they

can discover their way. It is no different for Kali instructors. As we learn, grow and EVOLVE, we expect our students to do the same. The drills are designed to encourage exploration and should be used as such. The goals is ADAPTIVE FUNCTIONALITY, the ability to take the principles and concepts we know and apply them effectively to any situation - physical, mental or spiritual.

In Kali, there is no rule book. Instead, it is best to think of the techniques, patterns and drills as a set of guidelines, behind which sound fighting principles exist. In class, pay attention to what your instructors do, but also let your mind consider the possibilities from each step or place. Seek what is efficient, what works best for you and what matches your body and your personality. Rejoice in every discovery since this is what helps you to become an expert of motion. Keep your sense of wonder. As Madonna said "EXPRESS YOURSELF!" Break Free.

**Martial Arts Digest**

*This Blog is created as a forum to discuss the martial arts as a way of exploring the self, and as a vehicle for achieving personal life success.*

martialartsdigest.blogspot.jp



**The First Fighter to Defeat Manny Pacquiao**

Philippines Shocking History  
More Trivias at: [Click Here](#)



He is also the only Filipino boxer to have beaten Pacquiao. On 9 February 1996, he fought Manny Pacquiao, who at that time held an 11-win, 0-loss record, in Mandaluyong City, Manila. Pacquiao failed to make weight and was penalized by being made to wear eight-ounce gloves; Torrecampo wore six-ounce gloves. Torrecampo controlled the first two rounds and knocked out Pacquiao in the third round with a left hook to the body as Pacquiao was coming in.

"When he went down, I knew he wouldn't get up. The referee could've counted to 100 and he wouldn't have been able to recover. I prepared for him. I knew after throwing a jab, he would follow up with a straight or an uppercut. I waited for him to jab, then I countered."

- Rustico Torrecampo, quoted from an interview:

A month after his victory over Pacquiao, Torrecampo broke his left wrist during another boxing match; he never went to a doctor for treatment. He retired in 1997; the improperly-healed fracture leaving a small bone sticking out of his left wrist. Torrecampo's biggest paycheck was a Php 30,000.00 purse for a fight in either Thailand or South Korea. His purse from the Pacquiao fight earned him Php 6,500.00 and his largest local paycheck was Php 17,000.00 for a bout he lost in General Santos City.

**It Doesn't Work**

By Eric Primm

I ended up on a forum this weekend by way of clicking links in interesting articles. The article I ended up reading said that witiks or abanikos, as they're more commonly known, were tournament only techniques. This is a less harsh version of the phrase it doesn't work. The witik is a fanning motion where power is generated by twisting the wrist. It is a technique I love because it comes from crazy angles and adds a dimension to striking that increases the complexity of defense. Remember all of that for this next statement, but don't stop there; be sure to read the whole article. I read and seen on videos in multiple places that the witik doesn't work for self defense.

to let that sink in. Remember that I love the witik. If that is true, why would I say they don't work? Let me simplify. Every technique and every martial art does not work. At the same time, every technique and every honest martial art works. Everything does and does not work. The martial arts are techniques and training methods only. They do not exist outside of human beings. We do not see witiks roaming free in the wild. It is humans that make the witik possible. We often compare martial arts techniques to tools, and this is apt. We are constantly talking about our toolbox, but we don't carry the metaphor far enough. Tools also don't exist outside of humans. We give them

purpose. For me to say that a hammer doesn't work is both correct and incorrect. A hammer is great for driving nails but is terrible for cutting a cake. It is only through use that we can say whether something works or does not.

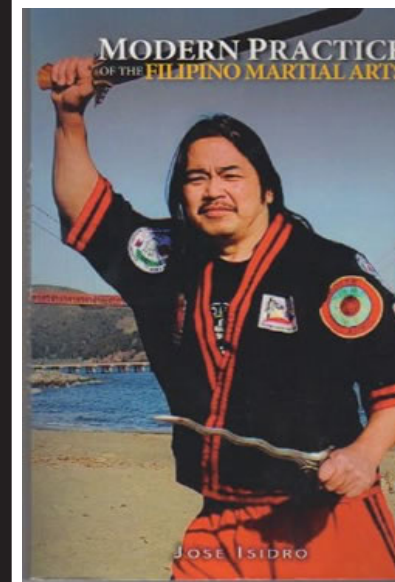
Witiks get a bad rap because they are not the hulking, monstrous power shots that a linear strike can be. When padded up for sparring



