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Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines

Of Arms and War

Sixteenth Century Filipino Warfare

By Jose Victor Z. Torres

Filipinos are born warriors. In fact, the mettle of manhood in early Filipino society is proven in the battlefield. In the pages of our history, our countrymen who fought colonialism in open warfare and upheld the ideals of nationalism became heroes.

The early years of the Spanish colonial period were times of struggle for the early Filipinos. While some barangay datus submitted to the conquerors, many fought back until overwhelming odds forced them to surrender or be killed.

We always thought that the Filipino warrior was a native that fought the Spaniards half-naked with spear and sword. This was not true. The precolonial Filipinos knew the art of war and had the technology to fight it. Their knowledge of weaponry and tactics equaled the conquistadors the European skill of battle and weapons. In short, our forefathers had an understanding of what it meant to do battle.

Precolonial Warfare

War was a part of Philippine society. It was a badge of honor to wear the scars of war. Being a warrior was a part of getting respect especially in the maginoo class of early Philippine society. Conflicts between barangays resulted in the gathering of spoils of war including slaves.

Though the Spaniards in their documents how Filipinos waged war, their weapons are vaguely or generally described. Colonial documents have been termed a "parchment curtain" where the written history of the Filipinos was hidden behind archival sources that are tainted by Spanish bias.

But historian William Henry Scott re-evaluated these sources and concluded that there were "cracks" in the curtain wherein a history can be gleaned, albeit indirectly, from Spanish documents and works. One group of archival sources are the vocabularies written by the Spanish missionaries.

Scott's work opened a new vista of research on Filipinos during the Spanish contact. Using Tagalog, Kapampangan and Visayan vocabularies of the 17th, and 18th centuries, let us look into the precolonial

warfare technology of the ancient Filipinos. What were the weapons that were used? In fact, how did the early Filipinos conduct war?

Swords and Shields

In one of his letters to Philip II, Legazpi mentioned several Filipino weapons as war trophies to be brought back on the returning galleon to Mexico from Cebu. It included "a half-dozen lances and another half-dozen daggers, a cutlass, two corselets, two helmets, and a bow of quiver and arrows."

Governor-General Antonio de Morga, in his *Sucesos de las Islas Filipinas*, mentioned that "the weapons of these people consist of bows and arrows but generally, throughout the Islands, the arms are medium spears with well-made iron spearheads, shields of light wood with their "coats-of-wood" which are smooth inside, which cover them from head to foot which they call carasas. On their waist they wear a four-inch wide dagger, with a sharp point a foot long, the handle being uncovered and made of gold or ivory with plain double edges, and they call it Bararaws, and have two edges with wooden scabbards or of finely engraved buffalo horns." They were also said to be "very dexterous" with their weapons and they could cut off a head with "a single blow of the balaraw, and carry it away in order to hang it in their house to show it off, so that people will consider them brave and vengeful with their enemies and evildoers."

Filipino weapons were bladed and projectile types. The spear was an important weapon for the Visayans. It was generally called a bankaw. These weapons are thrown only if it is possible to retrieve it. The Kapampangans call their spears tandus, the Tagalogs gayang and sibat. A posor has pointed corners while a panondol is a wooden spear with a fire-hardened pointed tip. The calaut has a barbed point (una o dos lenguetas) while a pinagualohan has a point with eight barbs. The bow was a busog (Visayan and Tagalog) or a bayi (Kapampangan). The arrow was called pana with arrowheads made of hardwood. It seems that metal was reserved more for weapons of bigger sizes.

Bladed weapons were the sword and dagger. The Visayans use a Kiuo or quiuquiyo

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which was “wavy” like the Muslim kris. The Calis was a sword used by the three regions. The kampil or kampilan was favored for close range fighting but the lack of the word in the vocabularios makes it evident that it was not made by both Visayan and Tagalog smiths. Presumably, they were made and brought in from Mindanao by Muslim traders.

Daggers (Spanish – “puñal”) were fearsome weapons. The Tagalog warriors had several kinds: the iua or iwa had a wide flat blade and apparently used to cut heads; the more elaborate Balongiuwa with a hilt of gold; the sambiga, and the tabak, described as a media catana or “half the length of a Japanese sword.” The three regions also used the balaraw, a single-edged knife.

The Filipino warriors protected themselves with breastplates and backplates fashioned from thin, hammered metal sheets; pieces of bark, bamboo, wood, and carabao hide. The Visayans

had a type of chain mail called the barote with a doublet of woven fibers underneath. The Tagalogs used an armor coat made of metal, thus the name, barongbacal while the Kapampangans had the baluti or a breastplate. The warriors carried a shield made of wood or woven fibers tough enough to stop arrows, a thrown spear or a sword blow. The Tagalogs called the shield, panangga. But the long, wider one which can protect one’s entire body was called a calasag by all three regions.

Guns and Cannons

The early Filipinos knew the art of cannon-making and had the knowledge of using firearms. When De Goiti destroyed the Maynilad settlement in 1570, he reported to Legazpi of finding cannons and cannon-making materials in a storeroom near Raja Soliman’s house. The cannons were called lantakas. The Tagalog verso was described by the Spaniards as an “alcarabao grande” which means

it was a type of small artillery larger than an arquebus or rifle. It was bigger than the astingal, a rifle or musket that came from Brunei.

The astingal was also called a baril by the Tagalogs and the Kapampangans. Baril to the Tagalogs also refers to artillery (de artilleria). The manufacture of the gunpowder used for these weapons was learned from the Chinese. It was called obat (Tagalog) or ubat (Kapampangan) of which one of the ingredients was sulphur stones (piedra asufre) called malilang.

So Why Did We Lose?

If we knew how to fight and had almost equal superiority of arms with the Spaniards, then why did we lose and become colonized?

Our forefathers had a war culture, complete with its tangible objects, and knew how to use it. Tactics, however, was another thing. The Spaniards took advantage of the disunity among the islands’ regions and used them

to pit one province or barangay against another. Even before the Spaniards arrived, the some provinces were fighting each other. The Visayans were slave-raiders and had many enemies in the Luzon provinces.

The Battle of Bangkusay in June, 1571 was a classic example. The Spanish conquistadors had Visayan allies with them and they helped in defeating the Tagalogs and Kapampangans which consolidated Spanish power in Manila and paved the way for the eventual conquest of Luzon. Soon, the other datus helped in pacifying the other villages.

Ironically, the victories obtained with the Filipinos’ help were not meant to be shared with them by the Spaniards. It only achieved a single thing – the beginning of a conquest and colonization of the Philippines that would last for more than three hundred years.

Top 10 Tips for Learning Kali, Escrima, and Arnis

By Leslie Buck



In more than 20 years of teaching the Filipino Martial Arts, I have seen many students grow from a fresh beginner into a solid intermediate student, then a seasoned advanced student and some on to instructor ranks. Because of this experience, I have been able to observe several trends in the growth a student in the Filipino Martial Arts. I have seen students go through various stages of

learning, develop habits that support growth, and navigate life’s obstacles along the way.

Through this, I have been able to determine what key factors result in the long term success of my students. When I start training a new student, I try to set him up for success not just in the short term, but for things that he will need years later in his training. This article includes a list of tips related to those

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factors. Many of the tips below are common sense, but they are all important. Most of them pertain to pursuing quality training, but some include things like mindset and study habits.

1. Find a good teacher and fol-

low the advice of that teacher.

Do whatever it takes to find a good teacher. A good instructor will take you on an efficient path for learning that will save you years of time. A good teacher will help you avoid developing

bad habits. A teacher will also give you coaching and feedback. It is very difficult to identify what you are doing right and what you are doing wrong without someone with experience to help you.

Most of your training time will likely be done alone, and you can use video, notes and books to help you develop, but a good teacher is critical for learning. Fly, drive, walk, save, beg - do what you need to do to get time with a teacher. An ongoing class is great for consistent growth and feedback, but you can also learn by taking occasional lessons with a teacher and working hard on your own.

2. Train Regularly

The key to progress in learning Kali is consistency. Go to class often. Practice at home frequently. Visit your teacher on a regular basis. Several short, focused training sessions are often better than one marathon training session every once in a while.

After your training, associations related to your skill development are processed in your brain when you sleep. Multiple training sessions, with sleep in between, will build more sound and complete associations in your brain. The process of touching on your skills over multiple sessions will help you refine and correct your movement and build a deep understanding because your mind has had more opportunities to process your learning.

Unfortunately, your skills will degrade over time. If you wait too long between sessions, you may backslide and lose progress that you worked hard to gain. To keep moving forward, you must practice often. To avoid losing the edge on your skills, and just maintain what you have, you still need to practice even after you have learned something.

3. Practice outside of class.

Don’t rely on class time alone to develop your skills. Your time in class or with your

instructor is for starting new skills, progress checkups, fine tuning current skills, getting feedback, coaching, and training guidance. After that, you must do your homework. Set a reasonable, weekly practice schedule that you can maintain and stick to it. You don’t need a lot of time. Even with 15 minutes, you can to practice one or two things.

Invite your training partners to meet and review the material you both are learning. Time with a partner is essential in the Filipino martial arts. Not only can you practice the drills that require another person, but also you have more minds helping you analyze the material. You will grow faster when you have the insights of others supporting your own study. They will see things you do not see, and they will help you explore your own thoughts about the techniques and drills you are practicing.

4. Review the basics often.

In the Filipino martial arts, one set of movements has many applications, so spend a lot of time training, refining, and reviewing those movements. These are things like triangular footwork, basic strikes, combinations, and counters like umbrellas and other basic counterstrikes. Typically these movements are fundamental skills, those upon which your advanced skills depend. Without being competent in the fundamentals you cannot perform more advanced techniques.

To keep your fundamental skills from degrading, practice them often. Incorporate them into your warmups. Take time to review the details and see if there is anything you can improve about them. This will make you better. Because many techniques rely on those fundamentals, just one improvement in the fundamentals will result in improvements in many of your other skills.

5. Swing your sticks and hit tires, a lot.

Practice your striking

frequently. Mastering a skill can take a long time, but if you can practice it more often, in a shorter period of time, you will progress faster. For example, instead of practicing once a week, practice once a day. The mileage may be the same, but you will get there sooner. Also, instead of practicing a striking combination 100 times in a session, practice it 500 times. Not only will you have the opportunity to make more refinements in one session, but also you will build more muscle memory, develop stamina, and even endurance as you do it.

Hit tires with your sticks. By hitting tires, you will learn to hit harder and you will develop your grip at the same time. If you pay attention to the results you get from hitting the tire each time, you will understand how to generate more power with better body mechanics. As your arm gets tired, your body will find more effective mechanics for hitting hard without the force generated solely by your arm.

6. Pursue fitness and good health.

Make your body and asset, not a liability. Your body must be ready to perform, it should not impose limitations on your ability to apply your skills. Workout. Develop strength, power, and endurance with a mix of strength training and metabolic conditioning. You need to get stronger in order to hit harder and move faster. Focus on exercise that is short and intense. Stretch and learn what it takes to help your body recover. Training hard in the Filipino Martial Arts may give you some exercise, but it is not enough for well rounded fitness.

Eat right. Help your body and mind thrive. Learning requires a clear mind and good fuel. The right nutrition will help you with that. Just because you can function while eating poorly now, does not mean that you are getting away with it long term. If you are learning the Filipino mar-

tial arts for self defense, then you should also recognize that things like heart disease and diabetes are also threats to your life.

If you are looking for way to learn and move faster, and be better at almost anything else you do, including the Filipino martial arts, then investing in your health is a great place to start.

7. As you progress, include increasingly challenging reaction and sparring drills in your training.

You need to be challenged and practice at the threshold of your abilities in order to get better. Drills that progressively allow you to improve your performance under stress will prepare you for application.

Just remember, you cannot go from 0 to 100 miles per hour and expect your skills to be proficient. Make sure you have a basic command of the fundamentals before you include reaction drills and sparring drills into your training. Your movements need to have enough muscle memory behind them so that they will not completely degrade when you are distracted by additional variables and pressures from the drill.

Start simple, then gradually add more pressure (more speed, additional angles of attack or other variables) as long as you continue to see your performance improve. If you cannot get the technique right about 60- 80 percent of the time, while under pressure, then you may need to turn the intensity down a bit, until you can. As you get better, you can turn up the intensity, but keep the success rate the same. Training in this manner will improve your competency under pressure and minimize frustration along the way.

Incorporate sparring after you have worked on other preparatory drills that pressure you. I have often found that when students start sparring too soon, they usually do not have the skills needed to get

the most out of sparring and they tend to develop bad habits that are hard to break. Don't get caught in that pitfall. Work up to open sparring progressively while monitoring your success.

8. Develop the mindset you need to be successful.

There is a lot to developing a winning mindset, but the right mindset will make a huge difference in your progress. Develop a love for the struggle it takes to make yourself better. Be patient. Improvements don't always come at a steady pace. You will likely hit plateaus along the way. Don't be discouraged. It's normal.

Don't settle for good enough. Work on your weaknesses. Don't ignore them. Make them your new strengths. Be tenacious. Issues with time, finances, injuries, life, will get in the way of your training. Find a way to keep going. Overcome obstacles that get in your way.

Keep an open mind. You must continue to grow, no matter how skilled you are.

Just because you have seen a technique or drill before does not mean there is nothing left to learn. It should be fun to learn something new, or find an opportunity to get better at something you already know.

Find a way to enjoy the process. If you cannot find a way to be excited about training itself, it will be hard to keep going.

9. Set goals.

Most of us have long term goals, but we often need some smaller goals to help us continue moving in the right direction and staying focused. Identify your big goals like "master the art," "become an instructor" or just "be badass," then figure out some short term goals that will help you get there. Having goals that you can attain in one session, one week, one month, and one year allow you to see success along the way to your big goal. It not only feels good, but it will keep you motivated and let you zero in on what is important for you to be doing now.

Use visualization to help

you get there. If you can see your goals more clearly, then you will reach them more easily. Define your goals by writing them out, visualizing what they will look like, and imagining how you will feel when you reach them. This may include things like being able to react to basic attacks without thinking, being able to strike continuously without pausing between combinations, or feeling like your body is acting independent of your conscious mind. The more vivid your vision, the more likely you are to get there. You can model yourself after your instructor or someone whose skill you admire.

10. Keep a journal of your training.

Write down what you learn. At first, it feels as though you will never forget what you learned, but after a while, the details fade. After many years, you may have developed a lot of skill, but you will have forgotten many of the drills

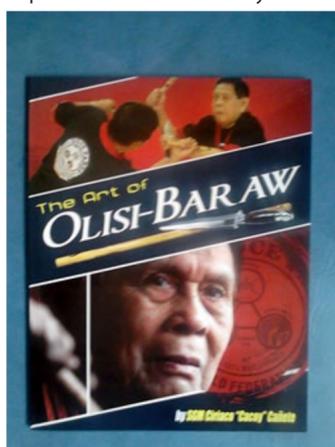
and tools that got you there. If you ever decide to teach, a notebook with all your training drills recorded is invaluable. Even if you never plan to teach, a journal with the various drills and techniques you have learned will be very useful for review and refinement as you brush up on previously studied skills. Advanced skills usually depend on good fundamentals. Sometimes getting better at an advanced level is just improving your basics.

In your journal, you can record your goals, log your training sessions, and note what you plan to focus on in your training. Adding your thoughts to each of these will help you keep on track and make regular progress.

Follow the 10 tips above for learning Kali, Escrima, and Arnis above and you will be very successful. Talent in the Filipino Martial arts is developed through good training. Focus on your training and you will reach any goal you set.

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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 his updated version of Doce Pares Eskrima, Juijitsu, Kodokan Judo and Aikido.

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Very respectfully yours,
Grandmaster Catherine-Kitty Cañete-Knight
Vice-President for International Affairs
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Training Scars: Why Choosing the Right Words Makes All the Difference

By Chad McBroom

Words have meaning. While this may seem like an obvious statement, I believe we often forget this fact. Many times, we may say things with the best intentions, but because we fail to choose our words properly, our message has unintended consequences; possibly even devastating consequences.

For example, have you ever told your child, "I'm disappointed in you," when they did something wrong? Unless you're a cruel parent, the message you were most likely trying to communicate is that you were disappointed they made a foolish choice when they knew better. However, what you actually said was that you were disappointed in them.

Talk to any counselor and they'll most likely be able to tell you about clients who've been emotionally damaged because they heard this from their parents growing up. While I'm not here to talk child psychology, I do wish to illustrate the power of words and why I feel so strongly about certain things trainers tell their students.

In keeping with my focus on edged weapons, I want to address something I feel comes from the lips of a majority of those teaching edged weapons defense; "You'll get cut." Now, before you start flooding the comments section, hear me out and try to understand where I'm coming from. Read on and you'll discover that I'm not saying what many of you probably think I'm saying.

Minimizing Danger



Knives are dangerous. At close range, they're more formidable than a firearm. Knives don't jam and they don't run out of ammunition. Getting cut or stabbed is a serious matter and not something that should be taken lightly. My first principle of edge weapons defense is don't get cut!

Not getting cut is one of the best ways to survive an edged weapon assault. This is why I hate hearing instructors tell students they will get cut when faced with a knife-wielding attacker. Believe it or not, the constant repeating of this phrase will cause students to minimize the danger in their minds. Let me share an actual case that illustrates this point. Many years ago, I witnessed a phenomenon within some tactical Law Enforcement circles. In an attempt to drill into tactical officers the importance of trigger-finger discipline and safety manipulation, (especially in a close-quarter environment) trainers would often say, "People are going to get flagged. It's going to happen."

The intent behind the statement was well-meaning, but the statement itself actually had the opposite effect on the students. Instead of making them safer, it actually made them reckless. The resulting attitude amongst many tactical officers was that flagging during close-quarter combat (CQC) was no big deal because, "It's going to happen." It eventually took trainers with combat experience within elite units, preaching flagging as never being acceptable, to begin to change this attitude.



Not a Hard and Fast Rule

I see the same phenomenon with edged weapons training. Go to virtually any edged weapon training course, whether it's a knife training course or edged weapons defense course and you'll most likely hear, "You're going to get cut." The first question I'd ask is,

yourself. Does this mean you won't get shot? Of course not! That's why we prepare students for the possibility. We teach them how to render self-aid and instill a winning/survival mindset. We teach them how to win and overcome to set them up for success.

Up Close and Personal

"Does this declarative statement always hold true?"

I know of at least eight incidents off the top of my head where people I know personally have been involved in knife assaults that weren't cut or stabbed. These incidents prove the answer would be no. The truth is, there's no guarantee you won't get cut, though the odds are against it. However, it's possible to emerge from an edged weapon assault uncut.

In my 20 years of tactical firearms training, I've never once heard a single instructor say, "You're going to get shot." In fact, we spend an awful lot of time teaching students how not to get shot. Utilize cover, maximize your distance, minimize yourself as a target, move and shoot; these are all tactics used to reduce one's chances of getting shot.

We try to instill a healthy fear and respect of the danger involved. Why? Because getting shot is a bad thing and the best way to survive a gunfight (in addition to putting down your threat) is not getting shot



However, throw a knife into the equation and the first thing we do is tell the students they're going to get cut; no if ands or buts about it. I know there will be plenty of people out there who disagree with me, but I truly believe the way we use this statement has at least partially contributed to much of the crazy, impractical knife-defense garbage that's out there.

