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Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines



Filipino Martial Arts at NRH Centre
nrhmartialarts.com

Integrity generally means to adhere to moral or ethical principles. Another meaning is of being in sound, unimpaired, or perfect condition.

Both dictionary meanings of integrity are important at Mid-Cities Arnis.

What does it mean to have integrity? How do you live with integrity?

- Treat others as you would wish to be treated (the "Golden Rule")
- Own your mistakes and making amends when you possibly can for them
- Do the right thing even if nobody is watching you or will ever know
- Do the right thing even if there are big rewards for violating your values
- Do what you say, say what you mean
- Make no promises you can't keep

Living with integrity also makes life a lot simpler in many ways. Here's a great article about living with integrity that talks about that benefit:

Living a Life of Integrity

As instructors at Mid-Cities Arnis, we strive to do what we say we will do, to own our mistakes and admit them when we are wrong, and to live the values we ask our students to adopt.

In our daily lives, the details of values may differ from person to person, due to religious differences, cultural differences, or different experiences. In the end, it's important that each of us understand and adopt our own moral codes, and live accordingly.

That is living with integrity.

Living with Integrity

Motivation for Dreamers

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Living with integrity – introduction

Are you living your life with honesty and sincerity? Do you value the inner things that matter most rather than the outer things that are temporal and matter least?

Integrity has two facets to it. As human beings there are two groups of people we must be honest and true to. The first is our family, relatives, friends, colleagues, and society as a whole. Secondly, and more

importantly, we must be totally honest and true to ourselves. Abraham Lincoln declared when he was president: "I desire so to conduct the affairs of this administration that if at the end, when I come to lay down the reins of power, I have lost every other friend on earth, I shall at least have one friend left, and that friend shall be down inside me."

Living with integrity – the challenge

In a country like ours, it seems

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impossible at times to live a life of integrity. The impression you get is that in order to get anything done you have to bribe someone, threaten them or do one favor or other for them. "Nchekelako," or bribery, has become a pervasive force in our society that threatens all the progress and development we so desperately need. It is a threat to free and fair trade, competition, quality products and services and, most of all, to justice.

In every third or fourth shop you will visit these days, particularly in areas such as Kamwala in Lusaka, someone will try to sell you something at a "discount" below the counter. I must admit that at one point I myself did not mind paying less at these shops, but after starting my own business I realized that the practice was extremely unfair to the hardworking entrepreneurs that operate these businesses.

The surprising thing is that quite a few people actually have the nerve to complain about the ill-treatment of Zambian shop assistants when their shop owners ask them to leave the shop when they have to use the bathroom or go out to do anything. But how do you treat someone you simply cannot trust? How do you treat a person who takes every opportunity they get to steal from you and sabotage your business? It is partly the dishonesty of the people themselves that leads them to be mistrusted and mistreated.

Living with integrity

having personal moral and ethical standards

Dennis Waitley said "Integrity, a standard of personal morality and ethics, is not relative to the situation you happen to find yourself in and doesn't sell out to expediency. Its short supply is getting even shorter..." He was writing about the USA, but you could just as well apply that to Zambia. It seems the odds are against honest, sincere and truthful people.

The whole setup of things is in favor of dishonesty and cheating. Not to point fingers, but at times the very structures that are put in place to protect us and our rights as people are the same structures that violate our rights and perpetuate these vices. Justice seems to respond to money rather than to right and wrong. It would not be totally wrong to say that if you plan to live a life of integrity in this country you are in for a very tough time.

Living with integrity – we all have a part to play

Who is to blame? All of us. Both the people receiving and those giving favors and bribes are at fault. We must all acknowledge our role in what is happening and, as individuals, do our best to ensure that we do not encourage and feed this moral decline. Clement Stone advised that we "Have the courage to say no. Have the courage to face the truth. Do the right thing because it

is right. These are the magic keys to living your life with integrity."

It may be hard, but it is necessary for anyone that desires to live a life that is in harmony with their spiritual values and basic human dignity. Furthermore, the bad things you do today may and usually do come back to haunt you. Only by living with integrity can you live a life free of worry and fear. As the saying goes "a liar must have a good memory" to hide all their lies. Why waste valuable energy and time hiding your lies and wrong doings?