People that say witiks don't work are correct. I'll pause

**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.

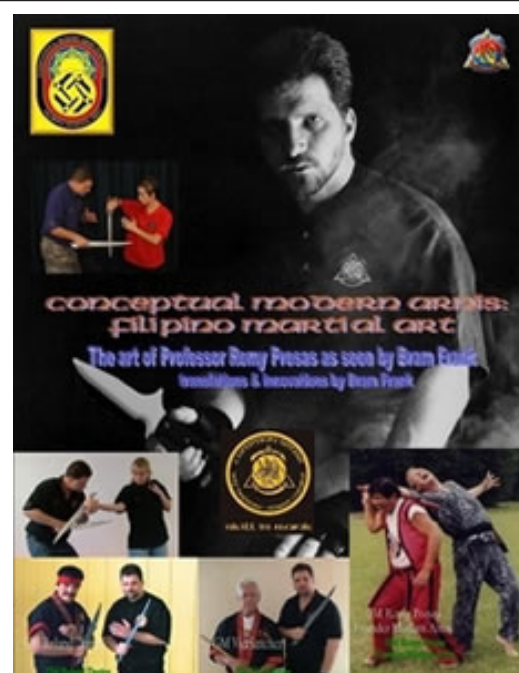
**Conceptual Modern Arnis**

By Bram Frank

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

**File Download:** \$40.00  
**Paperback:** \$69.00

**Further information and to Order:**



[Click Here](#)

or tournament, the abaniko strikes can't really be felt in the way that a caveman forehead can. So, it's easy to understand why it's said that witiks don't work. But. But I can't believe that a fast strike with a rattan stick to a body part where the bones lie close to the surface of the skin, i.e. hand, wrist, eyebrow ridge, etc., wouldn't hurt. In fact, I can tell through personal experience that witiks to all of those regions hurt, even when hit with less than full power. Witiks can also attack soft targets like the eyes, the kidneys, and the groin. I believe those attacks would hurt as well.

Maybe the abanikos critics say it doesn't work because it is not a knockout shot. Well, they're right there, but we have to go back to the toolbox analogy. I don't use a sledgehammer with finishing nails in the baseboards in my house. I don't use a jackhammer when a fine chisel is needed. In terms of martial arts, a boxer won't throw a power cross when a quick jab is needed. So, why would I use a witik when I need a power shot? Or vice versa? The jab has a different function than the power cross, and the witik is similar. It's not intended to stop an opponent with one strike. It, like the jab, might stop an opponent, but it is unlikely. However, like the jab, the witik can quickly accumulate damage. If the power shot is a cannonball, the witik is

a pellet. The pellet's effectiveness increases with frequency. Or the more pellets, the more damage. This is how a shotgun works, and it is how the witik works. Increase the number of strikes, and you increase the effectiveness. Due to speed, the witik can strike more times per second than a power shot. When used with linear shots, the abaniko can create some truly frightening striking combinations.

If this is true and I believe it is, how can I still say they don't work? Well, it goes back to the tool box analogy. If you gave a scanning electron microscope technician a hammer and asked her to frame houses alongside a master carpenter after only a quick introduction, would you expect the same level of competence between the two? No. A carpenter who spends his days framing houses is essentially practicing his framing skills. A master carpenter has spent many hours perfecting that skill, and the scanning electron microscope technician spends many hours perfecting her skill at producing visuals way beyond the capability of the human eye. The tools are different, and time spent working the tool matters. If someone thinks the witik doesn't work and doesn't train it, that person is correct. It's a self fulfilling prophecy.

Personally, I believed that jumping front kicks didn't work. Then Lyoto Machida knocked

out Randy Couture with one. The technique obviously works, but I haven't started practicing it, which means that the technique doesn't work for me. I think these last five letters are really what matter. You could even add the phrase: in my experience. Ultimately, this is what matters. What we practice is what we can do. If I do not practice a jumping front kick, of course it will not work for me. It's not just the right tool for the right job; it's the right tool with the right training for the right job.

How many remember when high kicks were said to have no place in mixed martial arts? I do. Pete Williams and Maurice Smith proved the naysayers, including me, wrong. They did so by practicing high kicks, but also their training was well rounded. Their focus wasn't only on head shots. They could wrestle, box,

and work on the ground. They had a diverse base set of skills with which to work towards the impressive knockout. This is why Filipino martial arts masters pass down the abaniko. It is one part of a diverse set of skills. It isn't just one Filipino martial arts Master passing down this skill either. Many are doing it, and if it didn't work, why are they teaching it? This is hard to fathom because FMAs are self defense arts that pride themselves on being useful. If Ciriaco "Cacoy" Canete, Supreme Grandmaster of Cacoy Doce Pares, teaches a technique, I'm going to pay attention. I might not have his attributes and skills to be able to use that technique, but I will think about that technique. I will attempt to figure out why it was successful for Supreme Grandmaster Cacoy and not for me. If I can't use the technique, the

exposure to it will allow me to be familiar with it and try to defend against it.