I've even seen some versions of "edged weapon defense" training that all but completely ignore the very presence of the blade. Quite often, the very people who boast the most about the amount of damage their knife will inflict on an assailant will act like getting cut themselves is just a minor inconvenience. I take a different approach in my classes. Getting cut is a very bad thing, so the first thing I tell my students is,

“Don’t get cut!” After that, we spend a lot of time learning avoidance tactics like the reactionary gap, creating distance, using barriers, reading terrain and body language. Next, we train footwork, evasions, quick checks, deflections, base and rhythm disruptions and other techniques to aid in the prevention of unwanted ventilation at contact range.

Finally, we address the very real probability that despite our best efforts, we may get cut. This is done through a rapid trauma self-assessment consisting of a visual inspection and a tactile inspection known as a blood sweep. It’s vital we stay in the fight until it’s over, so this is done only once there’s a significant break in the action and ideally behind cover.

Life threatening emergencies are addressed as they are encountered through self-aid using the TCCC model. Students are taught tourniquet and occlusive dressing application, wound packing, bandaging and other vital trauma management skills. No edged weapons program is complete without this skill set.

Getting cut in a violent

attack isn’t something to be taken lightly. Those of us who train in the art and science of the blade should never convince our students they’re impervious to danger. Whether through some magical ninja skills or through the minimization of the dangers of getting cut. Let’s stop with the clichés and focus on the realities of combat. It’s dangerous, bloody, potentially deadly and no one can predict the outcome.

Editor-in-Chief’s Note: *Chad McBroom is the owner and founder of Comprehensive Fighting Systems and specializes in the practical application of edged and impact weapons. Chad is a freelance writer who regularly contributes to Black Sheep Warrior, BladeReviews.com and other publications. He’s also the author of the book Solving the Enigma: Insights into Fighting Models and has contributed to several books on blade combat. Chad is a blade designer and consultant, using his extensive knowledge of edged weapon tactics to help design some of the most versatile edged weapons on the market.*

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**The Quickest Route
By Mustafa Gatdula**

The Filipino martial arts is unique, compared to most other types of fighting arts because unlike Chinese Wushu and Tae Kwon Do--most new students to the Filipino martial arts are older and arrive from other styles. Few children are drawn to Arnis and Eskrima outside the Philippines mostly because of unfamiliarity due to the limited attention the mainstream gives to the Filipino arts. Often, when the Filipino martial arts are shown in movies, we see our style of fighting--for example,

in fight choreography for Ninja movies and in fight scenes involving combat-trained heroes. This does not, however, deny that new students to the Filipino martial arts are just as excited as any new student from a Karate dojo or Tae Kwon Do gym. Being new to an art, even adult students bring the same excitement and naivete that children bring. Unlike kids, though, you are more mature and can check yourselves rather than wait on a teacher to do it for you. We all went through it.

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You want to buy every Eskrima and Arnis book on Amazon. You read all the blogs, watch all the video clips. You join every Filipino martial arts group on social media, do your Sinawali with two pencils when alone on elevators. Don't be embarrassed; we all did it. That enthusiasm and excitement is good! It will help you maintain your interest and

passion for the art. It ensures that you will train with vigor, and train often. You will do your homework and learn all you can. Hell, the way social media is today--you really CAN learn all you can....
Pause.
It's good that you want to learn all you can, and you should. But I'm positive that your Guro will tell you the

same advice: Get a solid foundation in your base system first, before running out there and studying everything under the sun. Let me give you a quick history lesson, young guys and gals. About 30 years ago, about ten years after Guro Dan Inosanto's book 'The Filipino Martial Arts' hit the shelves, experienced martial artists started to discover the simplicity and effectiveness of the Filipino arts. Right in the midst of The Karate Kid's popularity, martial artists who already had backgrounds in the arts began to dissect what they had been learning and became critical of those arts. Your Guros, Masters and Grandmasters most likely were Karate/Tae Kwon Do/Kung Fu Black Belters then, asking themselves the question you will one day ask: "What's Next?" This stage of self-discovery--as it does for most people--eventually leads all martial artists to the Filipino arts. These arts do not use forms or katas, there is little "extracting" and "interpreting" to do, unlike many of the Japanese and Chinese arts. The way that you use that knife in practice is exactly how you will use it in a fight. Skill levels are decided by actual skill in technique--rather than rote memory of forms and belts. For the martial artist who is uninterested in tournaments, forms or fluff--the Filipino martial arts is the answer. Especially for those interested in practical combat with weapons, Arnis and Eskrima have very few rivals concerning effectiveness. The problem is that supply did not meet demand. In the early 1980s, when Dan

Inosanto wowed audiences in a quick fight scene with Burt Reynolds in his movie "Sharky's Machine"--there weren't many schools around that taught these arts. (By the way, most of you are too young to remember this, but martial artists came out the theater after watching it, wondering "What style was that?" Reynolds himself stated in interviews about how deadly and frightening it was to face Inosanto, even with choreography) There were possibly fewer than ten well-known schools in North America actually teaching Arnis, and if you didn't live in New York, New Jersey, Houston, LA, Stockton, or Washington, DC., you could forget it! Enter Remy Presas and Dan Inosanto videos. Finally, one could pick up a copy of Black Belt magazine or Inside Kung Fu and scan its pages for ads offering video tapes by Grandmasters Presas or Inosanto--and study these arts. As each year passed, newer products came out: Doce Pares, Arnis Lañada, Pekiti Tirsia... and seminars would be offered in every major city. By the 1990s, Filipino martial arts were everywhere. If your school was serious about self-defense, you needed to offer some form of Filipino martial arts classes. This was good. All one needed to do after this was to decide which style you wanted to study. But like the brand new FMA student--the Filipino martial arts community in America was young, and all the immaturity and impatience that comes with being new and fanatical about learning kicked in. Regardless of what style you were studying, dabbling in

several arts was then possible--and everyone did it. Filipino martial arts people began to catch the disease I call "Oh-we-do-that-too".
Disarms? Oh, we do that too.
Espada at daga? Oh, we do that too.
Kickboxing? Spear? Whips? Oh, we do that too.
So now, the Filipino martial arts Guro is more concerned with learning everything--while doing nothing well. His excitement about learning made him think he could create his own path--his previous experience, even the marketing used by Guros to tell tapes--convinced him that it's nothing to learn something new, and that he could easily add this other art to his arsenal (as long as you send \$299!) Which leads me to the point of this article. While it is true that there are many roads to the top of the mountain, the quickest point (though, not necessarily the easiest) is a straight line. You want to learn everything? Sure, subscribe to as many YouTube channels as possible and learn Guro Son-So's amazing new system too. But if you want to learn as much as you can, and become really, really good at it--you should learn one at a time. Make sure you train it till the wheels fall off, spar as much as you can, learn as many ways as you can to adapt that style to as many fighting situations and styles as you can--and then go study something else, giving that second art the same attention you gave the first. Wash, rinse, repeat.

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About ...

Passing on the Legacy of Cacoy Doce Pares

By Master Narrison Babao

In order for a legacy to continue and not disappear for eternity, remembrance of someone's great work has to continue to be honored and shared by paying a special tribute to how that person affected our lives in a positive way. Bruce Lee once said, "The Key to immortality is first living a life worth remembering." Bruce Lee's Legacy and his art of Jeet Kune Do continue to flourish because his student Richard Bustillo who continue to share and pass his passion of the martial arts.

I had an opportunity to attend a benefit seminar hosted by Grandmaster Richard Bustillo for the late Supreme Grandmaster Ciriaco Cacoy Canete of the Cacoy Doce Pares system at the IMB Academy in Torrance, California last Saturday, August 20, 2016. Supreme Grandmaster Cacoy Canete was 96 years old when he passed away earlier this year on February 5, 2016. Several of Supreme Grandmaster Cacoy's Grandmasters taught benefit seminars to support the Cacoy Doce Pares World Federation. There was a benefit seminar that I missed at the House of Champions during the prior week-end. So I had to make an effort to support the benefit seminar at the IMB Academy.

Senior Grandmaster Richard Bustillo, the owner of IMB Academy, is one of Supreme Grandmaster Cacoy's long-time students and the most Senior Grandmaster under Ciriaco Cacoy Canete. Senior Grandmaster Richard Bustillo is also one of Bruce Lee's original students in the art of Jeet Kune Do and the training partner along with Dan Inosanto who is the godfather of my youngest brother Kris Babao. At the IMB Academy, the curriculum is Jeet Kune Do, Boxing, BJJ, and Muay Thai, and the Filipino martial arts of Kali, Arnis and Cacoy Doce Pares Eskrima.

Most of those in attendance at the Cacoy Doce Pares benefit seminar were also planning to attend IMB instructor conference and they came as far from Columbia, Mexico, Germany, England, Poland and the USA. The seminar began with questions and answers to Grandmaster Bustillo. One of the questions asked was how the IMB Academy began? Senior Grandmaster Bustillo answered that after Bruce Lee's death in 1973, Dan Inosanto was very depressed and in deep mourning of Bruce Lee's demise. He wanted to stop teaching martial arts and Bruce Lee art of JKD. However, after a long bereavement, Dan Inosanto and Richard Bustillo opened a commercial school in 1974 and named it the Filipino Kali Academy. They wanted to share their research on the Filipino martial arts and their Bruce Lee's Jeet Kune Do experiences.

After years of operating the Filipino Kali Academy, one of Richard Bustillo's students, Chuck Martinez asked Richard what was his martial art dream? Richard replied that his ideal school is to have a room with wrestling mats, a room for Filipino martial arts weapons training, a room with a boxing ring, weight training room and a locker room with showers. Chuck Martinez was a successful real estate developer who found a location that had the space for all of Richard's dream martial art school. The name of the school was changed from the Filipino Kali Academy to the IMB Academy: I for Inosanto, M for Martinez, and B for Bustillo was born in 1984. The IMB Academy is also the acronym for International Martial arts and Boxing.

The martial arts of the Philippines Seminar begin with "Sinawali" double stick warming exercises to help loosen the wrist and help coordinate movements with both left and right hand. Senior Grandmaster Bustillo taught an 8-count double stick drill pattern and showed "Panantukan" the empty application against a 1 – 2 punch. In Filipino martial arts, the sticks are often referred to as the extension of the hand. Another drill was cinco teros or five strikes which compose the most common angles: the diagonal strikes, horizontal strikes, and thrust or "sak-sak" in Tagalog.

Towards the end of the seminar, Senior Grandmaster Richard Bustillo also taught Eskrido which is the art developed by Supreme Grandmaster Ciriaco Cacoy Canete in 1948, which derived from three



martial arts: Eskrima, Jiu-jitsu, Aikido, and Judo. With Senior Grandmaster Richard Bustillo's extensive knowledge of boxing, wrestling, Jiu-jitsu and JKD, he can transition between systems that they complement each other.

I have been training in Cacoy Doce Pares for over 20 years under my father, late Grandmaster Narrie Babao and under Supreme Grandmaster Ciriaco Canete and still learn a lot of new stuff from many of the other current Senior Grandmaster's. One of Supreme Grandmaster Cacoy Canete's quotes, "Change is always constant, we are continuously learning." Also in attendance was one of Supreme Grandmaster Cacoy favorite sparring partners, Senior Grandmaster Anthony Kleeman, who demonstrated controlled and freestyle sparring of Eskrido.

The Legacy of Supreme Grandmaster Ciriaco Cacoy Canete will continue to flourish and grow because of his most loyal students who will continue to share the art to the world. Under the Cacoy Doce Pares system, there are currently five (5) Senior Grandmasters selected by Supreme Grandmaster Cacoy: Richard Bustillo, Jun Cautiverio, Vince Palumbo, Anthony Kleeman and Ron Lew.

In 2014 Grandmaster Richard paid a visit to Supreme Grandmaster Cacoy in Cebu. In front of his family Supreme Grandmaster Cacoy wanted to promote Grandmaster Richard Bustillo to 12th grade rank. Grandmaster Richard thanked Supreme Grandmaster Cacoy for the promotion but declined it with an explanation. He explained that Cacoy was an original member of Doce Pares at age 7, and the last surviving member of Doce Pares. Senior Grandmaster Bustillo felt that there should be no other in Cacoy Doce Pares who should hold the 12th grade rank. The Grandmaster status should stop at 11th Grade GM. The 12 rank Grandmaster -status should be buried with Supreme Grandmaster Cacoy, or be continued within the family who carries the Canete name.

I will continue to promote and share both Cacoy Doce Pares and my father's Narrie Babao system of Babao-Arnis to carry on the Legacy. The other legacy of am still working on is the art of expressing my thoughts in written words, my mother Zena Sultana Babao's passion for writing. Both Richard Bustillo and my father also shared a common instructor under the late Grandmaster Ben Largusa who was a student of the late world-famous Kali Grandmaster Floro Villabrille. The current Grandmaster of the Villabrille-Largusa System Kali, Grandmaster Mel Lopez would mention that the blood of Floro Villabrille and Ben Largusa continues to flow in our veins because we continue to promote the art of our instructors. In the same way, the blood of Supreme Grandmaster Ciriaco Canete also flows in my veins. Whatever is your passion, continue to teach it to others so the Legacy will never die.

THE ASWANG PROJECT

The Aswang Project was created as an educational resource to share the rich, colorful and diverse folklore of the Philippines.

www.aswangproject.com

Drawing Nightmares | Artists of "The Lost Journal"

A mysterious manuscript has surfaced containing the truth about the creatures of Philippine folklore.

What does it take to bring readers into the world of a 19th century explorer's documentations of Philippine beasts and creatures? A great story, vivid descriptions and a team of creative and talented artists. This is exactly what has been done with "The Lost Journal of Alejandro Pardo". In our last article we interviewed Budjette Tan and David Hontiveros about their process in creating such an engaging tale. We were also lucky enough to delve into the minds of the artists who brought life to the story and created some unique, practical and even horrifying new images for the familiar and rare mystical beings of the Philippines.



Available in your favorite book store or in digital format at the Buqo Book Store 295 (\$5.99USD)

Here is the interview with artists, **Bow Guerrero** (Mikey Recio & The Secret of the Demon Dungeon), **Kajo Baldesimo** (Trese) and **Mervin Malonzo** (Tabi-Po).

Could you tell us a little but about how your involvement in the journal came about?

BG: I heard about the project from Budjette. He mentioned that Summit wanted to do a book about Philippine Mythological creatures. The moment I heard that, I committed to the project. He also mentioned that aside from him, I would be working with David, Kajo, and Mervin. That was an opportunity I couldn't miss. These guys are the best in the business. I still feel lucky and honored that I was able to work with them as one of the illustrators.

KB: Working with Budj on TRESE, I was one of the artists he immediately recruited to help with the book.

MM: I'm not sure who originally thought of this project but when Budj told me about it, I immediately said yes because it looks fun. I love coming up with new monsters and re-interpreting old ones – especially if it comes from our mythology.



Aswang by Kajo Baldesimo
|The Lost Journal of Alejandro Pardo (courtesy of Summit Publishing)

There really aren't a lot of visual references for the creatures of the Philippines. What is the process and some of the ingredients that goes into visualizing such beings?

BG: A lot of the creatures are based on animals or have animal-like features. I just pushed those features. I didn't want them to look too fantastical. I wanted the creatures to retain those animalistic traits. The idea was, if you saw these creatures running in a forest you'd do a double take.

For the human-like creatures...like the Siokoy and Sirena..I wanted to put a bit of logic. The Siokoy is basically a fish with limbs. The Sirena (which has mammary glands) is more dolphin-like.

KB: My interpretation of the monsters were helped greatly by Budj's and David's descriptions. I added a few imagined touches of my own after I delivered all the details they required.

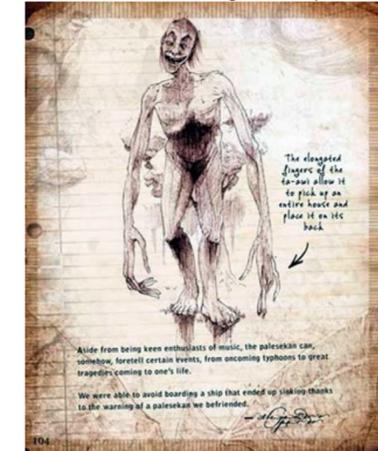
MM: What I love about Dave's and Budj's descriptions of the monsters is it is composed in such a way that it tells a story rather than just a bunch of encyclopedic entries. Their texts alone already paint an image in my mind on how the creatures would look. I try to capture those images on paper. Sometimes, I research online to see how other artists rendered those creatures and I would intentionally veer away from that direction. For example, the Alan is often depicted as a foxbat which bores me to death because it actually exists in the real world. I do not want to draw a real animal so I made mine anthropomorphic so the backward hands and feet would look more grotesque. I also intentionally did not render any clothes on the creatures except for the enkantado/enkantada because I do not think that these creatures would care to dress themselves as humans unless that's part of their trick.

What are some of the creatures we will see from you in the journal? Any favorites?

BG: The favorite ones I did are the Mandurugo and Tikbalang. I also did the Bakunawa, Ongloc, Wirwir, Ebwa, Santelmo, Oriol, Palasekan, Shokoy, Calag, Kiwig, and Serena.

KB: I illustrated the aswang, balbal, busaw, dalakitnon, kalanget, kapre, mambubuno, mansaluan, markupo, pugot, sigbin and the tiyanak. My favorite is probably the markupo.

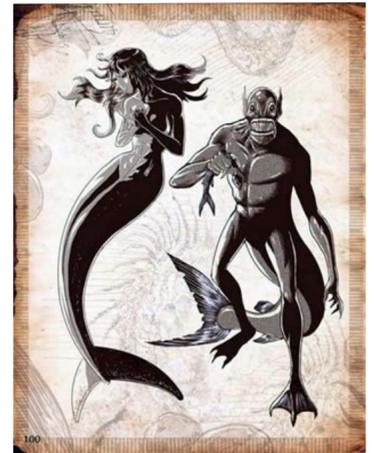
MM: I drew a manananggal, a giant monkey that's strangling a man by its tail, an ogre-like creature that is devouring a girl like a lollipop, a creature with sentient hair, and many others. I designed 12 creatures in all. It's hard to choose a favorite because I really put an effort in creating each one that I grew attached to the drawings. I even plan to frame each one. Haha.



Ta-awi by Mervin Malonzo |The Lost Journal of Alejandro Pardo (courtesy of Summit Publishing)

source material—meaning if you read the older books...our stuff could still pass.

And we had a lot of fun doing it as you can see from the output. **KB:** I tried to stay away from the traditional as much as I can just so I can really add something, somewhat, new to the myth. My rendition of the



Sirena by Bow Guerrero |The Lost Journal of Alejandro Pardo (courtesy of Summit Publishing)

Komik artists from the 60's and 70's greatly impacted how some creatures in Philippine Mythology are seen. Did you make an attempt to stay close to the folk descriptions, or did you take some artistic liberties? Any examples?

BG: I think we all tried to put our own spin on it. If you look at the source materials...a lot of the creatures have similar descriptions (like the Kapre and Ongloc which are described as tall dark men). If we just stuck to the descriptions in the books they would all look similar. We wanted to show the diversity of the creatures so we did take some liberties but we were careful to stay within the boundaries of the



classic aswang is a prime example.