Living with integrity – being sincere to yourself

Closely related to integrity, and in line with being true to yourself, is sincerity. It is interesting to note the origin of the word sincerity. In the Roman Empire it became common for someone's status in society to be symbolized by the number of statues they had in their yard. So in order to fake a high status in society people started buying cheap statues.

Some of these statues suffered from poor workmanship which required the use of wax to conceal cracks and defects. Unfortunately, the wax did not hold up well in the sunlight and other harsh weather and pretty soon the fakeness of the statues would show. The makers of the genuine statues started to put "sine cera" on their displays and shops, which meant "without wax." It is from this that we get the word sincerity.

Part of living with integrity is living with sincerity. That means being true to yourself and who you really are. It is realizing that it is not what is on the outside that matters most but what is on the inside. At times people try to get their identity from the outward things. They want to drive the flashiest cars and wear the latest designer clothes and have the longest titles at work and so on. Their identity is derived from all these outward things.

Unfortunately, such people are often the most insecure people, trying to find meaning in material things and titles. But you must realize, as a dreamer, though you can desire all these things that true integrity comes from within. Possessions will never make you whole. It is your inner thoughts, attitudes and beliefs that will do that. Otherwise when the "push comes to shove" and the elements and realities of life beat down on you the material wax you put on to hide your inner imperfections will melt away. What will you turn to then?

Living with integrity – conclusion

The person who lives with integrity and sincerity is strong come rain or shine. Endeavour to be such a person. Let your actions be in conformity with your words. Do the right thing, even if nobody is watching or will find out. In the wise words of Paul Wellstone, "Never separate the life you live from the words you speak."

You are all you can be. Go on and be it.

How to Improve your Coordination for Kali and Silat

By Leslie Buck



How to Improve your Coordination for Kali and Silat

Get the most out of your training with these effective methods.

All of us want to be skilled at our arts. We want to move fast and be effective with our technique. Smooth, coordinated movement is a must for that to happen.

Regardless of your style or art, there are effective methods for developing coordination that you can incorporate in your practice sessions. Whether you are swinging a stick, slashing with a karambit or practicing a takedown, you can break down the movement and make refinements that will not only make you

better. To do this, you need to know the right movement, practice effectively, and analyze your progress and you make improvements.

Know the Right Movement

In order to develop the most coordinated movement, you need to know what the right movement is. Study the best example: your teacher, or a top performing student of the art. At first you will just watch. Take in the overall movement. Examine the body mechanics. Look at the footwork. Watch the movement of the shoulders and hips. Get a feel for how they work together. Watch several times and pay attention to smaller details. If possible, practice the movement, then go back and watch a demonstration of the movement again. Each time you will absorb more detail.

Develop a mental image of the perfect execution of the technique. As you better understand the movement, you will develop a mental image of the movement and how it should be done properly. This internal image will play in your head like a video anytime you want to practice. You will constantly compare your performance to that of the image in your mind. This image is critical to your practice, because it becomes your standard. It will be your benchmark as you try to match it every time you repeat the movement.

To get better, that image must be crystal clear. Not only should you develop the visual image of the movement, but also the feel. With this more complete vision, you can develop proprioception, a sense of your position and balance within your movement. You will learn to recognize when you are doing it right by feel rather than just by seeing it. For striking and weapons work, you may even benefit from knowing the sound of the technique. This may include the sound as your stick as it whips through the air or impacts a target.

Practice Effectively

Start slow to perfect each detail. You must be able to pay attention to the details. With slow, deliberate movements, you can instruct your body just how it should move. If you always rush through your practice, you may not be able to see what you are doing right or wrong. After the movement become

more smooth, speed up to test the movement and diagnose any problems, then slow down again and fix them.

Make adjustments with each repetition. Make an effort to improve every time you repeat the movement. Identify what would be the most significant improvement you could make and focus on that first. Repeat and correct the movement until you can perform the correction consistently. After that, move on to the next aspect that needs refinement. Focus on one thing at a time. It's more efficient and it will be easier to make changes.

You are not done once you get the movement right. You are just getting started. If it took you 99 repetitions before you got the coordination right, then you now need to add more repetitions in order to burn it into muscle memory. You need to add more repetitions of the correct movement. Otherwise, if you quit at 100, then you have done it wrong 99 times and right only once. That is not a good ratio for success.