So, how much time should you spend on techniques that you don't think work? I can't answer that question. It's really up to you. As I said earlier, I spend zero time on jumping front kicks even though I've seen it knock someone out. Train what you enjoy. Train what you think is effective. Each of us dictate what our training priorities are. The point of this article is to have an open mind. The martial arts are too big for everyone to be an expert at every aspect. It's just not possible. Smart practitioners pick and choose to create a well rounded toolbox, to maintain the metaphor. The Bruce

Lee quote above is one of my favorites, and I think he chose his words carefully. He could have said absorb what works, but he didn't. He said absorb what is useful, and the word useful points specifically to you. I read that quote as "Absorb what is useful [to you], discard what is not [useful to you], add what is uniquely your own." What is and is not useful depends on what you enjoy, what your goals are, what you have time for, and what your body is capable of doing. What works for me may not work for you, and what works for me may not work for you. But the key part of that phrase is for me. Remember, everything and nothing works. It all depends on you.

**St. Louis Counterpoint Tactical Systems**

[stlcounterpoint.wordpress.com](http://stlcounterpoint.wordpress.com)

**Sticks and Roses**

Binaston sa Capiztahan 2015

April 11 - 12, 2015

By: Jon Escudero

(FMA Informative note - Master Jon Escudero went back to the Philippines for the 3rd FMA Hall of Fame. Before going to the hall of Fame he visited one of the places he taught at - Roxas City)

We've been back to the Philippines for almost a week now. After a rush meet and greet with family and friends we are off to Roxas City to visit the Capiztahan Festival where Lightning Scientific Arnis Roxas City is hosting its annual Binaston sa Capiztahan tournament. Competitors from many groups in the region participated in the Forms and Full-contact events.



**Participants, Players, Organizers, Guests**

The forms competition participants showed amazing skill and competence. Forms aren't usually my favorite event but these players caught my attention. They showed intent and power in their movements as well as strength and grace.



**Roxas City LSAI HQ**

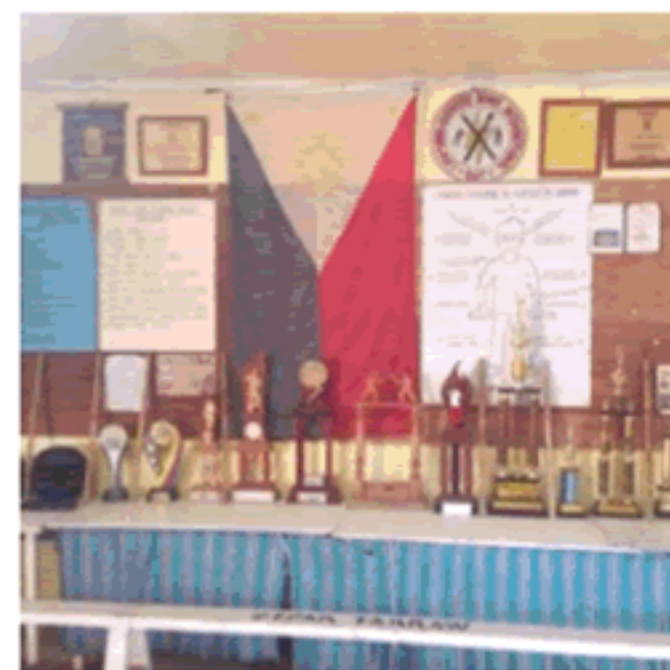
Visiting the old school HQ under the stands at Villareal Stadium was a walk through history. Old certificates, faded photographs, old charts and diagrams. A lot of history, this being one of the first LSAI clubs. I also heard of some damage from the storm called "Yolanda" damaging part of the gym, photos and equipment. But through it all they still stay strong. From what I heard, LSAI seems to be everywhere here all the way up to the governors house.

It was just a quick visit as other obligations pull us away. It was fun meeting the older generation of gentlemen who strive to preserve the same legacy I am a part of. It was also great to see this legacy growing in the hearts and hands of the younger generation. I ride away with a better appreciation of the path I choose to walk.