MM: I always put my own spin on everything I do and I think every good artist should. In this particular project, I always think of little things to add to the drawings to make the creatures uniquely mine. For example, the original description of the Buwaya's box is just a coffin that is strapped on its back. For me it doesn't make sense for a majestic creature to be forced to wear a box and I don't think any human is brave enough to strap it to that fearsome creature. And if it's a more powerful god that strapped the box to the Buwaya, it will undermine the Buwaya's power, he will just be a pet. So I made the box a part of the creature rather than a wearable item. And it's amazing how Dave and Budj adjust the writing to accommodate the changes I made. Actually, they encourage us to get creative on the creature design which makes this project really enjoyable to do.

Ask your favorite book store in the Philippines about "The Lost Journal of Alejandro Pardo: Creatures & Beasts of Philippine Folklore". If they don't carry it, you should suggest they do. It comes with 125 pages of awesomeness and retails for 295. For those outside the Philippines, Summit Publishing has also made it available as a PDF from the Buqo Bookstore for \$5.99USD. It will also be available at SUMMER KOMIKON April 16, 2016.

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Philippines Shocking History
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February 1945: The Rape of Manila

Most beautiful women and girls, many of them 12 to 14 years old, were then taken to the hotel, where Japanese soldiers and officers took turns each raping them.

Wives and children are ordered to Bayview Hotel where the only water is out of toilet water.

With rape on the streets and everywhere else, the Bayview Hotel became Manila's rape center. After the dirty deed was done, nipples were sliced off, and bodies bayoneted open from the neck down.

William Manchester in his book "American Caesar" wrote that "Once Rear Adm. Sanji Iwabuchi had decided to defend Manila, the atrocities began, and the longer the battle raged, the more the Japanese command structure deteriorated, until the uniforms of Nipponese sailors and marines were saturated with Filipino blood.

"The devastation of Manila was one of the great tragedies of World War II. Seventy percent of the utilities, 72 percent of the factories, 80 percent of the southern residential district, and 100 percent of the business district were razed...Hospitals were set afire after their patients had been strapped to their beds. The corpses of males were mutilated, females of all ages were raped before they were slain, and babies' eyeballs gouged out and smeared on walls like jelly."

Hotel turns into hell

Wives and children are ordered to Bayview Hotel where the only water is out of toilet water tanks, and females are wantonly raped. Amid screaming when the building begins to burn, the Cabarruses flee, stepping over bloodied bodies dead and dying. They run to Judge Felix's house on Arquiza, where 150 refugees have taken cover. His grandmother and baby sister lie on a bed, with the rest on the floor. Shelling, explosions and finally, a cannon shell, flames, screams and smoke. Older sister Maria Ines and he wait in the garden, their mother dashes into the flames for her baby, emerging with the infant whose legs are severed, and head bloodied. She soon expires. An aunt's head has been blown off, while his grandmother burns to death.



group of parishioners, are marched from the convent to nearby Syquia Apartments, never to be seen again.



Fleeing into Celso Lobregat's home, in their new shelter, his mother sustains multiple shrapnel to her head, face, arms and chest, while his sister suffers a deep leg wound. He is unconscious with many pieces of shrapnel in his head. His mother, an American citizen, is brought in a US Army ambulance to the UST Military Hospital, but she lies in a coma for six months. Jesusito also survives after a craniotomy at the US Military Hospital in Muntinlupa.

February 10: Massacre of scores at the Philippine National Red Cross in Ermita. At the German Club, five Germans and 400 refugees including the family of former Ambassador to Spain Juan Rocha, the Beech y Rochas numbering 11. One of them, a 15-year-old, is raped and gutted. At the Malate Church, Fathers Kelly, John Henaghan, Peter Fallon and Joseph Monaghan, together with a



February 11: Under artillery fire by Americans, the German sisters at Saint Scholastica's College, seeing a spotter-Piper Cub in the air, lie on the ground to form the letters SOS and are saved.

February 12: Hundreds are slaughtered at Saint Paul's College. Doctor Rafael Moreta's residence, other homes in Paco, the Mandaluyong Mental Hospital, and in Binondo and New Manila, suffer the same fate.



Across the street from where the Century Park Hotel now stands on Vito Cruz, the Carlos Perez-Rubio home, like the Reyes, is set to the torch. Escaping from their home, Carlos is instantly shot, and his son Javier, 23, bayoneted to death. The matriarch, Milagros Alvarez de Perez-Rubio, and other members of the family and house help, together with refugees, are all killed wherever they hide. Their son Miguel, 19, future presidential Protocol Officer, escapes the massacre because he is being held prisoner by the Japanese in Baguio. He says his sister Lupe, 17, who tried to escape, was killed, but may also have been raped. His brother, Carlos II, was beheaded at the Masonic Temple together with his fiancée Helen McMicking and her family, some of whom were bayoneted.



Credit Photo source: www.battlingbastardsbataan.com
Credit source: Inquirer, CNN Philippines



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Tinali (Arm Beads)

Tingguian, Filipino

Material: Multicolored glass trade beads, black glass seed beads, brass beads, cotton thread, straw and textile mounds

Provenance: Floy Quintos

Late 19th to early 20th century

Fay Cooper Cole (1910) writes in his book, The Tingguian, that Itneg girls and women wore adornments of layers upon layers of beads extending from the wrist to the elbows; and if wealth permits even up to the upper arms almost reaching the shoulders. These neatly arranged bands of beads were tied individually to the arms and are only to be taken off once a year when new threads are used to string the beads or during mourning after the death of a family member. The beads are used to hide the arms which are white and unsightly without covering. To address this, fine lines were tattooed on girls arms so that they were not purely white and unsightly when the beads are taken off. The bands often cause swelling of the terminal ends of the arms and wrist-a mark of beauty for the Tingguians - **Pol Foronda**



Past Events

Kapitanang Mandrigma: A Warrior Arts of the Philippines Seminar

w/ Guro Ariel Flores Mosses
 August 13, 2016
 MSI Washington
 216 W. Broadway, Moses Lake, Washington

Guro Mosses's seminar was hosted by Guro John McCabe of Manaois Systems International, Senior Student of Lameco SOG and Ilustrisimo CNR under Guro Ariel Flores Mosses.

Guro Mosses covered the Long (Largo), Middle (Medio), and Close (Corto) ranges of Lameco eskrima concentrating on the essentials of footwork to understand the importance of creating and maintaining your distance against a moving opponent. Feeding your partner correctly was another focus taught. This means that the "intent" of striking your partner to the intended target is crucial to ones training so they may react accordingly to the feeders strike. Guro Mosses stresses that when training, the feeder must strike slow so that their training partner will be able to react with proper technique vs when the feeder feeds too fast, the technique no longer is a technique but more of a flailing reaction.

The other half of the seminar covered the fundamentals of IlustrisimoCNR. The inside and outside Estrella drills again with fine tuning footwork was practiced over and over until Guro Mosses was satisfied. Guro Mosses cannot stress enough the importance of footwork, for without true footwork, all techniques become useless. During Guro Mosses's training under Grandmaster Ricketts, seminarians were not allowed to move on to another technique until Grandmaster Ricketts was satisfied with proper "footwork". This is one of many traits Grandmaster Ricketts shared with his loyal students. - **Ariel Flores Mosses** - www.combatfma.com



Guros Mosses and McCabe with Mosses executing an Estrella defense



Eskrima Seminar

w/ Richard Bustillo
 August 20, 2016
 IMB Academy 22109 S. Vermont Ave., Torrance, CA.



On behalf of Cacoy Doce Pares World Federation, I would like to extend our profound thanks and appreciation to Senior GM Richard Bustillo for hosting a successful Cacoy Doce Pares seminar in honor of his best friend forever the late Supreme Grandmaster Cacoy Canete on August 20th at IMB, most especially for donating the proceeds to CDPHQ.

We are also very thankful and appreciative to the attendees for their steadfast support, and for helping Sr. Grandmaster Bustillo make the seminar a great success.

Grandmaster **Catherine-Kitty Canete-Knight**
 Acting President - Cacoy Doce Pares World Federation

Balintawak Cuentada

w/ Grandmaster Bobby Toboada
 August 26 - 28, 2016
 West Coast Training Camp
 MKG Seattle
 10714 5th Ave. NE, Seattle, Washington



Balintawak Cuentada West Coast Camp - Seattle 2016, is now in the books. Thank you to all who participated and congratulations to everyone who tested and passed their respective levels, all your effort and dedication paid off - outstanding performances. Special thank you to Guro Andy Wilson of MKG Seattle for (again) allowing us to use your premier facility. Thank you to our testing panel, special guests Datu Kelly Worden and Guro Jhun Occidental and our Taboada Balintawak FQ's: Patrick Schmitt, John Soriano, Brian Corey, Jeff Soriano, and Abdul Azeem McDaniel. And of course last but not least thank you so much to the Doctor of Stickology, Grandmaster Bobby Taboada. Thank you for sharing your art, your inspiration, and continued guidance and support! - **Balintawak Seattle**



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

MAPA 10 Summer Gathering
August 27, 2016
Mid-Cities Arnis at NRH Centre
6000 Hawk Ave, North Richland Hills, Texas

By: Kevin **Bradbury**
Photos by: Mark Lynn

On Saturday August 27th The Metroplex Arnis Players Alliance (MAPA) of the Dallas-Forth Worth area held it's 10th gathering at Mid-Cities Arnis in North Richland Hills, Texas. In keeping with it's established format, 4 instructors from the area were invited to present material to the group. This MAPA was one of the most unique since it's first gathering in that for 3 of the instructors this was their first time teaching at MAPA. The instructors, in order of presentation:

Guro Art Mirafior of Mirarada Escrima has recently relocated to DFW from Stockton, CA where he studied with such luminaries as Angel Cabales, Dan Inosanto, Carlita Lanada, and Leo Giron. For his first time teaching at a MAPA event he presented knife defense grounded in practical reality.



Tuahn Lacelles McCarthy of Sekotiros Arnis was the final presenter. It was also his first time instructing at MAPA. He, along with 2 of his senior instructors, introduced the gathering to their striking system, a number of solo striking drills, and the 2-person Guman drill.



Art Mirafior:



Guro Jason Gutierrez of Force Necessary. Jason has instructed at past MAPA gatherings and is a senior instructor in Pacific Archipelago Combatives under W. Hock Hochheim. This time he presented stick grappling techniques including chokes and takedowns.



Lacelles McCarthy II



Many attendees agreed it was one of the best MAPA events yet. As is always the case, many of the MAPA attendees were past instructors at MAPA events. There were also quite a few new faces as new people have discovered MAPA.

MAPA was founded in the Spring of 2014 by a like-minded group of Arnis schools in the greater DFW area with the intent of promoting Arnis, providing cross-training opportunities, and help those interested in Filipino martial arts find others to train with. Training, fellowship, and a passion for our arts is the driving force behind MAPA, not money-making.



Guro Jackie Bradbury represented Presas Arnis as learned by Guro Mark Lynn. She is a founding member of MAPA but this was her time instructing at a MAPA event. She demonstrated how to take stick sinawallis and translate them into challenging empty-hand Filipino boxing drills.



Jason Gutierrez:



Jackie Bradbury





MAPA gatherings are kept inexpensive and the location moves each time in an attempt to make them as accessible to as many people as possible. The rotating instructors are drawn from schools and organizations who have supported past MAPA gatherings. MAPA welcomes all who are interested in Arnis, beginners and experienced alike. MAPA is open to practitioners of any Filipino martial arts style and all styles and instructors are treated with equal respect. Our gatherings are no gi, no rank events. MAPA was founded on the belief we are all part of a greater family and we grow as martial artists in the sharing of knowledge and experience.



Saturday was a great day for me, Guro. C'sar, and Master. Palema, we were invited to share and show Senior Grand master version of Senkotiros Arnis, to the Metroplex Arnis Players Alliance (M.A.P.A), along with 3 other Arnis, Kali, Escrima instructors. sharing our concept of the Philippines martial art. I look forward in returning to share more of our system and their in the future. Thank to the M.A.P.A leaders and members for a warm welcome. special thank to Grandmaster Davis for setting this up. - **Senkotiros Arnis Texas**

Summer Bank Holiday Monday - Edged Weapon Seminar
w/ *Tom Edison Pena*, Lightning Kali Combatives
August 29, 2016
Stevenage Swimming Centre
King George Way, Stevenage, United Kingdom

Summer is over, U.K. has been blessed with bountiful sunshine, mad thunder storms and a lot of BBQ parties ??

To celebrate a great summer and attendance of new students I decided to run an intensive karambit and tomahawk seminar to get some newbies on their feet and get acquainted with these edged weapons.

Karambit and Tomahawk



Both session started with a brief orientation of the Karambit and Tomahawk, their characteristics, and their uses in a fight. It was followed by the Clock striking pattern to develop basic movement and flow. After the candidates have gotten used to the strike pattern through partner drills, Lightning Combatives footwork and targeting was

introduced. The striking patterns were further reinforced using the various attributes of the Karambit and Tomahawk allowing the students to use FLOWING, HACKING, or CIRCULAR energy. These movements were used to form basic combinations defending against an attacker. The LSAI Pananga movement & Bigay Tama principle were applied in using the Karambit and Tomahawk against in coming attacks from 6 angles of attack and give the good old "disarming".

Cut and control energy drill was introduced to progress into trangkada and knife stripping. They responded to circular, linear, high, low and vertical attacks. Emphasis was also given in constant monitoring of the attacks coming from different directions. Then the students were put to the paces in applying all these movements in scenario attacks, working on possibilities and building their repertoire of movement and responses once situation changes.

It was a great day for FMA. - **Tom Edison Pena**



Balintawak Seminar

w/ *Fabien Jolivel*
September 10, 2016
Hosted by SEAMA - Bruxelles, Belgium



The "SEAMA ass" lead by Flavio Ruiz van Hoof (Inosanto-Balicki lineage) as a mission to promote the Martial Arts of South East Asian. Flavio invited Fabien Jolivel last weekend by organizing a one-day course in Brussels to offer its students and fellow Filipino martial arts practitioners and teachers, to discover or to get an idea of real Balintawak Eskrima.

Rather than showing a multitude of technique, Fabien Jolivel decided to begin from the largo mano range to go to the medio corto Balintawak range. These students were able to notice that it was possible to do Balintawak in largo mano. Afterward the group trained a little on the angles of attack and defense to enter quickly in the "Agak" game, typically of the Balintawak system.

Then multiple techniques were instruct on the first movement with inputs and opportunities to execute them in the "Agak" drill. Magic operated since all practitioners were able to play in the afternoon. Delighted to have shared this day with practitioners and teachers who were very studios and attentive despite their high technical background. Thank you all for attempting and see you soon for another Balintawak event! - **Flavio Ruiz van Hoof**

Knife-on-Knife: Counter Blade Tactics - Part I

w/ *Guro Elmann Cabotage*
September 10, 2016
Ohio Krav Maga & Fitness
690 Radio Dr, Lewis Center, Ohio



Guro Elmann Cabotage visited the Ohio Krav Maga & Cross Fitness, Lewis Center, Ohio on August 20th to demonstrate and instruct a preview of what he would be teaching on September 10th and 17th in his events of part 1 and 2. On September 10th during his part 1 of his Counter Blade Tactics (or CBT) is a straightforward, effective approach to blade training developed by US Army Veteran and close personal friend, Guro Jerome Teague. Having experience and training in many knife curriculums, Guro Elmann Cabotage chose to present CBT 1) because many of Central Ohio's Balintawak practitioners would appreciate its compatibility to their training system, 2) its structure is organized and easy to follow (which quite frankly is a rarity in the Filipino martial arts) and 3) the concepts are not new nor were they intended to be - this is good old fashioned, blue collar self-defense with and against a blade. Parts 1 was two hours session. The workshops used blade against blade scenarios covering topics such as footwork, anatomical targeting, defensive cutting, fatal and nonfatal terminations, meeting and following force applications, training with intent, and reflex drills.

Philippine Fight Art Guro Elmann Cabotage presents a gateway workshop to Counter Blade Tactics. CBT is a straight-forward, effective approach to blade training, developed by US army veteran and combative instructor Jerome Teague. The material covered will supplement combatives practitioners and share insights with combatives instructors. - **Ohio Krav Maga and Fitness**

HSFA 3rd Quarter Gathering 2016

September 11, 2016
1212A Cedar Post Ln, Houston, Texas



Our Third Quarter Gathering for 2016 was held at Sword to Sword, a HEMA school, in Houston, TX on Sept. 11 2016. There were 22 participants with 26 matches. Everyone did great and showed incredible sportsmanship and camaraderie. Thank you to everyone who showed up to give their support for the HSFA. We continue to grow the bonds of the Houston martial arts community. All of the matches will be up on YouTube channel JasonREvans ([Click Here](#)) - **Jason Evans**

Year 4 #9 Phoenix FMA Training "Monthly Share"

September 11, 2016
1202 W Encanto Blvd, Phoenix, Arizona

Back to morning Monthly Shares, with the weather improving though it was 90 moving up to 104 degrees, it was very nice.

Starting off with today being September 11, and the anniversary of the twin towers Islamic terror attack, Steven Dowd a retired Chief Warrant Officer of the Navy of 24 and half years, started off with a little reminder of the jobs that fire personnel, law enforcement personnel, medical personnel, and the military have done and continue to do for America. And asked for a moment of silence in remembrance of the past and to be thankful for the present and the future.

Starting off Steven Dowd of Arnis Balite explained and demonstrated empty hand blocking against a jab and/or a punch. First explaining the signs to observe when the opponent commences a jab or punch and then reacting by blocking in an inward twisting motion of the block to divert the opponents' strike using their momentum and also combining the block which with the twisting motion is a strike.



Next Steven had the participants move at angles while blocking to move to a position that is a disadvantage to the opponent. And finally following up with a strike to the opponent.

This was started slowly to get the idea of the technique and then speeded up to full speed, continuously moving, (like boxing, moving sideways etc., not just standing and facing each other and jabbing and or punching).

Next up was Keagen 'Kea' Grace, who trains with Michael Butz in Serrada, but is neither his direct student nor a Serrada practitioner. Kea is active in FCS and Full Circle Warrior Arts with Alessandro. She explained and demonstrated the Serrada technique "Inside One". Basically first executing the inside shield, maintaining contact with the weapon arm and then striking.



Following and finishing up the monthly share was Francisco Nuñez, who is a student of Michael Butz who represents the Kada Anan Martial Arts group, "Kada Anan Eskrima style." Francisco explained and demonstrated some basic Eskrima maneuvering around the opponents' defense. Demonstrating several variations that can be used and key points on what to keep in mind during the movements against the opponent.



Finishing the day a barbecue and chat until the day got a bit too hot and it was time to move along.



If someone would like to share and participate in an enjoyable session of training and a pot luck afterwards check the Facebook group or Google + community "Phoenix FMA Training".

Knife-on-Knife: Counter Blade Tactics - Part II

w/ *Guro Elmann Cabotage*
September 17, 2016
Ohio Krav Maga & Fitness
690 Radio Dr, Lewis Center, Ohio



Parts 2 was a two hours session. The workshops used blade against blade scenarios covering topics such as footwork, anatomical targeting, defensive cutting, fatal and nonfatal terminations, meeting and following force applications, training with intent, and reflex drills.