Analyze your Progress

Get feedback. In order to improve, you need to get feedback. Another set of eyes may help you identify something you have not noticed before. Get feedback from your instructor, senior students, or a training partner. Try to get feedback from someone who has more experience than you. Ask what you are doing right and what you are doing wrong. Get specifics. You need actionable information and coaching.

Study yourself on video. Record yourself with video and study it to gauge your improvement and to look for other aspects you can improve. With most smartphones, you can quickly cap-

ture a video of yourself and watch it immediately. You can then make corrections during the same training session, instead of waiting until next time. Watching the video during your training session will help you allow you to make adjustments while the nuances of the movement are fresh in your mind. With some phones, you may even be able to watch yourself in slow motion. Watching in slow motion will allow you to analyze every detail.

Track your efforts and thoughts. Take notes in a journal. Note what you have improved and what you need to fix. Capture any feedback you get from others. Write down any technical details that you want to develop as you practice. Don't leave out any details. The more you identify, the better that mental image you have of the technique will be. The process of tracking what you do and expressing your thoughts into words will help you examine the material better. It will force you to clarify your vision of the movement.

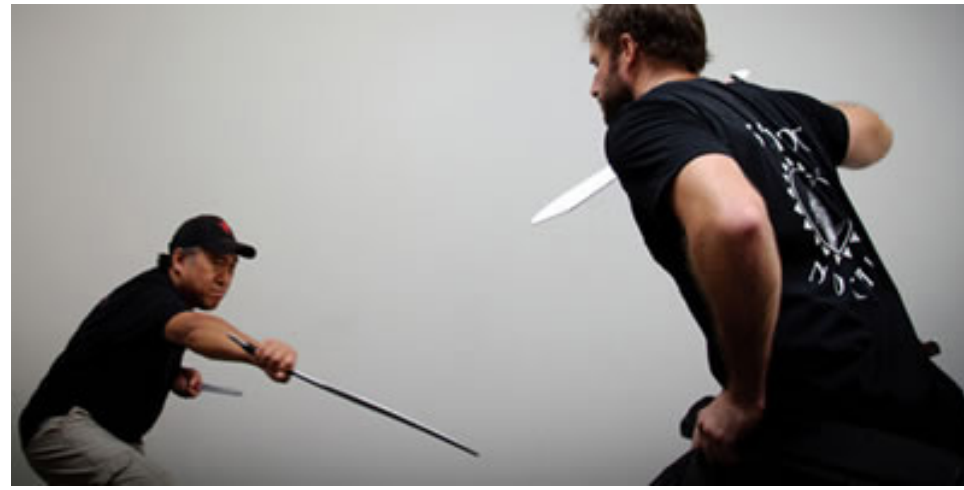
Coordination is a prerequisite to learning to apply your technique. You do not need to be perfect, but accelerating a sloppy movement in sparring or in application drills will not make it better. Get coordinated before you add intensity to your training. By applying the methods above you will master your technique in a very short time.

If you want to improve your striking precision, a training blade will work better than just a stick. Check out the Kali Gear Aluminum Training Ginunting below. It was designed to have the feel and weight of a real blade. With it, you can perfect your blade awareness, striking precision and your coordination.

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Do You Train a Blade System?

By Nick Stevens



How do you know if what you're training really works with a blade? The purpose of this article is to reveal the primary attributes that make a martial art or combat program a "blade system." This will allow the reader to objectively evaluate the training options available to them and make educated decisions about what will best meet their objectives.

Firearms and blades are the same in the sense that they are both used to deliver a lethal wound that will stop an aggressive opponent who is intent on doing you or your family harm. There should be no difference in your mindset regarding the severity of a situation. If you deploy a firearm or a blade, your intent is to eliminate a threat that you feel requires deadly force. You don't draw a blade in a fight for any other reason.

The training behind blade use in combat has to be striving for a kill shot with every move. If this is not the case, then you're wasting energy and time in a violent confrontation where your life or the life of a loved one is on the line.

The first thing we need to do is define what we mean when we say a blade system. A blade system is offensive in training and in mind set. Every



technique in the system strives for lethal entry on his opponent. Blade technology has to come first.

What a blade martial art system is not:

You train only how to 'defend' against a knife but never how to use it.