**Lightning Combatives**

A few thoughts on the training and practice of Filipino martial arts.  
[lightningcombatives.wordpress.com](http://lightningcombatives.wordpress.com)





**ABANICO Modern Arnis Apps**

We have worked hard, but now they are there and available:

The first ABANICO Apps for smartphones and tablets, available for apple products through the Apple Appstore and through the Google store for Android.

The first apps covers the new Modern Arnis grading program.

The apps are free of charge and you can buy the videos in-app and watch them on your device. The videos in the apps are cheaper than the DVDs.

You can download the videos to your device or you can stream them, whatever you prefer.

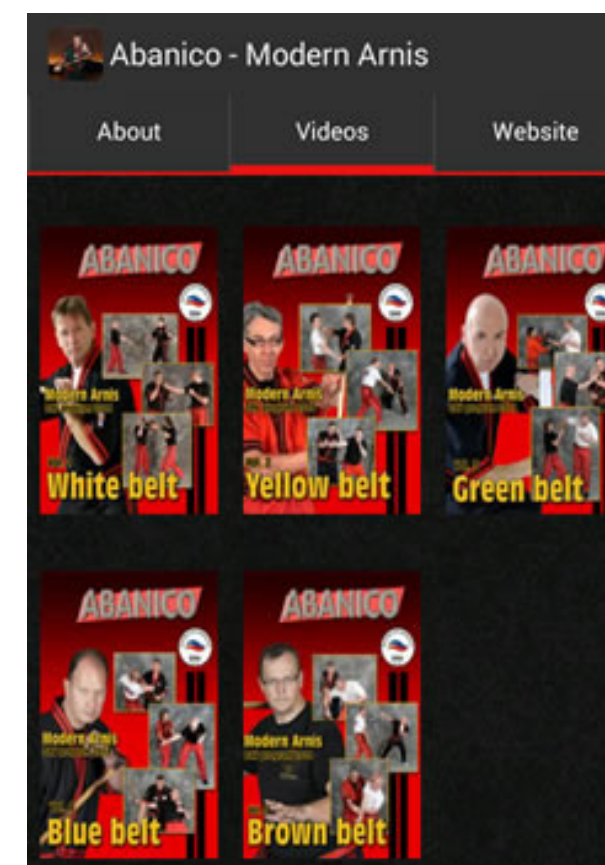
This way you have the videos there on your smartphone or tablet during your training. The videos in the app do have menus, so that you can jump directly to the topics you want to train.

**Here re the links to the appstores:**

Modern Arnis App

Apple for iPhone and iPads (IOS7 ist required): [Click Here](#)

Google for Android Smartphones and Tablets: [Click Here](#)



For the future I plan to issue more apps of my ABANICO videos.

The apps will always be free and you can buy then the videos you are interested in.

Also, they will be theme orientated. Like a JKD app or an Inayan app or a selfdefense app.

I would be glad if you download the apps and give me a good rating in the stores. But I am also happy, if you would give me a direct feedback, whether you like them or if you think we can improve the app. Modern Arnis App?