Having experience and training in many knife curriculums, Guro Elmann Cabotage chose to present CBT 1) because many of Central Ohio's Balintawak practitioners would appreciate it's compatibility to their training system, 2) it's structure is organized and easy to follow (which quite frankly is a rarity in the Filipino martial arts) and 3) the concepts are not new nor were they intended to be - this is good old fashioned, blue collar self-defense with and against a blade.

Counter Blade Tactics Part 2 in the books. Minimal blood and carnage (LOL). Everyone's limbs still intact. At the end of the work shop I always ask if there are any questions pertaining to the material that we went over or CBT in general. There was in fact one question - When is CBT Part 3? Answer coming soon. Great work guys! - **Elmann Cabotage**

In 2016, CBT has been presented and well received in several Central Ohio venues. For information CBT or to schedule a seminar please feel free to contact Guro Jerome Teague (AppliedEskrimaSE@yahoo.com) or Guro Elmann Cabotage (Guro@cka-fma.org)

Kuntao Combat Arts
 w/ *Sifu Anthony Laughlin*
 September 18, 2016
 Hosted by Dueling Dragons Martial Arts
 3042 S. Ridgewood Ave., Edgewater, Florida

On Sunday September 18th from 11am till 5pm Dueling Dragons Martial arts hosted a Kuntao Combat Concepts workshop With Sifu Anthony "Tony" Laughlin. Originally Sifu Chris Derbaum was to instruct the workshop but due to unexpected work issues one of his teachers was able to fill in. Sifu Anthony Laughlin came over from the Tampa FL area. About a 3 hr. drive. We had people attend from all over Fla. Everyone really enjoyed the knowledge that he shared. We went over basic and advanced striking. Ground work and some training drills. We all got a few bumps and bruises along the way but hey if you didn't then you are not training.

Sifu Anthony Laughlin

Chinese Kun-Tao is little known in the West. Those who see it for the first time may try to make a rough comparison of it to a general kung-fu or karate style. It is in fact a specific style concerned with the spiritual and its mental counterparts that rest in true life experiences that become apparent through careful study of its intentions.

The primary purpose of Kun-Tao is always self-preservation. No conscious effort is made to make orthodox Kun-Tao a system of physical education or sport. Kun-Tao's technical fundamentals deal with the sole use of one's entire body as a total weapon as opposed to other systems use of knives, clubs, spears, etc.

Kun-Tao only studies such weapons in terms of learning to combat them. All movements are learned as they would be used against a man with a weapon or an animal attack.

The martial art of Kuntao has extremely explosive ballistic in movements there are done at lightning speed with crushing power. The whole body is behind every movement to have maximum impact. Kuntao is not a sport but more about self-preservation.

The Art of Kuntao comes from the once closed door and highly secretive style of Grandmaster Willem Reeder's (Grandmaster Reeder's proved his Art in combat while serving in two fronts in Indonesia during WW2). The Family Art of Kuntao was from Macau, China and made its way to Indonesia then America. Master Reeder's was the first to bring Kuntao to America in 1960. - **Dueling Dragons Martial Arts**



Dueling Dragon Martial Arts Academy hosts seminars and training camps featuring guest instructors from across the USA.

Visit: www.duelingdragonsma.com or Face Book: [Click Here](#)

Filipino Kali Seminar
 w/ *Professor Najee Hassan*
 September 18, 2016
 Phelps Center
 701 Montgomery St.
 Laurel, MD

Last night Sirat as Sayf Kali had an event in Laurel Maryland at the Boys and Girls Club. Many people came from various states to learn about This eclectic new system that's in hot demand. Professor Najee Hassan taught a 6hr seminar, covering blade, stick and Empty hand. He will be holding his next event on the 24th in NY. - Sirat As Sayf



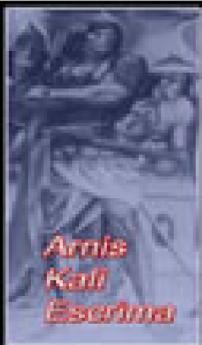
Grandmaster Wilson "Nonong" Viñas visits Phoenix FMA group at the Encanto Park, AZ.

September 18, 2016
 1202 W Encanto Blvd, Phoenix, Arizona

On September 18th 2016 Master Russell T Mackler of Viñas Arnis organized a question and answer event with Grandmaster Wilson "Nonong" Viñas at Encanto Park in Phoenix AZ. The event was intended as an open forum for local Filipino martial arts practitioners to ask any questions they liked regarding Viñas Arnis and knowledge of Grandmaster Nonong before he traveled back to Bacolod Negros Occidental Philippines. Some of the questions asked included subjects on entering, Largo Mano, footwork, timing, distance, Oido, and other topics.

The event lasted for two hours and finished up with lunch at a Puerto Rico restaurant. We would like to thank participants from DTE (Direct Torres Martial Arts), Kada Anan Martial Arts, and Pinakatay Arnis for their curiosity and their questions. www.vinasarnis.com





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The following day on September 19th 2016 Grandmaster Steven Dowd invited Kuya Bunal Wesley Crisostomo, Master Russell T Mackler, and Grandmaster Wilson "Nonong" Viñas to his home to enjoy some delicious home cooked Filipino food. We enjoyed the day discussing Filipino martial arts and reminiscing on past events associated around Filipino martial arts activities. Thank you Punong Guro Steve and Vicky for the wonderful food and company.
Russell T Mackler

Latosa Escrima Edge Weapons Training

By Rene Latosa



The main emphasis of training with an edged weapon is knowing and understanding all the dangers associated with this type of weapon. All the "What if's", and "Yeah but's", are all great for trial and error, and assuming predictability. The serious danger of edge weapons is real, and should be treated as such. This means where you should establish your training priority to be a survival tool, in the event this situation happens to you. Let's face it, you are the one having to survive, not your trainer, helps you train your goals, not your objective. The training priorities I use in Latosa-Escrima are as follows: reality, technique and drills. Reality: This is the understanding of exactly what could happen and the dangers when using or going against an edged weapon.

Techniques: These movements are trying to give you a generalization of possibilities, and probabilities of what may happen. Drills: Most drills are used to develop and enhance body movement skills used in the technique application. The emphasis of this Edged Weapon Training is the proper placement and prioritization of how to develop yourselves for such a situation. The technique does not give you the skills to deal with an edged weapon, only gives you scenario of how it could work. Do not mistake drills and techniques as the system, they are only tools to develop your skills. Reality is having a partner attack you, safely of course with attacks from very close to far away, different speeds and power, from the side and from the unseen areas that are not in your peripheral vision. Obviously there are other, more advance concepts and training methods, but first understand the basic thought process and where the techniques and drills are placed in your priority list.

- Languages included in DVD: English, Español, Italiano, Français

Budo International: [Click Here](#)

Books by Bram Frank



Perspectives of Modular Instructor Guide

By Bram Frank

This book is an Instructors guide to the Modular Tactical System: Modular Blade Concepts-Martial Blade Concepts-Martial Blade Craft as developed by Bram Frank. The system is based on Filipino Martial Arts and uses simple gross motor skills and simple modules of motion to achieve tactical use. This book is an instructors guide that shows HOW to teach as well as WHAT to teach. For MBC instructors its a must and for anyone wanting to learn the concepts of MTS:MBC it will open the door to the methodology. The book features tactical tools designed and patented by Bram Frank expressly for the Modular system. The responsible use of edged tools(knives) is shown and the fact that less than lethal response is more effective than lethal to stop any opponent and control a situation. Liability and Legality of the use of the tools and training are discussed in detail. - 406 Pages

FMA Grandmasters and Masters

By Bram Frank

This book is about some the many Masters and Grandmasters of the FMA: Filipino Martial Arts. Some are well known others are relatively obscure, some are famous, others are known only by their skill but they all have in common their love for the Filipino Martial Arts and their connection through training, friendship, heritage or lineage with GM Bram Frank. Some are the heroes of the Philippines and the spirit of Arnis like the late Professor Remy Presas, part of American martial art history with the FMA and JKD like Guro Dan Inosanto or like GM Bram Frank a faithful practitioner and instructor of the arts. Their stories are told in pictures and with a bio of who they are and what they've done! Regardless of gender these people give their lives, souls and energy to the Filipino Martial Arts. This is the first in a series of volumes of these wonderful people! This is the first book written by a non Filipino with a forward by a Filipino President: President Benigno Aquino III. - 475 Pages

Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pesas as seen by 1st Generation student / Senior Master Instructor, Grandmaster of Arnis: Bram Frank. Modern Arnis is seen through the perspective of the family art of the Bolo and knife,(edged tools) rather than a stick. The art of the blade as hidden in Modern Arnis based on the family style of Bolo is shown. The Presas family was known for teaching bolo to the brigades during WWII. Bram was named by the last of the Presas family GM Roberto Presas and The Worldwide Family of Modern Arnis and Filipino Martial Arts Council as the Guardian of the Legacy of Presas bolo. Bram's innovations and translations are shown: the same as he teaches at the FMA festivals in the Philippines. Some history of Modern Arnis in the USA is told. - 511 Pages

Bram Frank Knives

By Bram Frank

This is a 30+ year look at the knives of Bram Frank. Why he designs knives, the progression of idea, to drawing to CAD and finally to steel. It show Bram's Patents and ideas used by Bram and others in the Knife Industry. There is an overview of Brams Gunting Family of knives and his "trademark" BRamp or Ramp (Allowing for Kinetic OPenig by contact of any object), his rounded triangular hole(always able to open with Thumb easily),his Indexing(ability point to rotate from Forward grip to reverse grip and back) and his spoon clip that allows function in a flat clip. A brief overview of training, magazines and comments about Bram's Tactical and Practical knives that have influenced

WHFSC Grandmaster's Council: a compendium of the world's leading Grandmasters

By Bram Frank

This a compendium of the world's greatest council of Grandmasters. These Grandmasters both past and present represent an amazing history of the martial arts. It contains their bios told as they want it heard and seen along with pictures past and present of these Grandmasters. The WHFSC World Head of Family Sokeship Council brings together Grandmasters and Sokes from every style of martial arts to a yearly meeting, with an awards dinner, Hall of Fame and seminars sessions given by the Grandmasters themselves. Included in the book are some of the upcoming masters in the martial arts. - 645 Pages

WHFSC GM book vol #2

By Bram Frank

Vol #2 is a compendium of the worlds Grandmasters of the WHFSC World Head of Family Sokeship Council. These Grandmaster and Masters are those on the committees, boards, and representatives plus hundreds of grandmasters that weren't in volume #1 due to the numbers of members of the WHFSC. These members, in Vol #1 and Vol #2 make up a large piece of the history of martial arts in the current times. Almost every martial art known is represented by these Grandmasters and Masters. Their bios and stories are told in their own words with current and historical pictures. - 639 Pages

Purchase one or all in Paperback or PDF - [Click Here](#)

Health and Safety



Barefoot and Healthy: Join the “Earthing” Movement

Dr. Mark Wiley

Living species evolved to exist on Earth in a state of wellness. I don't believe that any living thing evolved to live in pain or with illness. Yet we do. Much of this, for us, as a species, is a self-induced phenomenon. We have polluted our waters, genetically modified our

food, blasted our environment with electro-smog, poisoned our systems with toxins from preservatives and personal care products... and the list goes on. But while modern medicine has done an amazing job of eradicating a great many infectious diseases that once plagued us, it has been unable to “cure” the burden of modern lifestyle diseases. However, with a simple returning to the Earth, to a routine once extant and now nearly vanished, we can once again regain our health and thrive in wellness. And scientific studies prove it so.

Electric Earth, Electric Body

Researchers and scientists in the field of environmental medicine have rediscovered an essential yet nearly completely overlooked human health factor: Walking barefoot, or wearing simple animal skin foot coverings, connects us with the Earth's surface in a natural way that allows transfer of free electrons into our body.

This is important because humans are essentially electrical beings. Among other things, we are made up of water, minerals and electrons. We produce positive charges that produce oxidative stress on the body. But when we walk barefoot, a practice now called Earthing or Grounding, free negative electrons from the Earth are transferred back to us, acting as antioxidants, reducing a huge assortment of modern health concerns including cardiovascular issues, autoimmune diseases, sleep disorders, pain and inflammation.

The Modern Human Illness Problem

Like the human body, the Earth's surface is also a conduit for electricity. When this current passes from the Earth's surface to humans, generally through the soles of the feet, health is sustained and maintained. However, since we ditched animal skin shoes and ground cloths for rubber insulated shoes and mattresses, we have become increasing sick. Chronic pain, systemic inflammation, cardiovascular and autoimmune diseases now reign.

According to research published in the January 2012 issue of the Journal of Environmental and Public Health (JEPH): “Reconnection with the Earth's electrons has been found to promote intriguing physiological changes and subjective reports of well-being... Through direct contact or through perspiration-moistened animal skins used as footwear or sleeping mats, the ground's abundant free electrons were able to enter the body, which is electrically conductive. Through this mechanism, every part of the body could equilibrate with the electrical potential of the Earth, thereby stabilizing the electrical environment of all organs, tissues, and cells.” This research, as well as others, is also found in the book Earthing: The Most Important Health Discovery Ever? by Martin Zucker.

The Earthing Solution

Earthing as a way of life or as a wellness practice is free in every

way. Simply take off your shoes and walk the Earth. This simple change in daily habit need only last 40-60 minutes at a time to effect positive changes on human health. Since water conducts electricity, walking near water, on wet grass or on sandy beaches has been found to be among the more powerful and effective ways of exchanging Earth electrons to help combat the positive charged oxidative stress in our bodies.

I recommend that you click the link here to read the long article on Earthing featured in JEPH that includes information from numerous previous studies. According to that analysis, simply walking barefoot every day for a bit, or sleeping connected to an Earth-grounding apparatus, can vastly improve these conditions:

- Sleep disturbances and chronic pain
- Stress and pain linked to cortisol
- Electric fields induced on the body
- Overall stress levels
- Problems shifting from sympathetic to parasympathetic activation
- Immune cell and pain responses with delayed-onset muscle soreness
- Heart rate variability
- Improper pH levels
- Inflammation
- Immune system activity and response, lupus, MS, rheumatoid Arthritis
- Blood viscosity
- Osteoporosis, diabetes, blood pressure, thyroid dysfunction

How Earthing Works

Exactly how being connected to the Earth's surface affects our bodies is surprisingly simple. According to the JEPH authors: “[T]he Earth's negative potential can create a stable internal bioelectrical environment for the normal functioning of all body systems... It is assumed that the influx of free electrons absorbed into the body through direct contact with the Earth likely neutralize ROS and thereby reduce acute and chronic inflammation.”

In other words, the free electron exchange of Earth energy into the human body can regulate human biological and physiological functions that cause pain, disease, inflammation and accelerated aging.

Connections

The barefoot doctors of traditional cultures had something going for them. They stayed connected to the Earth's surface to keep their intrinsic energy flowing, and thus their ability to heal others. Yet we can heal ourselves, too. And one way to begin that process, which is free and easy, is to dedicate an hour or so each day to grounding ourselves to the Earth surface. Take off your shoes and go for a walk. Sit in a chair and rest your bare feet on the ground. Take a nap on the sandy beach.

As the JEPH article states, “Emerging evidence shows that contact with the Earth may be a simple, natural, and yet profoundly effective environmental strategy against chronic stress, ANS dysfunction, inflammation, pain, poor sleep, disturbed HRV, hypercoagulable blood, and many common health disorders, including cardiovascular disease.”

So what are you waiting for? Go take a walk.

the real risks taught more widely, and see things that are not women's self-defense marketed accurately “women-only martial arts class” rather than “women's self-defense” for instance.

It's a big problem. Specifically, it's a huge problem for women, whose risk profile is entirely different from men's. Women are led to believe and trust that by studying martial arts they will be safer from the risks they face, and that is at best a very small partial truth and at worst outright wrong.

When men come to martial arts to learn how to fight off an attacker, it's an active shooter, a

acknowledged among us, that we have to be crazy to do this stuff when it's almost certain never to be needed.

When women, however, come with the purpose of learning self-protection, it's sexual assault and abuse that they're worried about. “I want to learn to protect myself” means “I want to feel safe from rape.” That's where the delusion becomes a problem. A big problem.

Martial arts training is a hammer, which makes every “protection” problem a nail. Everyone has heard “the vast majority of sexual assaults are committed by someone the woman is acquainted with.” But when women sign up for a martial arts program, what they're getting is stranger-attack skills. In the real world, women's acquaintances are not hiding in the bushes or in deserted parking lots to leap out and subdue their friends. Spending just a little time thinking about the on-the-mat skills taught in almost every martial arts school anywhere, and comparing with the scenarios encountered routinely by 1:4 women in their teens and twenties shows the obvious. That isn't training for the risks those women will encounter.

Assault by friends, boyfriends, husbands, co-workers, teachers, bosses, and relatives, the monumental majority of assaults inflicted on women, start with emotional manipulation. Controlling behavior. Envelope-pushing behavior. Boundary erosion. Manipulation. Creation of ambiguity. Drugging of drinks. Encouraging of more alcohol or drug use than a woman intends. Undermining confidence and self-worth. A vast array of behaviors that can make an assault into a loathsome morass, a situation where punching and kicking are worthless. Different skills are needed.

Kayla Harrison is an example of exactly that. She was already a gifted Judoka when she was assaulted. If anyone could defend herself with martial arts, probably even as a small child, it would have been Kayla Harrison. If martial arts skills are supposed to apply to acquaintance rape, and she couldn't apply them, then people with no athletic skill walking in to a random school a couple of days a week surely can't. But that wasn't the problem. Kayla's skills were not the problem. Many women martial artists are raped every year in spite of their belts, training, and ability to put a foot directly through a man's abdomen. Martial arts skills are the wrong tool for that situation. Totally and completely wrong.

Knowing what skills are needed starts with risk analysis. Risk analysis is something woefully deficient in most martial arts training. Most martial

arts instructors enjoy various combinations of: punching, kicking, grappling, throws, chokes, locks...they enjoy sparring, rolling, using various weapons, they enjoy winning. This is what those folks are great at, they love it, and they teach it. Looking beyond that takes a lot of effort. The easier thing for people who have a subject they love is to believe that it can solve all problems. The hammer.

When it comes to studying, martial arts instructors might enjoy looking at old scrolls, or watching video of other martial artists, reading books about martial arts. When they research “modern attacks” they watch video of inmate interviews describing stranger attacks and how victims are chosen. They watch security video of knifings and shootings. Unless they're the guy who wrote “The Gift of Fear,” (Gavin DeBecker...good stuff...read that) they rarely study the “Morbidity and Mortality Weekly Report” or study women's risk profiles from other sources.

Studying martial arts the usual ways means reinforcing teaching martial arts the usual ways, and the delusion that martial arts can protect from “attacks.” Regardless of the reality. Delusion is like that.

But some martial artists are women. And women are a great target demographic. And sometimes, the need for “something else” breaks through the comfortable idea that if you are just good enough at punching and kicking, then all situations can be handled.

Enter “Ladies' Self-Defense.” Almost every martial arts school sometimes offers a women's self-defense class. Sometimes it's even taught by women students or instructors. And that's where things get complicated. Those classes are almost always intended just to bring in new students. They serve a good purpose: an easy on-ramp to martial arts training. We know that women often find it hard to walk in the door to martial arts, and such a ramp is a big help. But it also reinforces the delusion.

Advertised as “women's self-defense,” the classes generally just teach a women-only version of whatever the school usually teaches. Maybe a pink-washed version. Maybe with “make this a slap instead of a punch,” or a hair-pull tossed in. But really, it's just the same stuff. No different in addressing real risk for women than for men. Nothing “women's” about the self-defense except that no men are in the class.