If you spend the majority of your training time defending against a blade, you are already on the losing side for several reasons.

Defending by definition denotes that you were attacked and thus are behind the curve. You are now trying to play catch up to someone trying to kill you. Since action is always faster than reaction, repeatedly reacting to some else's attacks makes it only a matter of time until you fall so far behind the curve that you cannot react in time to save yourself.

If you only pick up a training blade to help your training partner learn to defend from blade attacks, then you do not have a developed

curriculum for edged weapon use. In order to understand the options a person armed with a knife has, you must become proficient with the attacking side of a blade encounter. If you have never seen non-linear angles, hand switches, lines of cutting, half-beat attacks, etc. then how can you defend against them?

You use a blade to immobilize or subdue

If you can cut the arm, you can cut a vital target. There are systems out



there teaching tendon cutting and non-lethal controlling techniques such as administering wrist locks (!?) with a blade. This gets back to the original premise above, why are you carrying a blade if you do not plan to use it for lethal confrontations?

Using the blade and gun analogy again, there are people out there that say you can shoot to wound with a gun. While that is true, are you really willing to put your life and the life of a love one on the line because you only

want to shoot to wound and hope that does the trick? Of course not. The probability of success for these non-lethal moves are low in real world scenarios. If you are in a situation where you have drawn either a blade or a firearm you want the threat neutralized before you or anyone you care about is harmed. So why would you try a low probability action such as cutting tendon/muscle or putting a wrist lock while holding a perfectly good blade on someone in order to save yourself?

Your blade training is the same as your stick training

In many systems of martial arts they have angles of attack which they use for both stick and knife. There are several problems with using stick attack



lines with an edged weapon. The first problem is targeting. Blade targets are very different than the targets sought using a stick. If you are using a stick you are aiming

for bony landmarks to strike to deliver the most damage such as hands, elbows, jaw, etc.

With a blade you are aiming for vital targets that will cause exsanguination such as carotid arteries, femoral arteries, abdominal aorta and so forth.

Power generation is another consideration. With a stick you need different body mechanics to generate the power required to hurt your opponent. With a blade, power is not part of the formula. What you need is speed and accuracy.

Sticks do not translate to blade.

Slashy Slash-Slash Slash?

Having seen a decent amount of training in my time in the martial arts, I see people doing a lot of slashing in their blade systems. The problem with slashes is that, with the exception of a few key targets of the human body, they are not fight stoppers.



As you can see from the pictures above, these are all slashes from an edged weapon. While the wounds may look bad, they are relatively superficial in nature and not life threatening nor would they have necessarily stopped an attacker. If you have ever been cut in a fight, you know there is a good chance the

receivers of these slashes did not even know they were cut until after the fight was over.

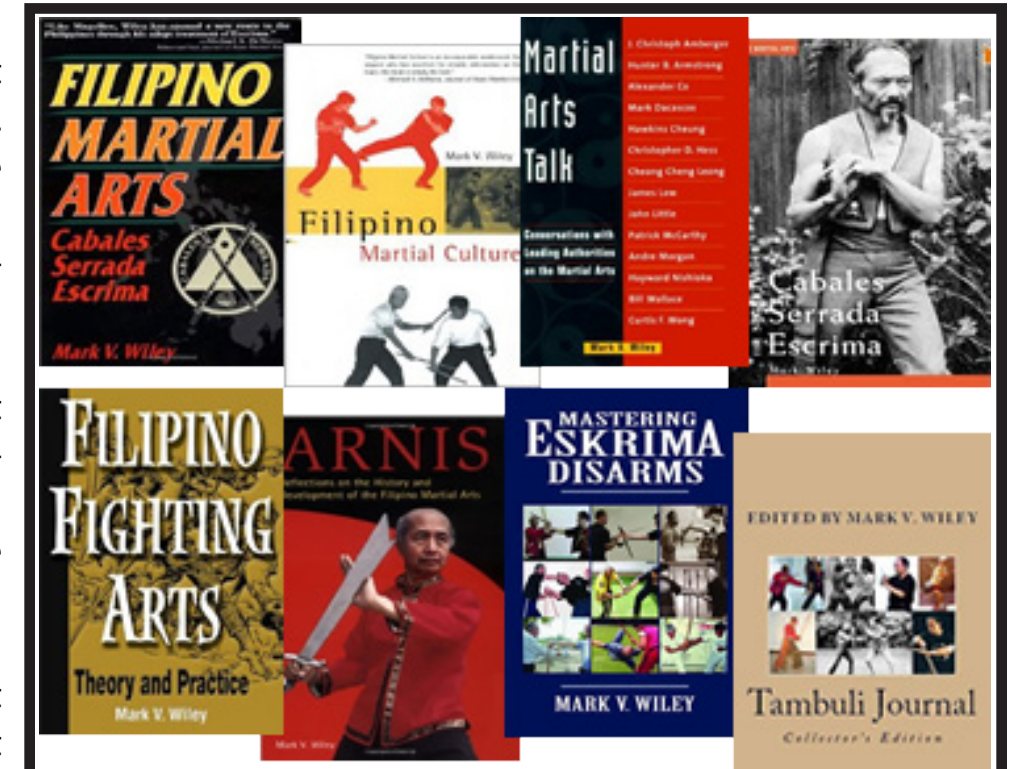
Slashing should not be your entire system. Only with knowledge and understanding of human anatomy can you know where a slash will work vs. a thrust. Targets that are more superficial on the human body such as the carotid artery would be appropriate to slash for lethal entry.