**Dieter Knüttel**

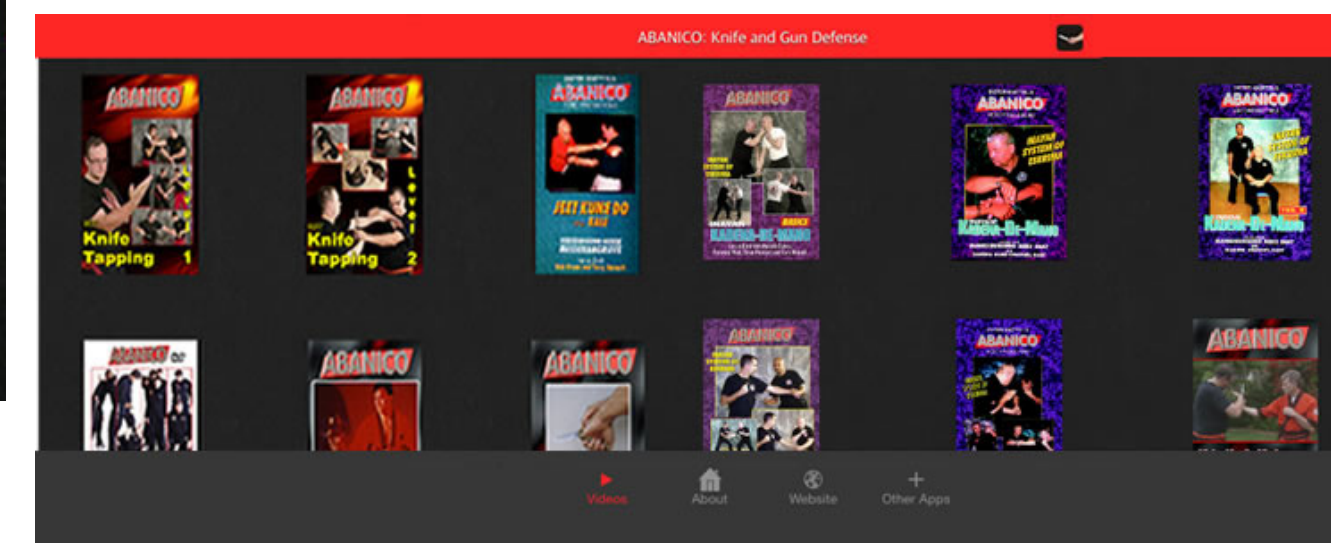
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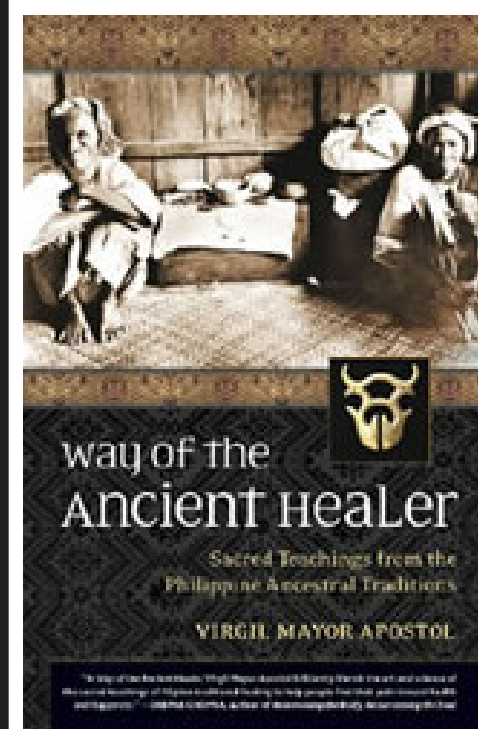
Knife and Gun Defense app:

Apple for iPhone and iPads (IOS7 ist required): [Click Here](#)

Google for Android Smartphones and Tablets: [Click Here](#)



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

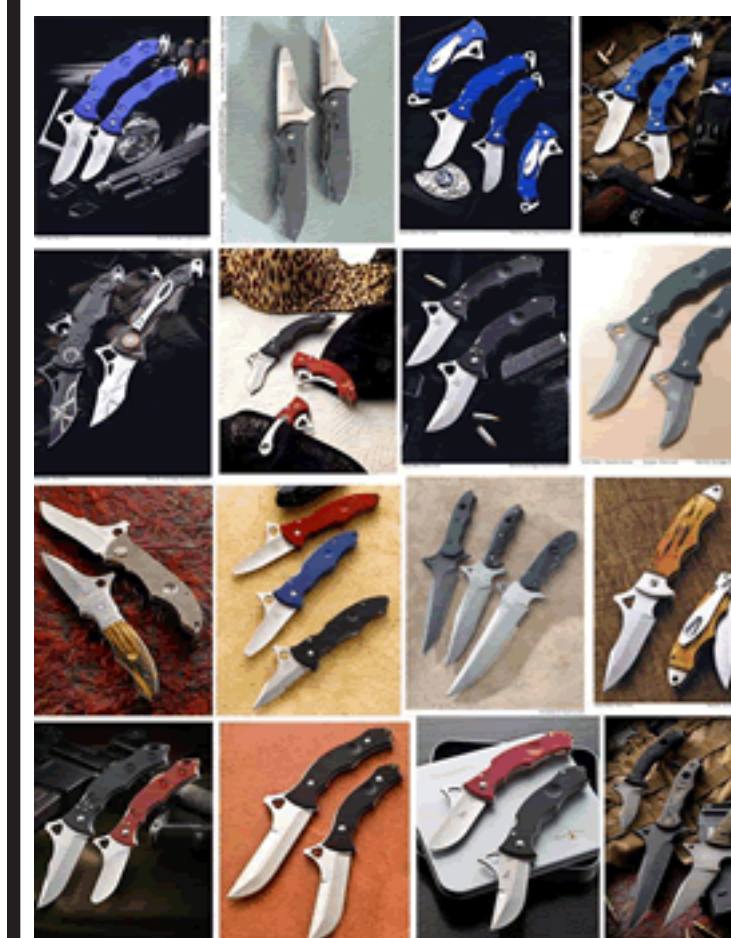


After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. 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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**Grandmaster Bram Frank's Knives and Tools**