Sometimes there are classes in real women's self-defense though. That does exist. Almost exclusively taught by women, and mostly not teaching any physical techniques at all. Once in a while it even comes from

a martial arts school. Women who train sometimes go out of their way to learn women's risks, to learn and develop curricula to address those risks. Books and classes are out there. But from the perspective of a woman with no background, there's no distinction between a pink-washed regular martial arts class and a serious women's self-defense program.

Women coming in off the streets with no expertise, and just a vague idea “I want to be safer” encounter confident martial artists who think that their hammer can address any nail (pun fully intended). Those women can spend years and thousands of dollars learning skills that don't address their real risks. They may love their art, they may become Kayla Harrison, they may never regret walking in the door of their school...but they're not learning what they came to learn.

The troublesome part of this is that many women who train in a martial art know all of this. We have been saying this for a long time. We care about women's risks and the very alarming occurrences of those risks. (Comparing men who are unlikely to ever be attacked in any way with women who have a 25% chance of violent attack in their lifetime is stark). We study, we read, we learn in other contexts. In my case, I learned about women's self-defense through a comprehensive sexuality education curriculum when I was 13, and again in my twenties when I became certified to teach that curriculum. I learned more in training to become a Crisis Response Advocate for sexual assault and domestic abuse survivors. I learned by reading real research and talking with real survivors (many of whom are fellow martial artists). I know many other women martial artists and instructors who have sought out that information and those skills. We learn that specialty, and we sound like broken records talking about the need to teach real women's self-defense.

But schools still mostly don't teach those skills. The delusion of “martial arts makes you safer” persists. One reason is that it is vaguely true that martial arts makes you safer. The “learning-to-fall-safely,” the “longer-life-through-exercise.” The reduction of already-infinitesimal risk of stranger attacks that apply to men and women. Those things are real. Not that important, not that useful, but real.

Also, it's easy for the (mostly male) senior people who run schools and styles to pass off their female students' concerns with an occasional seminar. That feels like enough for a concern that doesn't seem real to them. They have no personal stake. They've never guarded their drink like Fort Knox. They've never

known a dozen friends who have been pressured into sex by people they trusted and thought “that could have been me.” Never faced losing a job or a home if they didn't sleep with someone. Risks for other people are easy to pass off.

Martial arts Instructors feel like warrior protectors, who think that if they are with a woman she is safe. Which is the diametric opposite of the real risk analysis which says that a woman is safer walking alone than with a male acquaintance (don't take that as advice). Those men can believe in their punching-and-kicking hammer, wholeheartedly, as a panacea, point at the “women's self-defense” class (that isn't women's self-defense) and be annoyed by the insistent nattering of the women students or junior Instructors who say otherwise. Badgered to think uncomfortable thoughts when they could stay on solid comfortable ground instead.

There are other reasons. Economic reasons. It doesn't pay for most martial arts schools to let students think too hard about real risk analysis. Some places teach an art that is beautiful and has nothing to do with self-defense, and the school doesn't pretend it does. I'm guessing that a Zen Archery teacher presented with a prospective student who said “I want to learn to protect myself” would point the prospect in another direction. But in schools purporting to teach modern defense...either the instructors don't know what the real risks are, or they just don't want to think too hard about it. They want to cling to the idea that “martial arts makes you safer” and take the money. They probably even believe it and are just bad at math.

I prefer the Macy's approach. Sending a prospective student elsewhere if what they need isn't in the house. Honesty and integrity and cutting through delusion. If a woman comes looking for risk-reduction, and a martial arts school doesn't offer real women's self-defense, then sending the prospect to a class at a Crisis Response organization, or even another martial arts school (if there is one teaching those actual skills nearby) is a way to get more students, a better reputation, and loyalty from their own women students. Doing otherwise is a breakdown in integrity, a crack in the facade that can run deep.

There are worse reasons. Some schools are run by men who have no business running anything. Men who see the women in their school as their personal dating pool, or worse. Men like Kayla Harrison's early teacher. A far-too-common thing in an industry full of alpha-males and narcissists. Those men have zero interest in teaching women to protect themselves from the

Martial Arts Delusion and How it Hurts Women

By: Kitsutoshi

“I want to be able to protect myself.”

From the hundreds of fellow martial artists I've talked with about why they train, this phrase sticks out at the top of the list. Over the years, I've become less and less convinced that martial arts actually does relate to “self protection” goals. There are ways in which almost everyone who does martial arts may be “safer.” (Exercise is healthy, improving balance and learning to fall safely will protect against common accidents...). Some people, like law-enforcement officers or people who live or work in really bad neighborhoods, may have specific risks that martial arts can

help them address. For the rest of us...it's a great hobby. It's nice to feel like a badass. It's good for bonding with people. Discipline, strength, confidence...it's a hobby (or lifestyle, or obsession) worth pursuing. I can't recommend it highly enough. Many martial artists train for those reasons, for sport, or just because it's fun. Wonderful reasons.

But the “self-protection” delusion is a problem. I would like to see that delusion sliced open and its guts strewn in the dirt: in martial artists, in school marketing, and in the general population. I would like to see women's self-defense training that addresses

emotional manipulation they use. The mindsets of those men could be a book all its own. We don't like to talk about that, but Kayla Harrison's situation isn't as uncommon as it should be.

The most innocuous reason for this delusion is that schools teach certain skills, the people running them may not get into heavy discussions about the whys and wherefores with their students. Many schools are fun, happy places where deep discussion isn't a thing. It's just "caveat emptor." People need to do some research before they sign up to spend a lot of time and money on a hobby, to make sure it's a hobby that will serve their actual needs.

But what is the harm? People train in a martial art, maybe get a black-belt even. Enjoy themselves. Make friends. Feel like a badass. Look cool. They exercise. They get discipline, and self-control, and endurance. Martial arts is an outstanding, awesome hobby that I personally think everyone on earth should try. It's been a major life-changing thing for me. If an acquaintance says "I'm thinking about martial arts" they get from me "YES, you should do it! You'll love it!" So where is the harm? This article is about the harm.

If you try to buy a car, and you get a giant cake shaped like a car, you might love the heck out of that cake...but it's not what you paid for. If you then try to drive somewhere in an emergency, you're screwed. (Please substitute a better analogy in your head).

If a woman, (or the parents of a girl) walk into a school and say "I'd like to learn to protect myself" or "I'd like to make sure that my daughter can defend herself," and everyone involved knows that they mean "I want (for her) to be safe from rape" and the school

takes thousands of their dollars over the years without teaching them easily-acquired skills that will make them appreciably safer from that risk...that's a harm.

Even if the women become badass black-belts. Even if they love training. Even if they wouldn't trade that time in for anything else. They still didn't get what they paid for, and in the 1:4 chance that they encounter a situation they're not prepared for, they are screwed. That is the harm. That's a failure of unconscionable proportions.

But there are more insidious harms as well. Some of those women and girls are exposed to those narcissist teachers who exploit them. Many of them will go about their lives and suffer acquaintance-rape. When that happens, my experience has been that it's been worse for women martial artists than for other women in some ways. The difference between "I couldn't protect myself" and "I should have been able to protect myself and I failed" is crushing.

One benefit of martial arts can be a feeling of almost super-hero-like ability to handle whatever is thrown at you. It's a positive, and a negative. It reinforces the idea that martial arts is a hammer and every kind of problem is a nail. Because we train, we can do anything. Confidence helps us solve problems, but not all problems can be solved that way.

People who train to punch and kick on mats in an air-conditioned and well-lit school don't suddenly have skills that make them safe walking blindly down a mountain in the middle of the night, or the ability to whip a perfect merengue, or to perform an appendectomy, or to spot the red flags that often signal a controlling relationship that can lead to sexual assault and abuse.

Specialized skills require specialized training.

Martial artists like us really want to believe, as our instructors do, that the skills we've acquired through years of blood, sweat, and tears will serve us in many ways. They do. But they don't substitute for other training. And when women (or girls) who have learned to beat the tar out of an opponent on a mat feel that they are safe from rape, and then it happens, that is crushing. It immediately undermines belief in themselves painstakingly built on a foundation of martial arts training. They suddenly go from walking through the world as a black-belt to feeling like a victim and a failure. This is not the fault of the woman, it is the delusion perpetuated by martial arts school culture and an abject failure to teach them the tools they need to protect themselves from easily-predictable and common attacks they are likely to encounter.

Putting aside the men and women law enforcement officers and the people who live or work in dangerous neighborhoods; men who train in martial arts are studying because it's a hobby, not because it's a sensible use of resources to make them safer. Men mostly don't need martial arts. Women have a high risk profile. We can expect that 1:4 will be raped, and mostly that will happen when they are in their late teens or early twenties. Women need appropriate training and the knowledge and skills to be taught are readily available. Martial arts schools routinely fail to serve the demographic that needs them most and schools lead women to believe that they are getting what they need to protect themselves.

All of this for a delusion.

Kitsutoshi Tumblr
kitsutoshi.tumblr.com

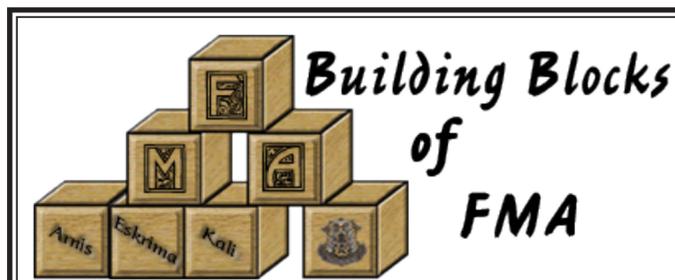
The path with integrity is this: First and foremost, instructors need to recognize that women's self-defense is a specialized skill set, and not one that comes from being a black-belt in any normal martial art. It's not shameful for men who teach martial arts to acknowledge that they need to learn new skills or outsource some training for the good of their school.

Those skills can benefit all students. Emotional manipulation happens in many contexts, to men and to women. Male students would benefit from learning women's self-defense tools. It would make them better partners, instructors, and human beings.

Regular training needs translation. Don't assume that just because regular techniques can be interpreted to apply in different situations that students will be able to do that on the fly in an emergency. Training needs to be interpreted on the mat, in safe environment, before it's needed in the real world.

Marketing needs to have integrity. Women's classes are not "women's self-defense" unless they actually are teaching skills specific to women's risks. Classes can still be easy ways to get women into training without misrepresentation.

The cost of integrity is getting out of the comfort zone, stepping into uncomfortable territory, and cutting through ego-driven delusion. In theory, that's what martial arts is about. Fixing this longstanding culture delusion would be a huge change, and a huge opportunity to cut through delusion, do the right thing and demonstrate the value martial arts actually brings to our lives.



do you wish to first learn to cut with it or learn to defend with it. Either way you will have to build up your hand grips, forearms and wrists as most people today that live in the city do not use a Machete or Bolo on a daily or weekly basis. I would recommend a small dumb bell weight. About 1-2 pounds starting or use a piece of pipe. Practice slowly and smoothly going through your strike pattern. Use only forehand, backhand and simple thrusts for now. What you will find is that is that your arm will get tired do not go until you are sore as you may tear muscles or damage ligaments. Remember slow is smooth, smooth is fast later! Do about 3 sets of ten cutting patterns three times a week for about 1 month minimum 90 days is better. You may find your shoulders, wrists and forearms get sore. Back off some until your muscles heal. Then you will start being ready for the next part.

Next get yourself a good quality machete or Bolo. I do not recommend buying really cheap stuff as it can bend or break when using it. You will need to get it sharpen or you can sharpen it yourself until it is almost razor sharp. It should cut through a single piece of paper held on side corner with ease. You will need to get either a table or make a cutting stand for your cutting objects. I would recommend using empty plastic water bottles. I use reclaimed rain water in mine to help save water in my area. Fill the bottle up and put the cap on it. Place the bottle up on the stand or table. Then making sure there is nobody nearby and no pets are nearby and there is nothing that you do not wish to be cut. Then you may cut the target. I would recommend that you do slow practice motion first to get feel of where you are at. Make sure that there will be no body parts in the way of your cutting from start to finish. Then you are ready to cut. Use about the upper 1/3 to mid-section of the blade when cutting in a slightly upward motion passing through the target. If you do this correctly with a sharp blade is will slice cleanly through. If you do this improperly you may knock the bottle off stand, cut partway through or worse hit the cutting stand.

As you progress in cutting you will find what seems easy is not as easy as one would think. You wrist must not flutter as you cut, your blade must be sharp, must use the right stance and mechanics to cut and you must be safe at all times. You can learn to cut multiple bottles, gallon milk jugs, hanging ropes, bottles held by string, cardboard tubes and vine bundles. Cutting with blade is as important as other parts of FMA. It is worth spending the time learning to cut so if you ever have to do this to save your life you will be able to. Train as if your life depends on it. Until next time!

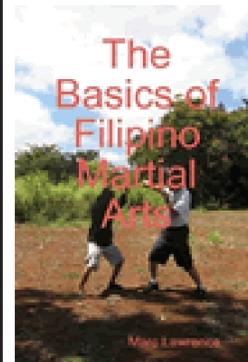
Converting Your Stick Training to Blade

By Marc J. Lawrence

So you say you want to learn blade and you are training Filipino Martial Arts! That is a noble endeavor but a potentially a long path filled with some difficulties. Right now most FMA people are using a 28 inch long piece of Rattan. That is good for learning the basic movement but as it is round it does not teach you very well about blade alignment. Nor does it have the proper weight of blade! Let's take a Filipino Bolo it's about the same length as your stick but not the same handle so it does not have the same feel.

Let's start with figuring out what you wish to do with your bolo. Let's start with figuring out what you wish to do with your bolo. Let's start with figuring out what you wish to do with your bolo. Let's start with figuring out what you wish to do with your bolo.

Books By Marc Lawrence



The Basics of Filipino Martial Arts

By Marc Lawrence

This book is about the basics the make the Filipino Martial Arts know as Eskrima, Arnis and Kalis. This book covers the basics of footwork, striking, using sticks, knives, bolo, as well as your hands and feet. The book also contains a section on how to make your own training supplies out of basic materials. - 92 Pages

PAKAMUT Filipino Fighting Art

By Marc Lawrence

This book is about Mountain Visayan Fighting Art used to defend your village and family members. This information is battle and sport tested. This book is for those who are defenders! - 75 Pages

How To Make Your Own Filipino Martial Art Supplies!

By Marc Lawrence

This book is how to make your own Filipino Martail Arts equipment for home, back yard or other similar location. Ideal for for anyone intersted in self defense training working on a budget. - 28 Pages

Largo Olisi System Long Stick Fighting Method

By Marc Lawrence

This book is about a stand alone fighting system that can be used for self defense, combative methods or dueling. The Largo Olisi system can be used with any other martial art system, self defense system or Military Combatives. - 118 Pages

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

By TomMeadows



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, orascion 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

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

14 Bizarre and Fascinating Philippine Festivals

By: Marc V



Filipinos love to party, that's a fact. Whether it be for a religious occasion, a charter day, etc., we will find a reason to celebrate. From the biggest cities down to the smallest barangays, there is

always a scheduled time for a fiesta.

Notwithstanding the sheer number of festivals celebrated across the country, some do stand out for being different. It's fine though, as those differences exemplify the diversity of Filipino culture.

Let's find out more about these odd festivals and where and when they are being celebrated. Who knows, maybe we'll even get to celebrate them ourselves someday.

1. Turogpo Festival (Carigara, Leyte).



Water buffaloes fight during a competition in the annual Turogpo festival in Carigara, Leyte central Philippines March 22, 2008. (Xinhua/Reuters Photo)

Held every March 22 or Black Saturday, the event features cockfights, horse-fights, and the odder carabao-fights. First started in the 1600s, the festival—and the animal jousts in particular—were seen as the Filipinos' subtle way of protesting against Spanish rule. Presently, the festival continues to see an influx from tourists—and animal activists—for its strange attractions.

2. Katigbawan Festival (Catigbian, Bohol).



Faustino Cardenas, the winning Cowboy with his carabao (no name) declared as Carabao Queen of 2007. Photo shows Acting Municipal Mayor Fortunato Concon and some supporters. Source: Bohol.ph

Celebrated every June 17 and lasting for a week, the Katigbawan Festival is a thanksgiving festival to commemorate Catigbian's founding.

Aside from the standard local beauty contest involving humans, the festival also has a carabao pageant; in this contest carabaos are dressed and are given a chance to showcase their "talents," with the winners getting a prize in the end. This is the townspeople's way of honoring the animal seen as the best friend of all farmers.

3. Baliw-Baliw Festival (Olango Island, Cebu).

Held every May—particularly on the date with the highest 12-noon tide—to honor San Vicente Ferrer, the celebration features a variety of oddities including cross-dressing men, the simulation of giving birth by said men in the sea, people wearing or carrying phallic symbols, inter-animal fights (roosters, cats and even kittens and frogs are used), and selling of cow manure topped with ketchup.

No one really knows when the festival began although the older ones say it was first celebrated during the 18th century or even earlier



Photo Credit: Gerard Domanguera via www.tikboy.com

than that. Due to the pagan undertones, the local Catholic Church even banned the festivities for a while; nowadays, it is still being celebrated though and is defended by the devotees as a plea to their patron saint for help in coping with life's madness.

4. Lukayo Festival (Kalayaan, Laguna).

The festival which aroused great controversy and which resulted in the the MTRCB suspending GMA's i-Witness program for two episodes, the Lukayo (a play on "loka loka kayo" or "you're crazy") is thought to be a two-centuries-old tradition used to enhance the chances of newlyweds having a child.

The ritual is performed by outrageously dressed women who wave around wooden phalluses, eggplants or any other depictions of the male organ and sing innuendo-filled songs on the couple's wedding day. Although it might look malicious, anthropologist and National Artist Ramon Obusan says the ritual also symbolizes women's empowerment against male domination by way of satirizing the phallus, the male symbol of power.

5. Obando Fertility Rites (Obando, Bulacan).



Both elderly and young women dance the fertility rites in Obando to help the childless fulfill their wish for an offspring. Via 365greatpinoystuff.wordpress.com

Usually celebrated from May 17 to 19, the Obando Fertility Rites traces its roots back to pre-Spanish times when pagan natives would celebrate it in hopes of having children or getting a good harvest.

Nowadays, the festival is a mix of pagan and Roman Catholic beliefs, with San Pascual de Baylon, Sta. Clara and the Lady of Salambao replacing the old idols as the central figures. Childless couples and singles looking for their soulmates can do the fertility dance in front of San Pascual and Sta. Clara; fisher and farm-folk meanwhile can dance to the Lady of Salambao for a good season.



6. Feast of Sta. Marta de Pateros (Pateros, Manila).

While it may look ordinary, a closer look at the Feast of Sta. Marta in Pateros—which is usually celebrated by the people every second Sunday of February—reveals a colorful backstory.

According to tradition, the festival began during the Spanish era when the townspeople made a plea to the lady saint after a huge crocodile living in the river began eating their ducks which was the source of their livelihood. Frustrated

Photo Credit: Sidney Snoeck via My SariSari Store

after they couldn't catch the croc, the townspeople sought the advice of the priest who told them to pray to Sta. Marta. After they did, an unknown man succeeded in killing the crocodile and was hailed as a hero.