Every time you move you should be trying to gain that lethal entry that will start the timer on your opponent bleeding out and ending the fight. Every entry should have a thought and tactic behind it not just a pre-ordered movement pattern.

If in a fight where lethal force is required there should be no attempts at arm bars or take downs. Leg reaps would also not be recommended as your initial move or entry. If you are trying to enter with these then you are inappropriately mixing disciplines. A person trained in a blade system will always lead with the blade. The power is in the blade. Use it.

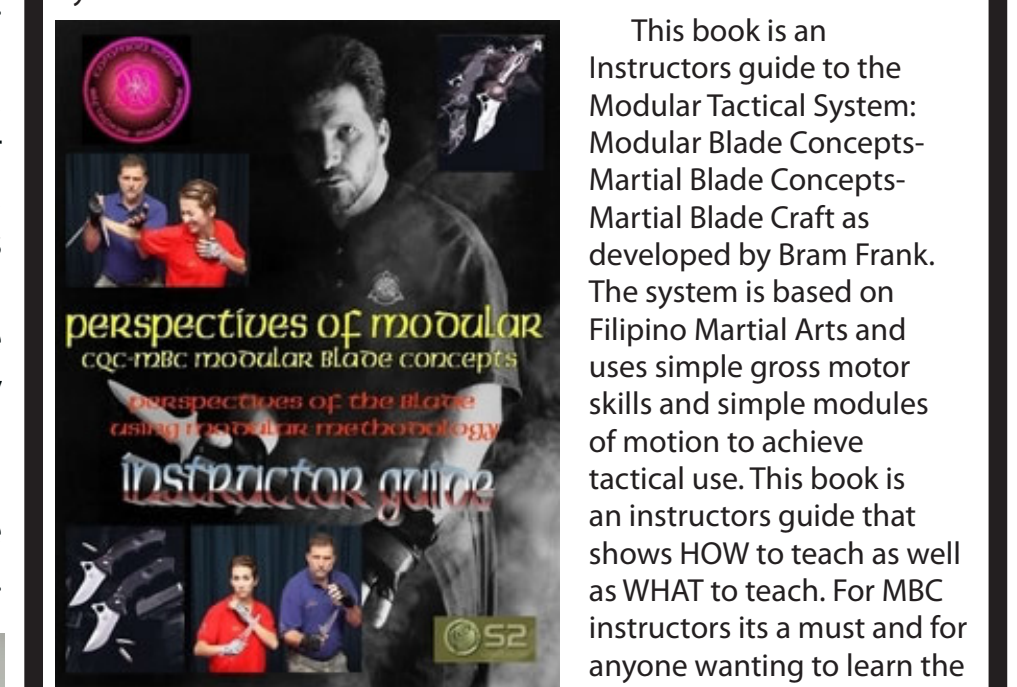
This brings us to the question: What percentage of your system is bladed? 10%? 50%? There is a simple test that I encourage everyone to try and do. Put a training blade in each hand and practice your forms/katas/isolations. Try out your techniques in training this way. If you have to make changes so you are not self-cutting then you do not train in a blade system.