Grandmaster Bram Frank the Founder of Common Sense Self Defense/Street Combat, Inc. (CSSDSC) is not just an empty hand art. In all ages of mankind warriors carried weapons, citizens carried weapons, for with a weapon even a child can be king. At CSSD-SC they teach conceptual weapons usage. Unlike traditional empty hand arts, CSSD-SC teaches weapons usage FIRST to allow for understanding reality of combat. Knife teaches stick, stick teaches empty hand, a one way progression; for it doesn't work in reverse.

Grandmaster Bram Frank is known worldwide for his contributions in improving edged weapon tactics and his design of tactical folding knives and less-lethal control tools.

Grandmaster Bram Frank has been teaching in the field of edged weapons and martial arts for 50 years. Bram has been inducted into several Martial Arts Halls of Fame.

Mr. Frank's dedication and service has also won him numerous awards as a martial arts instructor. For his design of the Spyderco Gunting, the World Head of the Soke Councilship has called it the "Most Innovative Weapon of the Millennium."

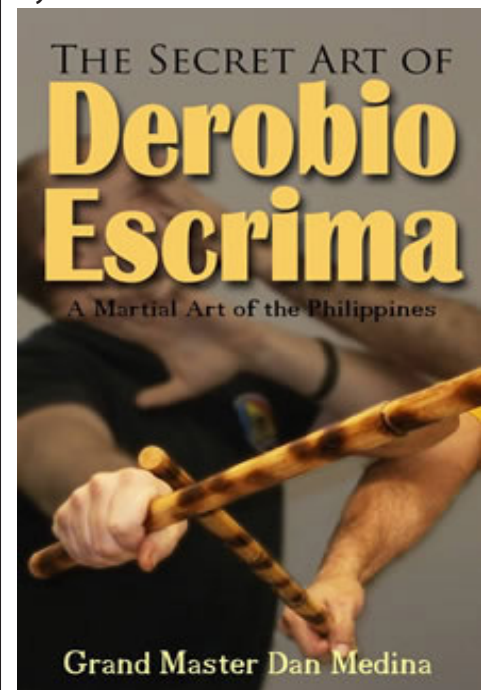
**Visit the following websites to witness for yourself the excellent:** Bram Frank's Knives, Bram Frank's Tools, Holsters, Self-Defense Knives, Self-Defense Tools, Tactical Knives, Tactical Tools, Training Knives

Visit: [www.CRMIP.com](http://www.CRMIP.com) [www.CSSDSC.com](http://www.CSSDSC.com) [www.S2institute.co](http://www.S2institute.co)



**The Secret Art of Derobio Escrima**

By Dan Medina



In The Secret Art of Derobio Escrima Grandmaster Dan Medina will take you on a journey into the lives and history of two of Leyte's Legendary Men. One was considered to be one of the Philippines most dangerous rebels, a leader of the Pulahan Movement who later became a patriot, General Faustino Ablen (aka Papa Ablen). The other was his disciple, Grandmaster Braulio Tomada Pedo, who is not only remembered for his kindness and physical and spiritual healing skills, but also for his great ability in Filipino martial arts. In this book, Dan Medina sheds light into the deadliness of this bone and joint crushing art.

The Secret Art of Derobio Escrima is the first look into this amazing battle tested art. Not only does it take you through the basics of Derobio Escrima, it also gives you a glimpse into the art's inner workings of countering. This book is written with the student in mind and will take you beyond the basics. It's designed to walk you through the principles and theories behind striking, blocking, counter attacks and locks. Of great interest is the counter to counter movement of Derobio Escrima, which sets this art apart from other arts. It's like the standup grappling of the Filipino martial arts with weapons. It teaches you how to move with the opponent's force, taking and using their energy and flow against them. The stick locks which have made this system famous will make you want to jump out of your skin.

**Available through Amazon - Click Here**

**Eskrima for the Street**

By Bong Abenir



Practical Techniques for Dangerous Situations

Eskrima for the Street is a compilation of techniques strictly based on the practical application of the Filipino martial arts within the concept of a street fight. Although there have been many books about self-protection and also the art of Eskrima, but only a few featuring the practicality of Eskrima for unpredictable street fighting scenarios. This book will deal with different scenarios that may happen outside the safety walls of your training hall and definitely beyond the realm of Eskrima as a sport. It will provide the readers with the different strategies, techniques and street-smart moves that may help them get out of a bad situation and may even save you and others from seriously getting hurt or from death at the hands of an attacker.