In gratitude, the people made Sta. Marta their patron saint; today, her statue depicts her stepping on a crocodile.

7. Aswang Festival (Roxas City, Capiz).



Via www.thephilippineisland.com

Started in 2004, the Aswang Festival showcased the country's most famous monsters and was held on October 29 until October 30.

Organizers of the festival, Dugo Capiznon, hoped to change people's perception of Capiz as a haven for aswang and instead use the mythical creatures as a tourist attraction, which is why the parade was made up of people dressed in various monster costumes.

Unfortunately, the festival was shut down in 2007 due to strong pressure by the Catholic Church who feared the festival could sway people towards evil.

8. Mayohan Sa Tayabas (Tayabas City, Quezon).



Via wowquezon.com

Want free suman? Then head on over to and enjoy the Mayohan sa Tayabas.

A festival which lasts from May 6 to 15, the Mayohan is the townspeople's way of showing their devotion to San Isidro Labrador, the patron saint of farmers. The celebration is also meant to symbolize the people's gratitude for the previous year's blessings and their hopefulness for the same in the future.

The highlight of the festival itself comes during the last day with the Hagisan ng Suman—an activity wherein the people throw suman, foodstuffs, and other items down towards a procession carrying the statue of San Isidro Labrador as it parades around the city. It is believed anyone who catches the items will have a good year ahead.

9. Rodeo Masbateño (Masbate City, Masbate).



A team of cowboys takes part in a Rodeo Masbateño Festival competition where a raging bull should be outmuscled to the ground. Photo by RMF

For those who want to see a Western-style rodeo with a Pinoy twist, there's the famous Rodeo Masbateño, a five-day festival held right in the heart of the country's Cattle Capital every April and which was started in 1993 by a group of ranchers.

Said to be the province's biggest event, the festival really has the feel of a real rodeo too. Events range from the quintessential cow-wrestling, lassoing, to the more-Filipino calesa rides. Of course there are also cattle parades, barn dances, and livestock shows.

Apparently, the festival's popularity even led former President Gloria Arroyo to issue an order declaring Masbate as the country's Rodeo Capital.

10. Taong Putik Festival (Aliaga, Nueva Ecija).



Photo Credit: Jon Fabrigar via Flickr

While many of us would usually commemorate St. John the Baptist's Day (June 24) by just dousing each other with water, the people of Aliaga, Nueva Ecija, take it up a notch and drench their bodies with mud and cover themselves in vines and banana leaves before joining the procession dedicated to the saint.

The practice is said to have started during World War II, when the Japanese were about to execute all the male residents in revenge for an earlier guerrilla ambush. Just as the execution was about to start, it began to rain heavily. The Japanese took the downpour as an ominous sign and set their prisoners free.

The jubilant villagers attributed this miracle to St. John the Baptist and celebrated by rolling in the mud. Since then, the townspeople have celebrated June 24 in that fashion.

11. Parada ng Lechon (Balayan, Batangas).



Via Pinterest

While there are undoubtedly many "lechon festivals" across the country (Pinoy's have a love affair with pork after all), the people of Balayan, Batangas probably enjoy an edge with their world-class Parada ng Lechon.

The festival—which also commemorates St. John the Baptist—sees hundreds of roasted pigs being paraded in the streets every year on June 24. Some are adorned with costumes, while others have their heads removed and placed on mannequins. At the end of the procession, the lechon are usually brought to the local church and blessed; afterwards, they are distributed to the public for consumption.

12. Piestang Tugak (San Fernando City, Pampanga).



Via cityofsanfernando.gov.ph

Forget carabaos and pigs—the people of San Fernando prefer frogs, hence the existence of the Piestang Tugak.

First organized in 2003, the frog-themed festival held every first week of October is meant to showcase the importance of frogs to the culture of Pampanga, especially to that of the Fernandinos. Attractions include traditional frog-catching contests, frog-based cuisine such as stuffed frog, and other fun and games involving the beloved amphibians.

13. Bagoong Festival (Lingayen, Pangasinan).



Via 7107philippines.blogspot.com

Salted fish/shrimp paste as the theme for a festival? While it may sound strange, the people of Lingayen have celebrated the Bagoong Festival three straight years now (the first one in 2011) as a way to celebrate their main source of livelihood. You can watch dancers wearing shrimp costumes or those with bagoong bottles as they sashay away in the streets.

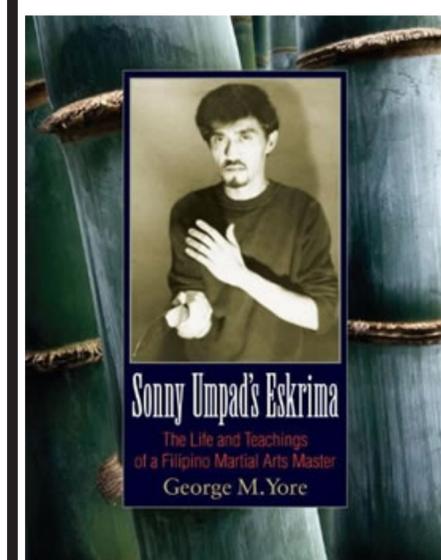
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 Filipi Know www.filipiknow.net/philippine-festivals

About the Author: When he isn't deploring the sad state of Philippine politics, Marc V. likes to skulk around the Internet for new bits of information which he can weave into a somewhat-average list you might still enjoy.

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

By George M. Yore



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

Paperback: \$12.89
 Kindle Edition: \$10.48

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14. San Pedro Cutud Lenten Rites (San Fernando City, Pampanga).



Bullit Marquez / AP Photo.

Volunteers dressed as Roman Centurions, drive nails through the palms of an unidentified Catholic devotee in a reenactment of the crucifixion of Jesus Christ on Good Friday at San Pedro Cutud, Pampanga province, north of Manila, Philippines.

Said to have started during the 1950s and held every Good Friday, penitents of this barangay would line the streets and strike their backs bloody with sharpened bamboo whips. The gory spectacle does not stop there, however, as three devotees would re-enact the crucifixion of Jesus Christ and the two thieves by being actually crucified with nails on a cross in field near the barangay.

As to why they engage in such a practice, the participants say they do it in imitation of Christ's suffering and as a form of penance. Due to the bloody nature of the event, the Rites have attracted both local and foreign tourists eager to see the penitents' almost-fanatical devotion to their faith.



FILIPINO KNOW

Amazing Fact and Figures Every Pinoy Must Know

What was Jose Rizal's favorite food? Who was the first recorded Pinoy serial killer? Why do Filipinos love to eat rice? Who was the real mastermind behind Ninoy's assassination?

Three years ago, these were just some of the questions that rekindled my childhood curiosity. And as I searched for answers, I realized that there was no website that could satisfy my cravings for interesting Pinoy facts. Sort of a local version of Mental Floss; a repository of the most surprising, lesser-known trivia about our history and culture.

And so a unique blog was born. Combining the words "Filipino" and "knowledge," I came up with a name I never thought in a million years would start an online revolution—FilipiKnow.

Fast forward to today, the award-winning blog is now considered the go-to place for interesting Pinoy facts. And none of this would have been possible if not for the continuous support of readers like you.

This book will help you realize that Filipiknow isn't just about trivia after all. I remember one passionate reader telling me that I underestimated our contents when I defined trivia as "useless information." He went on to share another definition I admit I overlooked when I used the dictionary: facts about people, events, etc., that are not well-known. In other words, this book about not-so-well-known facts can be powerful, depending on how you look at it.

It uncovers truths about Philippine history nobody taught us in schools. It introduces us to some of our forgotten heroes that could teach a lesson or two on how to be a better Filipino. Finally, it may help you realize how rich our culture is, and how nice it is to be a Filipino despite our flaws and mistakes.

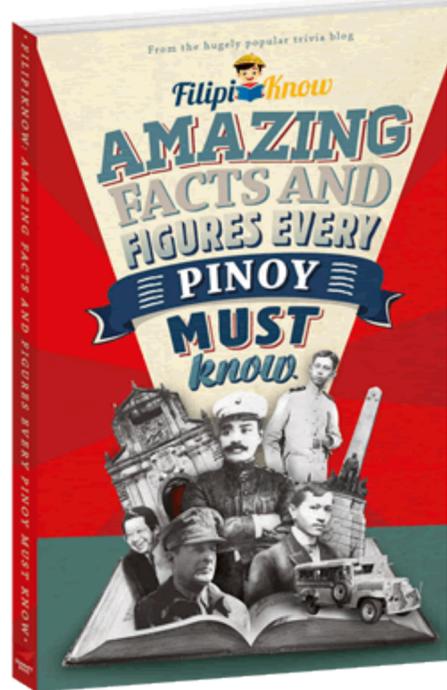
FilipiKnow is not just about facts and figures. It is a book about Filipinos—who we were, who we are now, and who we are going to be.

What's inside the book?

It is a compilation of some of the best stories we've ever published. Of course, we've also included exclusive stuff. After all, you won't buy a book if everything in it you can easily find online, right?

To give you an idea, here are some of the interesting never-before-published stories you can find in the book:

- 5 'Facts' About History You Thought Were True, But Definitely Aren't
- 6 Famous Foreign Wars You Didn't Know Filipinos Fought In
- The Chilling Story of Philippines' First Serial Killer
- Why Do Filipinos Love To Eat Rice? (And Other Yummy Pinoy Food Facts)
- 10 Behind-The-Scenes Facts About Iconic Pinoy Movies
- And a whole lot more.....



Sold in National Book Stores in the Philippines - For ordering and questions Click Here

The New Knife Checklist: 6 Things You Should Do
 Knife News "Today's News for Knife People" - knifeneews.com



Knife featured in image: Chris Reeve Small Sebenza 21

Getting a new blade never gets old. Whether you've just obtained your first knife, or you're adding no. 100 to your collection, here are six to dos to make the most out of your next New Knife Day.

Inspect it

Give your new knife a good, thorough once-over. Even the best manufacturers put out a few lemons, and if you're getting the knife secondhand you may spot issues you weren't told about or didn't notice in the pics. A little lock stick or blade play are often manageable (see below), but make sure there are no fatal

flaws: a chipped edge, a blade so off-center it's touching the scales, loose or stripped hardware. If major issues are present, it's best to put the knife aside and get in touch with the seller right away.

Catch & Release?

Make the Decision

Is the knife what you expected? Is this a knife you're really going to carry and use? Is it too big, small, wide, or heavy? Does it feel right in your hand? Are you experiencing any post-purchase regret? Knife forums and social media

make it fast and easy to resell the knife, but to maximize the value you should decide if you really want to keep it before starting to break it in.

Break it in

Stiffness and stickiness are normal for a brand new knife. Like a baseball glove, it's going to take some working in. Open and close your new blade over and over again to let all the mechanical parts start to break in. You should notice improvement in the action within a day or two and after about a week the knife should operate as it was designed to.

Go Easy on the Oil.

We've all been told that lubrication will make a knife work better, but oiling a new knife can be detrimental. Most knives come pre-lubricated and too much oil can actually impede the break-in process. So do your pivot a favor and resist the temptation to break out the Nano Oil on day one.

Tweak It

Two areas to pay special attention to, especially after initial

break-in, are the pivot and the lock. An off-center blade or a little blade play indicate a pivot that needs tuning. Adjust the pivot to a point where you are happy with the action and there is still no blade play. As for lock stick, the simple 'pencil trick' should suffice: just take a pencil and scribble on the lock interface of the tang. Graphite is a mild lubricant, and it will help the lock operate more smoothly. Reapply as necessary until everything is broken in.

Keep the Box and Paperwork.

This might seem like a no-brainer, but for a lot of people the temptation might be to chuck the box and paperwork once you've got the knife in hand. Don't do it. Not only does the paperwork contain important warranty information, but should you decide to part with your latest acquisition in the future, without the original packaging you're going to have to discount the price of the knife. Find a good place to store the paraphernalia instead of pitching it.



Davao Bags 19 Pencak Medals

Sun.Star Davao - August 29, 2016



DAVAO. Pencak Silat Davao medalists, who competed in their first tournament, pose during the PhilSilat Sports Association Inc. third Sultans Cup Davao leg awarding rites at the Matina Town Square Sunday evening. **(Chad Herrera)**

Pencak Silat Davao hauled a total of 11 gold medals, seven silvers and one bronze in its competition debut during the Phil Silat Sports Association Inc. 3rd Sultans Cup Davao leg that concluded Sunday evening at the Matina Town Square Sunday evening.

Davao City's pesilats Youne Zaki Artil, Jcos Cabrera, Michael May Hong, Wyngad Sapidan, Isiah Noel Arcenas, Chad Herrera, Paulo Dela Victoria, Jay Pabillon, Ricmar Matinao, Joseph Capitlam and Abegail Mesiona each got one gold in their respective categories.

But PencakSilat Zamboanga collected 12 golds, four silvers and two bronzes while Pencak Silat Sulu had an 8-4-3 medal count followed by Pencak Silat Koronadal (4-7-2), Pencak Silat Gensan (2-3-1) and Pencak Silat South Cotabato (2-3-3).

The event featured a Pencak Silat martial art performance by the Pencak

Shut Up and Swing! Part 1

By: Mustafa Gatdula

In other words, "How to Study the FMA, Even by Video"...

I give up. You guys know, I absolutely despise the FMA video industry. Yes, it has helped the Filipino martial arts grow commercially. Yeah, grow into a classical, McSupersized Mess! I guess I could go ahead and admit that as much as the video and seminar market hurt the Filipino arts, I have still benefitted as a teacher from its popularity. So although I'm temporarily throwing in the towel, I am not changing my opinion of the commercialization of the arts. I'm merely going to give some advice on how to make it work. I'm not sure if it's really going to work, but if I had to give advice—here goes.

Perhaps the most important stage to proficiency is the learning stage. This could be said of any endeavor. You cannot become a master mechanic unless you first learn to work on cars. You cannot be a scholar unless you first become a student. And so on. But with this commercialized "have-it-your-way" environment

we exist in, students are never truly students of the art. Before we can get into how to study by video, let's first explain WHY you're probably learning by video instead of a teacher. Every city has FMA teachers, but too many students are too arrogant to think they can learn more from a teacher than a DVD.

Allow me to explain what I mean.

In order to become a student, you must be completely humbled enough to learn—as well as to be humble enough to be taught. There is a difference. In my 25 years of teaching, I have disliked most Filipino martial arts students who come to me from the seminar and video industry. Students who join from the street and have almost no knowledge of the Philippine arts make the best students. What I have to teach, they learn. Not just that, they learn it well, and will always end up light years ahead of those from the seminar/video industry in a short amount of time. The reason for this is that students off the street truly want to learn. I am the teacher,

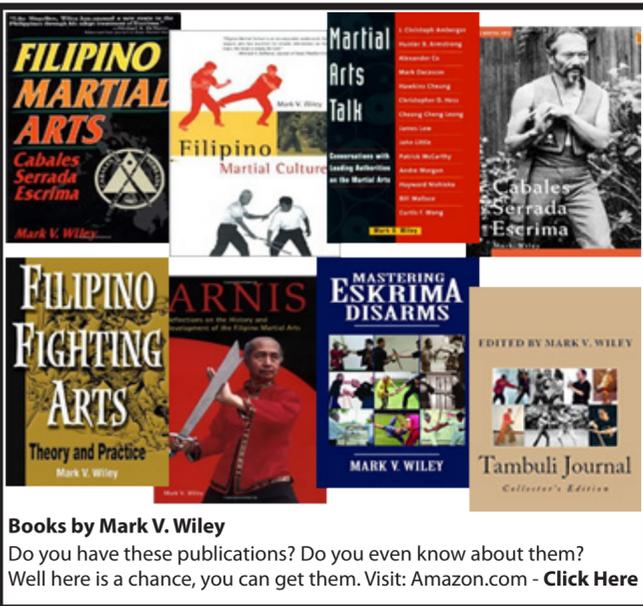
Silat Zamboanga upon the entrance of the PhilSilat president Princess Jyzel Kiram, daughter of Philippine Sport Commission (PSC) commissioner Celia Kiram, who awarded the winners.

Kiram, in an interview with SunStar Davao, said that they aim to foster the art, hoping that pencakilat will be declared the Mindanaoan sport.

"Ang pencak silat kasi exhibits cultural and indigenous aspects. Recognition nalang talaga ang kulang and now that we have a Mindanaoan president to finally declare a Mindanaoan sport sana pencak silat."

PencakSilat Davao City coordinator and head instructor Reynaldo "Ryan" Cordero, in a separate interivew, said pencakilat is a Malay art practiced by Asian countries including Philippines.

Davao City hosted the sport for the first time. (ABM)



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they are the student, they pay me, I instruct, and they shut up and swing—and they learn. Not so with Filipino martial arts video/seminar students. First of all, they approach not as students, but as consumers. In their minds, they are the customer, I am the business, they tell me what they want to learn, and I show them (not "teach"—but show) the techniques. They almost never shut up. From the moment they walk through the door, Filipino martial arts students tell me and the others who they studied with, they feed me gossip, tell me about who sucks in person, who is selling certificates, who's a jerk in real life, who trained who.... Makes you wonder why they never stuck with those masters. Oh yeah, it's only, like, 3 seminars per year. So they come to me to find out what I'm doing that those other teachers don't have. They want to see my entire curriculum. How many disarms do I teach? How many classes before the next certificate? They know enough single stick, can I teach them double stick and espada y daga? Do I teach knife throwing? How about pangamat? Do I have any of those cool takedowns like Aikido, only more "Filipino"? Then

there are the terms... I could go on. When we train, they have blisters. It's too many, can we do more learning and less striking? We spent a full 30 minutes just striking, what's next to learn? While the class is doing stations, seminar guys go to the side of the classroom to talk about how Master So-n-So is coming to town next week. When students are sparring after class, they have pulled some curious student to the side to show him a drill from the Inosanto blend. Within a few months—cause seminar guys never last more than three months in my school—they quit and go back to the way they did things before. And what do they gain from the 3 months with me? Nothing at all. I would hope that they would at least walk away with an appreciation for actually training. But those students didn't come to train. They came to acquire stuff, maybe a certificate or two. But these students are picking and choosing what they want to learn, as if they were ordering off a menu. They don't want to be taught anything. If I had a DVD that contained my entire curriculum, I guarantee that 99% of them would try one class, then

opt to buy the DVD instead. Who cares that they never develop the skill or strength to beat a full time Typhoon student? They were never actually students, just customers. Show me what I came to learn, so I can quit and go to the next guy. In 5 years, he'll be teaching, and in 10—he'll have his own system. Don't be that guy.

There is so much to learn in the arts, even a school that only teaches single stick, single knife. Even in a school that won't let you see its curriculum. But the only way to learn to shut your mouth, train, learn when information is given, and develop according to the calendar that the teacher has set. Judge your progress by the skill you've acquired and the changes to your physical attributes, not by the certificate you were given or the moves you got to show. Keep striking until your hand bleed, then tape them up and keep striking until class ends. Along the way, much of the information not found on DVD, in books or in seminars will be revealed to you in a way that the guys going the easy route will never experience. This is how to learn a skill. Humble yourself to gain the knowledge—not buy it. Not demand what to be taught. The more disagreeable a student is to a teacher, the less he will impart to you. Trust me, it works this way in every endeavor you'll ever pursue. It's just that not everyone will tell you. Ever hear the adage "When the student is ready, the teacher will appear"? Well students who are flapping gums are never ready. You could spend months in a classroom with the wisest of teachers and never learn a damned thing. How much money you're spending is irrelevant.

It is through this type of learning that the best learning occurs. In silent introspection, through mundane repetition, while the muscles are burning with the desire to quit—it is there that the body learns the true art. Where strikes are unleashed without thought, where the ability to sense an opponent's movement before he appears to move is developed. Where a mirror is no longer necessary to see if you're doing it right. It is through this silent training and never ending practice that the finer points of movement are revealed to you and the deeper lessons that cannot be put into words are realized. This is the kind of students those with true knowledge prefer to teach—not to the students holding a handful of cash and mouthful of shit. The students who submit completely to the teaching are the only ones who will walk away with complete understanding of the art. While the consumer-student is stuck chasing certificates and celebrity teachers, it is the patient quiet pupil who will become the Tiger in the room. The one quoting anecdotes and

giving demonstrations must give a resume to convince you of his knowledge—the quiet student can convince you with his movement through actual combat. There is a saying that you cannot learn and talk at the same time. The same could be said about students who tell teachers what they want to learn—especially if they have the inclination to teach while learning. Because in actuality, the student who comes from the industry believed in the foolish words of a 20-something year old "Master" who thought he knew everything: Create your own path. Yes, I said it. You won't ever truly Master the art, because you never believed you were a student. By creating your own path—by choosing your own teachers, choosing your own "blend" of experiences, and picking and choosing who you will listen to based on who the rest of the industry is admiring—you literally walked through the door thinking you knew more than the teacher, but you just needed a certificate to get your own path approved.

If you want to begin this journey properly, you must let go of the desire to tell teachers what you want, what you'll do and not do. You must accept that you do not know everything and that, perhaps, even teachers who aren't well-known can teach you something, regardless of how boring the training is, or how unlike he is to everything you've read in the internet. Submit yourself to the learning, train as if there were no other truth, train to improve—not to "get certified"—then after your teacher has informed you that he has taught you all he can... then go to Step Two.

Keep Swinging, Part II (How to Make Video Training Work)

If you are an Filipino martial arts veteran, even if only a veteran student, you may walk away from today's article feeling cheated. Please don't, though. Because although much in today's discussion is common sense and often-quoted advice, very little is followed. I am reiterating them here, because those often-ignored, seemingly common sense things are what stands in the way of mediocrity and true martial arts dominance and superiority. Let me explain.

I often hear the terms "boring/mundane" practice described as unimportant, foolish wastes of time. This term really underemphasizes one of the PILLARS of martial arts skill, and those who use them are really telling on themselves as foolish martial artists themselves. I hate to keep picking on Bruce Lee, as I consider myself a fan—but we have to separate the actor Bruce Lee from the martial arts philosopher

Bruce Lee from the young inexperienced man Bruce Lee. He made many wise observations about the martial arts and really taught his fellow martial arts generations how to train and how to think. However, I don't believe that he had enough time to fully develop and investigate his philosophy. Since he died at a young age, and before he had a chance to see what his JKD would manifest into through his own students—we are stuck with a 30 year old's unfinished work. And those who carried his torch stopped developing and testing his system although they did continue adding to his system. Many fundamental "truths" to his JKD were flawed. This concept of there being a such thing as "mundane/mindless/boring/repetitive practice" is one of them. Watch a master of any sport or activity at work. Not during the actual game or function of his expertise, but his actual practice of his craft. What will you see? You will see Mike Tyson throwing 4,000 jabs in several hours. You will see Michael Jordan throwing hundreds of layups. You will see a master chef cook the same dishes hour after hour, day after day, year after year. How do you think they became so skilled? Hopefully, you don't believe the chefs who created the greatest dishes in the culinary arts got so good by cooking thousands of different dishes! No. Skill is perfected by isolating one's repertoire to only a few key, core tasks—and then rehearsing or practicing those few things over and over and over, more times than a man can count. When you are watching the news, the musician is practicing his notes. When you are sipping coffee, he is practicing his notes. When you are driving to work, he is practicing his notes. When you sleep, he is practicing his notes. It is not the variety that drives him to perfection; it is the actual act of perfecting a few pillar skills in his chosen craft that affect everything he does in his specialty. Does he do everything perfectly? Absolutely not. But he may have the appearance of perfecting everything, because he does so much so well—and a few memorable things we witness, he does better than anyone else we have ever seen.

Bruce Lee had a great concept—to separate from tradition in order to become well-rounded, and to hone in on keys of the skill of fighting in order to become a skilled fighter. He felt that we should know how to do more than one thing in order to become well-rounded. I agree with this. However, a few things he missed:

- You must have something you do better than 99% of your opponents
- Knowing a little grappling may help you with a grappler, but

it won't help you if you face a master grappler

- Knowing a little boxing may help you with a boxer, but it won't help you if you fight a good boxer
- Your foundation must be cemented in order to be used to root other skills upon it

And let me explain #3. If I learn a little boxing, but cannot box; learn a little kicking, but cannot kick well; and learn a little grappling, but cannot grapple—what good am I? In concept, I am well rounded. But against a good kicker, I am mediocre. Against a good boxer, I am mediocre. Against a good grappler, I, again, am mediocre. I must have a foundation upon which to build, and if I spread myself too thin too soon—I have nothing but the appearance of a foundation. I kick too poorly to force a bad kicker to fight at a distance. My hands are too undeveloped for me to force a poor boxer to fight me standing up. My wrestling skill is too weak for me to take even a poor grappler to the ground and finish him.

So what does this have to do with the Filipino martial arts, you ask?

Because almost the entire Filipino martial arts world has followed behind the approach led by the FMA/JKD community of learning a little of this and a little of that. In the Philippines, we claim to have the best Filipino martial arts, but we actually have followed the seminar and video trained, western Filipino martial arts community. So a few die-hard stick fighters are keeping classic Eskrima alive by sticking to stick fighting. But mostly, we have stick fighters with almost no experience fighting barehanded trying to convince YouTube subscribers and DVD customers that they are "well rounded" and have the Filipino martial arts Holy Trinity of Hands, Stick, and Blade—when they really are lost with one or two of those skills. In turn, said Eskrimadors who cannot fight their way out of a paper bag without their sticks are teaching and certifying new teachers to pass down the art. Each generation becomes more and more diluted through the years, and this is how we end up with videos being made about the "wrecking" of the Filipino martial arts—by a man who honestly wanted to learn the great fighting art we claimed to have. In the end, we sold wolf tickets and have disappointed many outside the Filipino martial arts community. Before we end up the next Tae Kwon Do, I am hoping article such as this one reaches more Filipino martial arts people.

On with my point.

So, what I need for you to understand is that all is not lost with the Filipino martial arts. We can say what we will about Filipino

martial arts "effectiveness", by taking a look at our tournaments, you will see how effective the Filipino martial arts have become. We say that we can do everything out there, from knives to staves, to sticks to empty hands... but in our tournaments, we play tag with chalk and do no staff, knife and certainly no empty handed fighting. Except for Yaw Yan fighters and Silat fighters, what Filipino styles are out there fighting against Muay Thai, Karate, Boxers, and all? Are the Filipino martial arts all inclusive arts that need no importing of boxing and Judo? Or are we really importing boxing and calling it "Filipino" boxing and calling Judo "Filipino" wrestling? The truth is, the Filipino arts are like our culture, a mixture of foreign influences. I am not ashamed to admit this. Our cuisine, our language, our blood and ancestry, even our dance and clothing—are all born from the clash and blend of various cultures, and we mix it so well. Understand this first, then let's bring it all to the middle.

The art you are most likely getting on DVD is just that—a mixture of skills that the teacher on the video is calling "Filipino". No problem. But do not make the mistake of past Filipino martial arts generations by simply learning the skills and drills and choreography—

and regurgitating in front of your own camera to represent your "skill". Take whatever foundation you gain from those DVDs and whittle them down to a few core, basics that support all other skills you might find of those and other courses. Trust me, there are possibly hundreds of drills and combinations out there, but look closely and you will see that they all have a very small number of techniques as a common denominator. What techniques do you see repeated over and over and over in all those YouTube clips and DVDs? Those strikes, those punches, those kicks, those cuts and stabs—are your core foundation. The Filipino martial arts people of the past, almost never practiced them. They preferred to practice only what was pleasing to the eye, what wowed onlookers and wide-eyed beginners, and as a result many had spent decades in the martial arts but lacked the basic skill to injure or stop an opponent with a simple, basic strike. What you will do, is return to the root of the Filipino arts—all the way back to a time when most Eskrima styles only consisted of a few strikes, few blocks, few disarms, and a few take downs—and then reached a deadly level of speed and power with those few techniques. After that

skill level was reached, they found hundreds of ways to use them. And those last two (run-on) sentences really summed it all up: Pure Filipino martial arts really only consisted of a few practical skills, trained until the fighter could unleash them with blinding speed and destructive power. He did not bother with fancy demonstrations and creative ways to look cool doing it. He simply trained his skills day and night, thousands of times over and over and over and over, during your sleep, in his sleep—until his fighting skill was so second nature, that any attacker who thought of attacking him would be answered in the blink of an eye. The Eskrimador of old was not a showman like today's YouTube master; he was a killer. He did not bother with rank. He did not carry multiple titles and websites. He never had to brag about himself or his organization. He was a man whose hands spoke for him. Everything that Master of old knew, you probably know now. You just can't do it as well as he can. And your mind must work its way through the jumbled, crowded mess of garbage flashy techniques to reach your hands.

Forget that stuff. Quality over quantity. You don't need 50 ways to take a stick. Learn a basic 12 ways to strike, develop each strike in that set until they can destroy anything put in your way. Drop the certificates, the drills, the acrobatics, the forms, the twirling. Just reach a level with your knowledge that anyone's bones in front of you would be turned to dust when you strike. This will come from those "mindless, mundane, repetitive" trainings, and only by training this way. Give yourself this kind of skill first—then go through everything you know until you have reached this level of ability with your entire arsenal. This is how you make your DVD learning "work". Bruce Lee was right. There are only a limited number of ways to strike a strike. Whether you learn it from a sagely old master—or a \$50 DVD—a strike is a strike. But there is a huge difference a strike you've memorized, versus a strike that you've trained 10,000+ times. This is the essence of the Eskrima of old. Let's see if we can bring that back, regardless of how you learned.

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

100 Arnisadors Expected in Kadayawan Arnis Tilt

By Adam B. Morrell
 Sun.Star Davao - September 1, 2016

At Least 100 Arnisadors are expected to vie for honors in the 31st Kadaywan Arnis Tournament that will open tomorrow until Sunday at the St. Anthony Village covered court and NCCC Mall activity area.

This was bared by Kapatirang Dobe Oloslo Escrima-Davao City chief Mario Palazuelo in Thursday's Davao Sportswriters Association (DSA) Forum held at the Cecil'S Snack Inn and Bakeshop of NCCC Mall Davao.

The weigh-in and preliminary games will be held on the first day. The finals games will be on the second day.

"Sa first day na din 'yung exhibit of forms which is called the Anyo then sa second day yung sparring," Palazuelo said.

Arnisadors are also expected from Tagum, Panabo and Digos.

"Mostly Region 11

(Davao) talaga ang mga magco-compete. We tried to invite Gensan and Baguio pero hindi sila makakapunta due to some valid reasons," he added.

The event will serve as a tune-up game for the athletes in preparation for the upcoming city and national meets.

"Useful ang event na ganito especially sa mga high school students para maka prepare sila sa Davraa, Batang Pinoy at Palarong Pambansa," Palazuelo said.

The boys and girls arnisadors will compete in novice and advance depending to their weight, height, and age.

Palazuelo also said they will provide the safety gears and equipment for competing athletes to avoid injuries.

All winners will receive medals and certificate from the Sports Development Division-City Mayors Office.

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Coming Soon. 4 total volumes from Chalkidiki FMA Camp 2016! Preorder for each volume is \$30 or full set for \$100 On August 26th, 27th, and 28th of 2016, Guro Christos Koutsotiasos and Guro Jerome Teague will be instructing a global Filipino Martial Arts Camp in Chalkidiki Greece.

A DVD on the materials covered during the total of 24 hours of training is available for pre-order. Topics will include materical and methods from both instructor's diverse backgrounds:

1. Single stick and Double stick
2. Knife
3. Long Blade
4. Dumog and Panuntukan

Price is \$30 per volume or all 4 volumes for \$100.

More Information: Click Here

Sacred Warriors Rule Arnis Meet

By Adam B. Morrell
 Sun.Star Davao - September 6, 2016



Davao. Members of overall champion Sacred Warriors Tagum City strike their poses during the awarding rites of the 31st Kadayawan Arnis Tournament held at the NCCC Mall Kadayawan Hall Sunday evening. (Adam B. Morrell)

The Sacred Warriors Tagum City collected a total of 16 gold medals, 16 silvers, and 25 bronze to emerge overall champion in the 31st Kadayawan Arnis Tournament held at the NCCC Mall Kadayawan Hall Sunday evening.

Sacred Warriors' Mary Gwyneth Lim, Kate Diane Faelogo, Riemeirey Lumapay, Angelo Conde, John Christian Toguero, Barry Jose, Miguel Quilario, Noah Gonzales, Harrison Cerillo, Emanuel Laguna, Niko Andrew Oquias, Zyri Castillon, Jamella Engging, Ronalyn Castrence, Chelsea Fauth Lumapay and Hazel Gizma clinched labanan (sparring) golds in their respective divisions.

Tagum City had the biggest contingent in the event. Sacred Warriors head coach Ronald Conde, in an interview with SunStar Davao, said the recent bombing incident did not stop them from attending the event.

"Meron din kasi kaming service at tsaka pananakot lang ng mga terorista 'yan. Hindi kami nagdalawang isip na sumali, actually we have the largest numbers na nag participate, 50 students pa ang

nadala ko," Conde said.

He added that his students, who trained five times a week after their classes, prepared for the competition.

Meanwhile, Digos City El Tigre Escrima placed second overall with a 7-6-3 medal count followed by 5-3-7 Crossing Bayabas National High School (CBNHS), 3-4-2 A.L. Navarro National High School, 2-3-3 Magallanes National High School, 2-0-2 Davao City Central Gym, 1-1-2 Panabo National High School, 1-1-0 Davao City National High School and 0-2-0 Mintal National High School.

All winners received medals and certificates from the Sports Development Division-City Mayors Office.

70 Participants Join Martial Arts Workshop

Sun.Star Davao - September 13, 2016

A total of 70 participants joined the martial arts workshop for the benefit of the Davao blast victims that ended Sunday evening, September at the Holiday Gym and Spa basketball court.

Event organizer Reynaldo "Ryan" Cordero, in an interview with SunStar Davao, said most of the participants came from their club while some were non-members.

"There were also walk-in participants who attended as it was open to the public," Cordero said.

The event, presented by the Bagani Martial Arts Center (BMAC), featured taekwondo for kids and teens, pencaksilat and kali/arnis practical defense for adults.

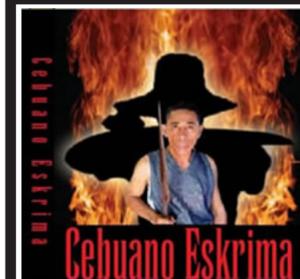
The training fee was pegged at P150 for taekwondo and P100 each for pencaksilat and arnis.

The proceeds of the event will be donated to the victims of the recent Roxas night market bombing incident.

The event was also presented by the BMAC under Ryan Corder, Lyra Cordero, Richard Paul Sapar, Junno Hiramis and Eugene Taming in partnership with Holiday Gym and Spa. (ABM



Davao. Participants perform during the martial arts workshop for the benefit of the Davao blast victims that came to a close last Sunday evening, September 11, at the Holiday Gym and Spa basketball court. (Contributed Photo by Ryan Cordero)



Cebuano Eskrima Beyond the Myth

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

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

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

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

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

To Order Visit - Amazon.com

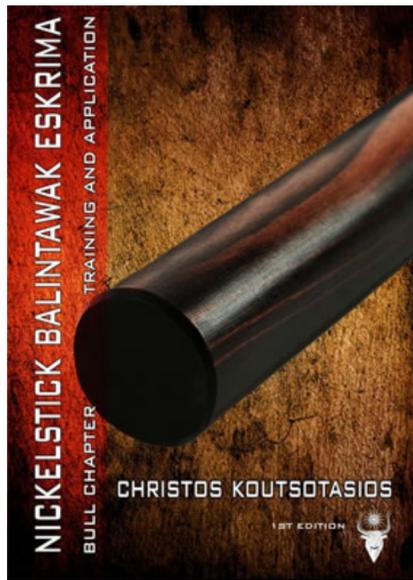


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Barong is actually short for Barong Tagalog, which describes the formal men's wear of the Philippines. It is properly referred to as the 'Baro ng Tagalog' (dress of the Tagalog). Contracting the first two words produces 'Barong', which literally means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

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The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book

By Guro Christos Koutsotasio

The FMA Informative was very fortunate to receive a copy of "The Nickelstick Balintawak Eskrima Bull Chapter Training and Application" book by Guro Christos Koutsotasio.

An important note that Guro Koutsotasio makes that most books do not is "Nothing compares learning from a skilled teacher and this book does not intend to serve as a substitute instructor."

A student of Grandmaster Nick Elizar and Chief Instructor and Representative of the Nickelstick Balintawak Eskrima Bull Chapter of Greece Guro Koutsotasio has put together a book that is an excellent representation of Balintawak Eskrima.

This book starts with the basic exercises and drills which will build up a practitioners balance, flow, force and mobility. This book goes to great length to explain the technical elements and aspects of Nickelstick Balintawak Eskrima.

The book consists of a brief history of Balintawak Eskrima, going through the methodology. This book as stated before starts with the basics of even how to hold the baston, stances, footwork and body mechanics. Continuing on with body, single and double baston exercises, single and double baston drills, power strikes, ranges, methods of blocking and hitting, palakaw techniques, various attacking maneuvers, disarms, empty and maneuvers and the list just continues on.

Actually this is a must have book for the beginners interested in learning and/or wanting to experience Balintawak Eskrima and it also would be a great book for those that have experiences in training in Balintawak Eskrima as a review and probably there are a few things that might have been missed in their own training.

Easy to read and fully illustrated. Again get this book a great addition to any Filipino martial arts library.

The book is in A4 size, with 260 pages full of detailed instructions of the curriculum and with over 800 supplementary photographs.

If you are interested in it send an email to further information! - chriskouts@gmail.com

Davao Eskrima Set to Compete in World Tour

Sun.Star Davao - September 21, 2016

Team Davao Eskrima Evaluation will vie for honors in the Cacoy Doce Pares World Federation Supreme Grandmaster Cacoy Cañete Filipino Martial Arts Festival Eskrima World Tour set on Friday at the City Sports Club Multi-purpose Gym in Cebu City.

Eskrima Evaluation team captain Eliezar Gamboa, in an interview with SunStar Davao, said they will compete against participants from Australia, Indonesia, Ireland, Mexico, New Zealand, Poland, Spain, United Kingdom, and United States of America in form (anyo), full contact (labanan) sparring single stick and double stick events.