In this book, Maestro Bong Abenir addresses how to translate Eskrima weapons fighting to empty-hand skills against dangerous knife threats, against difficult situations which include third-party protection, threats against a bolo attack, against improvised weapons such as broken bottles, steel pipes, an ice pick, etc. It will also show Eskrima techniques used in special situations such as knife against knife encounters, bolo against bolo situation, blunt weapons against edged weapons and vise-versa, even scarf against edged weapons, and situations against multiple attackers and other possible street scenarios. Although no book can replace an actual training program, it will be a great tool for any individual who wants to learn a technique or two that might help him or her against special situations where one's life is at stake. It will also serve as an added resource of training material, for advanced practitioners as well as instructors in any martial arts.

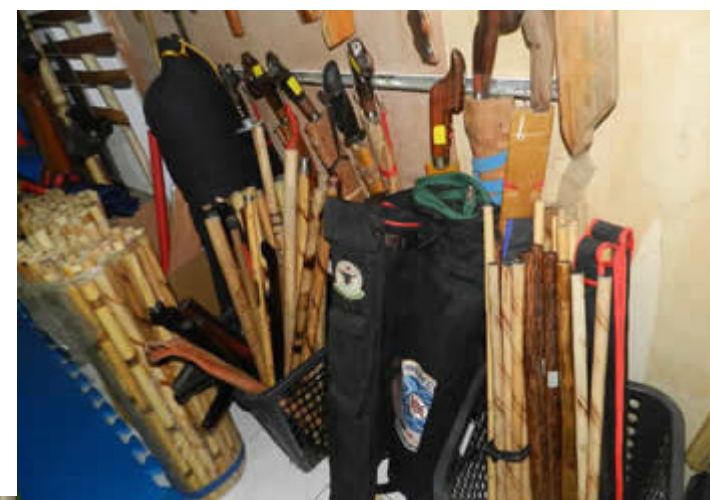
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**Motivation Training Muisic**

By the Tribal Music Warriors called, "Warrior Vibrations"

By popular demand we have created a motivational tribal sound in a modern format that is very audibly appealing. For many years I have been hearing how people are looking for music to play in their Filipino martial art classes, and other martial art styles as well. It is well noticed that students playing Kali/Arnis/Eskrima or Kuntao listening to this music during class have better rhythm and improve their skills levels by getting better timing following the beats in the Warrior Vibrations album. This was all put together by Paul Kramarz, with Bongo Dude Mark Capsalors, Woody Floyd on various percussion instruments along with Ron Kosakowski with the idea and editing. There were also some students of the Practical Self Defense Training Center in Waterbury, Connecticut playing the various weapon in a drill format fitting the rhythm of the music, as you will hear on the album.

Sword and impact weapon play has such a rhythm to it once people have it down well. We basically took the rhythm of the sword and impact weapons and added a tribal beat with many different primitive instruments and added some guitar and a few other modern sounds and put together this unbelievable sound. Its so good, I can see people listening to it anywhere they go not just training their martial art style.

The video is just samples of the music on the actual CD.: To see it [Click Here](#)

The Tribal Music Warrior CD is sold on - [TraditionalFilipinoWeapons.com](http://TraditionalFilipinoWeapons.com) - To Purchase: [Click Here](#)



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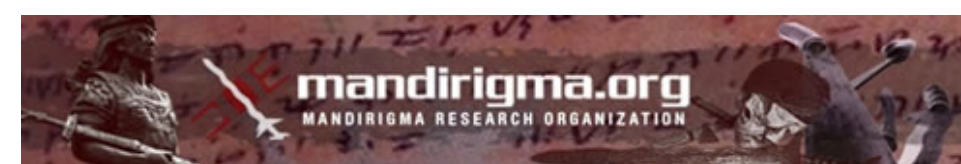
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**Eskrima Documentary Series by: Kapisanang Mandirigma Productions**

Ang Dangal ng Lahi (Pride) is a series of short documentaries about the Warrior Arts of the Philippines commonly known as Eskrima, Arnis and Kali. The focus will be arts and organizations of Bakbakan Philippines, Ilustrisimo and Lameco Eskrima.