Eskrima Evaluation will be composed of head coach Celso Tan, assistant team captain Jose Sapar, Vince Tan of Davao City National High School and Alessandra Alejandre of Ateneo de Davao University along with Allana Gulleban and Aonah Cacabelos, Janna Alexandra, and Jovaci Andrew Ramirez of Precious International School of Davao.

Gamboa said they hope to pull off surprises in Cebu considering that most of his players are beginners in the sport or in big tournaments.

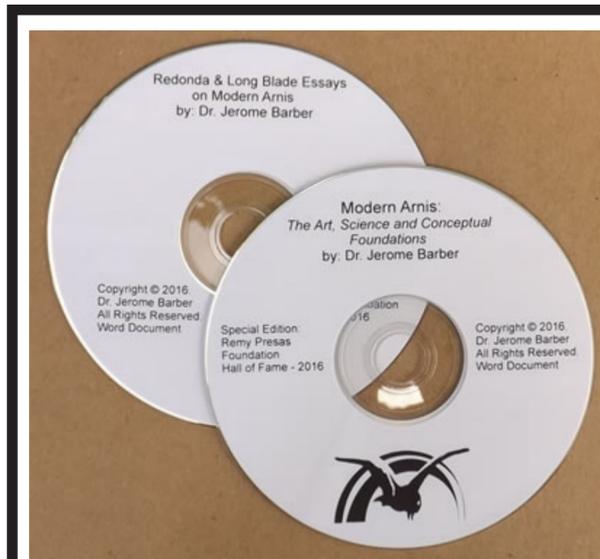
Australia, according to him, is a force to reckon with. (ABM)

Filipino Windmill Drills
By W. Hock Hochheim

W. Hock Hochheim teaches Filipino combatives, Filipino martial arts, double sticks, single stick, knife, windmills drills and more.

"This is a fun DVD to get you and your people practicing some disarms and moves that you may have overlooked, forgot or just didn't remember how, fun, cool and simple they may be (but not too simple). I'm a longtime Hock guy and 10th Level PAC dude and I went OHHHHH yeah and HAH that's cool when I watched this one. Just a nice reminder/helper for the old hands and a great intro piece for the new student. Nice job, Hock!" - **Cliff Munson**, USA

Lauric Enterprizes, Inc - [Click Here](#)



Modern Arnis: The Art, Science and Conceptual Foundations

By Dr. Jerome Barber

The definitive book about the hidden conceptual foundations of the Modern Arnis Filipino Martial Arts System, developed by the late Professor Remy Amador Presas. This book explains hidden conceptual foundations that tie all of the independent aspects of Modern Arnis into a unified whole, stand alone, FMA system. Dr. Barber has taken the written ideas and statements of the late Professor Presas and woven them together to create an in-depth analysis of why Modern Arnis works so effectively and efficiently as a self-defense system.

You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.

Redonda Long Blade Essays on Modern Arnis

By Dr. Jerome Barber

These two (2) essays were written by Dr. Barber, to explain how Modern Arnis can be used as an effective self-defense system. The Redonda/Block-Check-Counter essay covers a set of self-defense applications of the empty hand Redonda Drill. Dr. Barber and several friends photographed their training session for future reference and study.

The "Long Blade" essay was written to explain the relationship between the

stick, Filipino long blade (bolo), evasive footwork and body-shifting in the Modern Arnis system.

You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.

Remember the FMA Digest



The FMA Digest was published from 2004 through 2010

The FMA Digest was published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

Now offered on Amazon the FMA Digest Quarterly issues in Volumes 1 through 7 that is from 2004 through 2010.

Printed in 8.5 x 11, Full color

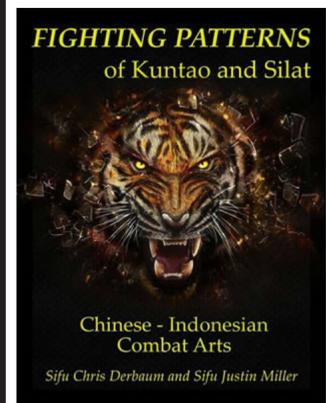
Just a note: Amazon would not sell all 7 Volumes as a set only individually. Also made the prices as low as possible, so I will actually not make more than a dollar or two if that. It is not the money it is the sharing of information.

- FMA Digest Volume 1: Quarterly Issues 1-4 - 50 pages
- FMA Digest Volume 2: Quarterly Issues 1-4 - 80 pages
- FMA Digest Volume 3: Quarterly Issues 1-4 - 221 pages
- FMA Digest Volume 4: Quarterly Issues 1-5 - 475 pages
- FMA Digest Volume 5: Quarterly Issues 1-4 - 446 pages
- FMA Digest Volume 6: Quarterly Issues 1-4 - 283 pages
- FMA Digest Volume 7: Quarterly Issues 1-5 - 239 pages

[Visit Amazon to Buy: Click Here](#)

Fighting Patterns of Kuntao and Silat: Chinese Indonesian Combat Arts (Paperback)

By Chris Derbaum and Justin Miller



Fighting Patterns of Kuntao and Silat (Authored by Chris Derbaum, Justin Miller) Brutal and Devastating Art of Kuntao and Silat. Fighting Patterns of Kuntao and Silat is a book based on a diagram which is sometimes referred to as Chinese hands and Indonesian feet. The footwork diagrams are a guide to numerous footwork patterns to put you in the right place at the right time for devastating leg strikes and takedowns which can also be used against multiple attackers. There are over 140 pages of footwork patterns alone in the book that serve as a "how to" guide so you can follow along and practice on your own. The book also includes the most basic footwork stances to more complicated takedowns in this devastating system. When the same diagram is turned upright all the explosive handwork and brutal knifework is also followed from this diagram. There is also a short history of Kuntao-Silat from China-Indonesia and some of the first teachers that brought these arts to the United States. Authors Chris Derbaum and Justin Miller both worked in the law enforcement field for over 35 years and have applied the arts of Kuntao-Silat to numerous real life situations. - 208 pages Paperback \$33.75

[Amazon.com: Click Here](#)

Punta Y Daga of Kalis Ilustrisimo - Learning Punta Y Daga

By Peachie Baron Saguin



A word from Peachie Baron Saguin:

The first book "Punta Y Daga Kalis Ilustrisimo - My Understanding of the System" is now out of stock. It was distributed by Canada same with the second book which will be released early next year. The second book will contain excerpts from the first book so it will be two volumes in one smile emoticon The first book is mostly my understanding of the system highlighting on the first form of Punta y Daga, while the second book contains the three forms of Punta Y Daga, 1 to 3. I shared also the drills I use for training which will supplement the three forms. It will be like a module for learning/teaching each form. smile emoticon .

Because sometimes we use a lot of drills and we get confused on which drill to focus on. These will simplify learning.

From: Kenneth Co

Taking orders for the books. US\$ 55 for the book, shipping and handling are extra. Only prepaid orders will be confirmed. Money order in US funds only. PLEASE READ:

1. I am not taking any other form of payment except in US Funds and in money order. I believe in most countries you can get money order from your Post Office.
2. Another alternative is a bank draft or certified cheque/check from your local bank.
3. Also I will only know the shipping and handling cost once I am in possession of the book. Shipping and handling will be paid separately.
4. I am only ordering a limited number of books. Once I reach the limit I will close the order.
5. Send me a private message when you are ready to make payment.



April 22 - Martial Arts Seminar MMDA Arena
April 23 - International Tournament MMDA Arena
April 24 - Gala Night at Makati Sports Club
April 25-26 - Beach Calatagan Batangas
 Just in case there are some changes will be posted only at Website, FB Pages and Group
Rate:
5 Days Event - US \$350.00 April 22-26, 2017
 Includes:
 - Seminar, Tournament, Gala Night and Beach Resort
 - Food, Certificate, Souvenir items
 - Accomodation for the Beach Floating Cottages,
 Tourist Bus going to Stilts Beach Resorts
3 Days Event US \$130.00 April 22 - 24, 2017
 Includes:
 - Seminar, Tournament and Gala Night
 - Certificates, Souvenir Items, Lunch and Gala Dinner
April 24 Gala Night US \$100.00
 Includes:
 - Dinner, Certificates and Souvenir items

The Nomination for the 4th Philippine Martial Arts Hall of Fame will run from September 15, 2016 - December 15, 2016. Open to all Martial Artists.
 All entries must send: philippinemartialartshalloffame@yahoo.com.ph
 Once ballots are received, nominees are notified by the board of directors for induction. The Martial Arts Hall of Fame induction ceremony is a formal event.
Requirements:
 1. Profile or Resume
 2. Photo Whole Body and Half Body
 3. Certificates/Diplomas
 4. Letter of recommendations

Face Book: Click Here
Email: philippinemartialartshalloffame@yahoo.com.ph

II. Categories

Philippine Hall of Fame Categories:

Regular Category

- FMA Instructor of the Year (Male)
- FMA Instructor of the Year (Female)
- Instructor of the Year (Male)
- Instructor of the Year (Female)
- Master Instructor of the Year
- International Instructor of the Year
- Man of the Year
- Woman of the Year
- Male Competitor of the Year
- Female Competitor of the Year
- Martial Artist of the Year
- Martial Arts School of the Year
- Martial Arts Organization of the Year

Honor Award

- Distinguished Instructor Award (Male)
- Distinguished Instructor Award (Female)
- Distinguished FMA Instructor Award (Male)
- Distinguished FMA Instructor Award (Female)
- Distinguished Master Award
- Distinguished Grandmaster Award
- Distinguished Founder Award
- Dangal ng Lahi Award
- Punong Lakan Lifetime Achievement Award
- Platinum Life Award (20 + Yrs in Martial Arts)
- Silver Life Award (30 + Yrs in Martial Arts)
- Golden Life Award (40+ Yrs in Martial Arts)
- Pioneer Award (50+ Yrs in Martial Arts)

Recognition Award

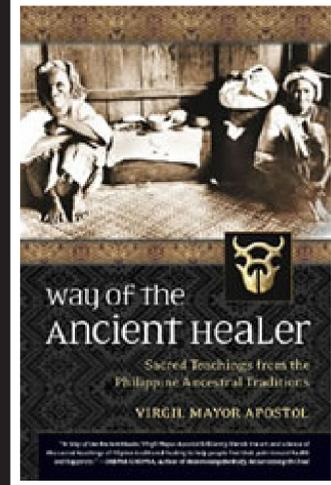
- Humanitarian Award
- Living Legend Award
- Ambassador Award

The Philippine Martial Arts Hall of Fame leadership holds the right to cancel and/or remove any inductee not meeting the specified recommendation or moral standards befitting for the said event. All participants of the PhMAHoF are hereby inducted upon the final and/or approval of the Philippine Martial Arts Hall of Fame Board of Directors.

III. Privacy

Nominees may be contacted to provide additional information and/or verification. PhHoF reserves the right to request and require additional information (their story, their contribution to the community, photos of them in their uniform) for the nominees to be considered.

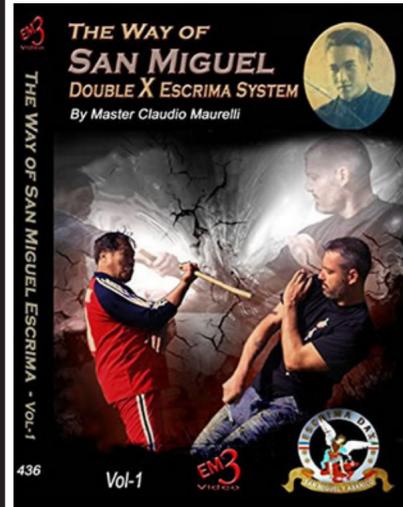
Way of the Ancient Healer: Sacred Teachings from the Philippine Ancestral Traditions By Virgil Mayor Apostol



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.

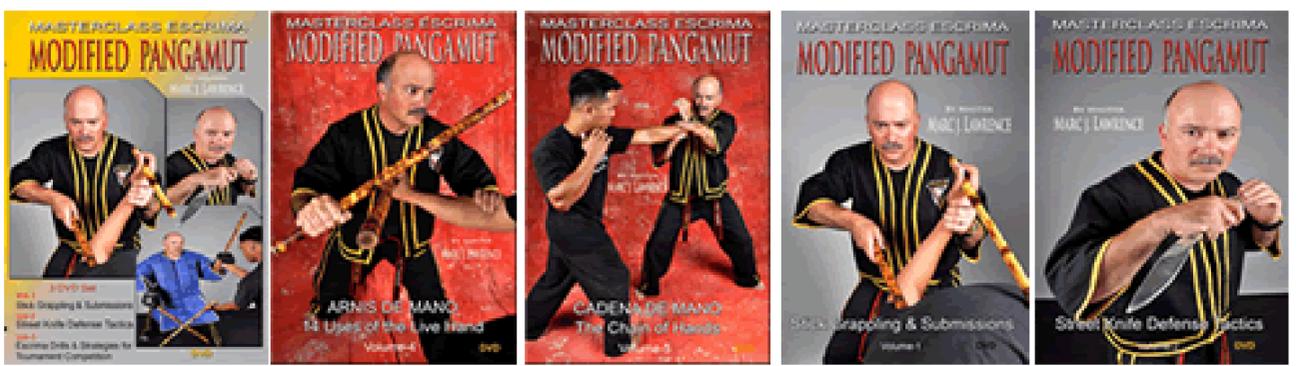
Published by North Atlantic Books: www.NorthAtlanticBooks.com
 Distributed by Random House Distribution Services, to order: www.RandomHouse.com or call (800) 733-3000

The Way of San Miguel Double X Escrima System
 Claudio Maurelli (Actor), Val Mijailovic (Director)



The Way of San Miguel Double X Escrima System By Master Claudio Maurelli San Miguel Eskrima is the martial art created to defend the Church from the invasions of Islamic terrorists. In 1890 three Brothers of Saavedra Family (Teodoro, Lorenzo and Federico), formidable Fighters armed with sticks taught the basics of the Art a few students including Filemon "Momoy" Canete and Father Miguel Ortega. Subsequently Momoy Canete devoted himself to teaching in some clubs of Cebu City (philippines) and in some monasteries (San Carlos Seminary) his style of eskrima to which he gave the name of San Miguel Eskrima X System. Father Miguel Ortega likewise devoted himself to teach his art called San Miguel Eskrima Doubli X in her convent of Argaw. Thanks The efforts of these extraordinary fighters (Eskrimadors), the Church was able to form priests to be able to defend Their own monasteries and seminaries from unexpected attacks of Moros groups (Islamic terrorists and robbers). Claudio Maurelli born in a Italian City, Civitavecchia in 1976 and he is dedicated to the research of traditional Philippine arts and Chinese Arts since he was 14 years old. When he discover the presence of a Real traditional Master of San Miguel Eskrima in Italy, he decided to learn the martial art and the Filipino culture associated with it from Gm Dacayana Sr.. In this first volume the Eskrimador speak about rudiments of one of the main techniques of the Way of San Miguel Eskrima, illustrating footwork step by step and his GM Dacayana Alberto SR even some "Tinago" or techniques used by the cebuan priests, many years ago to win in a few seconds the invaders. Its the first DVD of the series suitable for anyone who wants to know the history, techniques and training methods The art of the Priests of Cebu City and Argaw. The Way of San Miguel Eskrima. Escrima Club Dax International. DVD \$29.99

Amazon.com - [Click Here](#)



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Tambuli is the name of a native instrument in the Philippines fashioned from the horn of a carabao. The tambuli was blown and its sound signaled to villagers that a meeting with village elders was to be in session, or to announce the news of the day. It is hoped that Tambuli Media publications will "bring people together and disseminate the knowledge" to many.

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Locking Techniques - Vol 1 and 2 DVDs By Dieter Knüttel
Review by Dan Anderson



I recently got a chance to view these videos and I must say I am impressed. I have always felt that Dieter Knüttel's joint locking skills were very underrated. His high speed stick actions gather the most attention but his empty hand skills bear observation as well.

What makes these two videos special? There are many videos which detail the usual finger, wrist, elbow and shoulder locking techniques and they are all pretty standard with minor variations here and there.

It is in the opening section of video one which makes this set stand out. Prior to teaching the viewer any technique, Dieter details the various principles which will make any joint lock effective. Here is where the real gold value of the videos lie. He gives you the complete package on how to execute any kind of lock.

He details at length the advantages of

- using maximum leverage
- how to "close the circle" to create a stronger position
- how to utilize two opposing forces to maximize the pain of the joint lock
- The "sweet spot" for each joint locking technique shown

For me, the gem of the section on the principles has to do with utilizing the "sweet spot" of any joint lock. Where is the sweet spot of any given joint lock? Where is that one position that doubles or triples the pain of it? I'm not telling you. You need to buy and watch the videos yourself. This one aspect is worth the cost of the videos itself.

From this point on Dieter works his way up his partner's arm demonstrating finger locks, wrist locks, elbow locks and finally shoulder locks. Aside from teaching each lock singly there is an added bonus for the advanced student – how to connect the various joint locks into an interconnecting series of joint locks.

What is my personal test of the value of any video? My personal test of any instructional video or book is "Did I get something of value out of the material?" I have been training in the martial arts for 49 years with karate and arnis/eskrima being my main points of focus. I have taught all around the world. I have seen and experienced a lot in that time.

So, did I get anything of value from this video set? Absolutely! I have already stolen several of his joint locks and that was just on first viewing. I've watched the two-DVD set several times. Now I am going to watch them again.

Locking Techniques - Vol 1 and 2

Vol 1: Fundamental- and locking principles, finger- and wrist locks

Vol 2: Elbow- and sholder locks, lockflows and locks from a drill

Language: English

Running time: HD, 70 + 52 minutes

Producer: ABANICO

In Vol 1 you learn in 70 minutes learn the most important things about locks. Fundamental- and locking principles are being explained as well as finger-and wristlocks, which are explained in detail With drills and applications.

In Vol. 2 you learn in 50 minutes tthe most important elbow- and shoulder locks. All are being explained, demonstrated and taught. With drills and applications

In addition you will also learn 3 differnet lockflows and how to apply locks from a drill.

A must for every serious practitioner of martial arts and selfdefense experts.

Here the detailed content of the videos:

Locking Techniques Vol 1:

- Trailer
- Introduction
- Basic principles
 - the 99% rule
 - the closed circle
 - maximum leverage
 - fulcrum and counterpressure
 - the sweetspot
 - use the mass right
 - be considerate of your partner
 - distraction
- Locking principles**
 - overextention
 - rotation
 - compression
 - cant
 - Kombination von Prinzipien

The Locks

- Fingerlocks
 - drills
 - applications
- Wristlocks**
 - Supinating lock
 - drills
 - applications
- Compression/goosneck lock**
 - Standing center lock
 - drills
 - variations and applications
- Centerlock
 - drills
 - applications

applications

Reverse centerlock

- drills
- applications
- Inverted centerlock**
- drills
- applications

Locking Techniques Vol. 2:

- Trailer
- Introduction
- The locks**
- Elbow**
 - locks
 - drill
 - applications
- Shoulder**
 - locks
 - Figure 4
 - lock
 - drill
 - applications
 - Hammerlock
 - Übungsform
 - Anwendungen
- Reverse hammerlock**
 - drill
 - applications
 - Mobility
 - throw
 - drill
 - variations
 - applications
- Lockflows**
 - 1st lockflow DVD
 - 2nd lockflow DAV
 - Lockflow: wrist-ellbow-shoulder

Locks in a drill

- Modern
- Drill
- Hubud



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School Submission

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

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

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



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.

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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.