Director: Tim Fredianelli  
 General Consultant: Dino Flores  
 Distribution: [Mandirigma.org](http://Mandirigma.org)  
 Kapisanang Mandirigma Productions

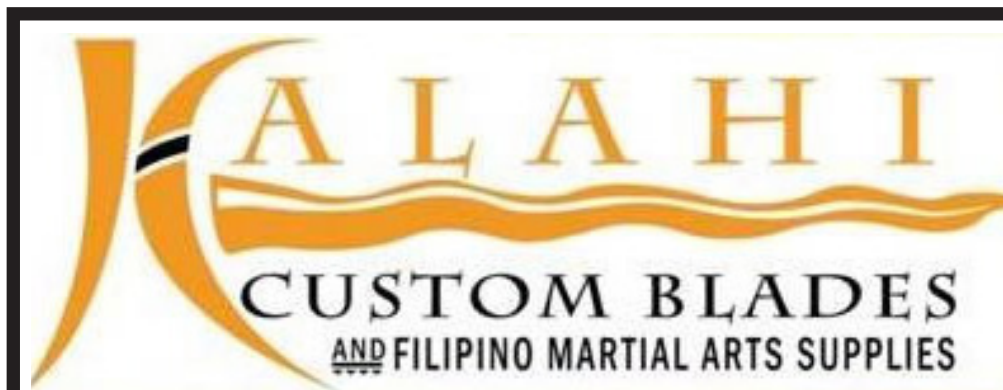
**Release Date: 2015**



**For more information and up dates on the project visit:** [Click Here](#)



Trailer: Ang Dangal ng Lahi (Pride)  
[Click Here](#)



**Website:** [www.kalahicustomblades.com](http://www.kalahicustomblades.com)  
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Kalahi Custom Blades is a Philippine company manufacturing good quality Philippine traditional bolos and customized blades. We also offer tough quality Filipino Martial Arts Training Weapons and Supplies from Arnis Sticks, Sparring Gear to training weapons. All our blades are hand made, fire forged and carefully crafted by Filipino expert blade smiths. Our forging skills are tested by time. Forging process handed down from generations and continuously improve to give you high quality and dependable blades for your use. All our blades carefully passed the tempering required for 100% efficiency and durability. Blade is tough and balanced so user can be confident of its usefulness.



**Welcome to the Kali Center and Join Us!**  
 The Kali Lifestyle - Filipino Martial Arts Demonstrations - Kali / Eskrima / Arnis  
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# R.A9850 PHILIPPINES NATIONAL SPORTS

D.T.I. No. 03308216TRN6419002

SEC.REG.NO. 201413292



## PHILSILAT CENTRAL GYM QUEZON CITY CHAPTER

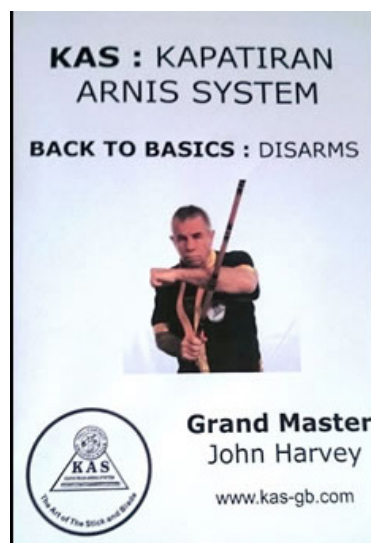
SCHOOL OF MARTIAL ARTS KALI SILAT ARNIS- FMMA,  
SHOTOKAN, KICK BOXING, KUNTAU- KUNTAO

[sensie\\_francisco@yahoo.com](mailto:sensie_francisco@yahoo.com)



### KAS: Kapatiran Arnsi System - Back to Basics: Disarms

By Grandmaster John Harvey



This new DVD call Back to Basics-Disarms. This DVD shows disarms from 12 angles of attack in depth. This DVD is ideal for the beginner or advance student. To obtain this DVD please go to [www.hatuwi.com](http://www.hatuwi.com) to buy it for £15:00 free post and package in UK and Northern Ireland.

For overseas please contact me at [mail@hatuwi.com](mailto:mail@hatuwi.com) or facebook John Harvey.

### School Submission

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

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

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

### Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - [Click Here](#)

### Advertisement Submission

Advertising in the FMA Informative Website is FREE.

An Ad in the FMA Informative can create Business. Your Advertisement for Filipino martial arts forums, blogs etc, can be included in the FMA Informative. Advertisement is for the Filipino Martial Arts and the Philippines.

To submit Forums [Click Here](#). To submit advertisement for products and/or Services [Click Here](#)

### Article Submission

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

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

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

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff - to submit material for either the FMA Informative Newspaper or an Issue [Click Here](#)

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