A blade systems technique can always change to empty hand and back to blade without modifications while an empty hand system cannot



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Perspectives of Modular Instructor Guide



This book is an Instructors guide to the Modular Tactical System: Modular 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. Paperback, 406 Pages
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change to bladed without modification. The practitioner will end up cutting themselves because the techniques were not designed to avoid it.

This is not to say that other martial arts have no value; it is to say they aren't blade systems. They may have blade components in their systems that have varying degrees of effectiveness, but as we've discussed, this does not make them blade systems. You should be able to trust in your training. Value what it has taught you but be able to be honest about what real world applications you've taken from it. If your system has only taught you defense, has taught you techniques that are based on other tools, has taught you techniques that end in self-cutting or techniques you can only pull off with a "scarecrow" partner, your system needs to be modified if proper blade training is important to you. Any other training has been a hobby with little or no real world application in a life or death situation.

Sayoc Kali
sayoc.com/train-blade-system



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Pacita Ongsiako de los Reyes

1912-2004
Miss Philippines 1929

Pacita de los Reyes, was one of the most accomplished queens of our Carnival years. She became a lawyer and placed in the Top Ten of bar topnotchers.

Pacita was born in 1912, in Tondo, Manila, the daughter of Manuel de los Reyes and Paz Ongsiako, members of Manila's alta sociedad. 'Ting' was educated at the Meisic Primary School and finished her high school at the Holy Ghost College. Applying at the state university's College of Liberal Arts, she got the highest mark from among 115 applicants.

She became a popular campus figure and was even named as a secretary of the Junior Philippine Senate, and elite group of top debaters, orators and honor students that included Ambrosio Padilla and Arturo Tolentino.

The 1929 Miss U.P. was quite a stunner, what with her beauty, intelligence

and a tall 5'6" frame. These qualities were not lost with the public and the judges during the Miss Philippines finals. Pacita de los Reyes became our third Miss Philippines. Her victory was reported even in foreign publications, and Pacita's father, who had live awhile in France, learned of her triumph from a Parisian newspaper.

Instead of a court consisting of 3 regional winners, Pacita had 4 'damas de honor' or princesses led by Isabelita de los Reyes (St. Theresa's College), Beatrice Villanueva (Sta. Rosa College), Iluminada Perez (Centro Escolar de Señoritas) and Dolores Sta. Maria (Manila College of Pharmacy). She won P2,000 in cash while her princesses were awarded P1,000 each.

Another special moment was Pacita's meeting of the 1926 Miss America, Mary Campbell and Hollywood actors Douglas Fairbanks Sr. and George O'Brien. For a 17 year old, Pacita's reign as 1929 Miss Philippines must have been a magical, unforgettable experience. But all good things had to end, and when the Carnival was over, Pacita busied herself back with her studies.

She earned a Bachelor of Laws, took the bar and placed seventh. Thus began her stellar professional law career. She also taught law subjects at the University of Manila, Holy Ghost College and Far Eastern University. In between, she found time to finish Bachelor of Science in Diplomacy.

She also was engaged in various socio-civic activities—from the CWL, Elks Cerebral Palsy to the Community Chest. She also became a president of U.P. Women Lawyers' Circle (WILOCI) while serving as a director in their various family enterprises. She even supplemented her past Miss Philippines title by winning the "Most Popular Woman of the Philippines" contest of the TVT publications in 1937. Her prize included all-expense paid trips to China and Japan—with 19 of her friends.

During the War, Pacita lived in the De Los Reyes ancestral home in Caloocan and contributed to the guerrilla effort. When the Americans liberated the Philippines, she met Dr. Ralph Phillips of Columbus, Ohio, a decorated American surgeon of the 37th Division. They were married in January 1953.

In 1957, Pacita launched her political career by running under Recto's party for a senatorial position. Just a year later, the storybook romance of Phillips-de los Reyes came to an end when the couple agreed to separate amicably for reasons known only to them. Pacita continued practicing law in her Makati office. The "all-time Filipino charmer, whose spell has endured for years", died in 2004 and is interred at the Santuario de San Antonio at Forbes Park, Makati.

For more of similar articles and features regarding the Manila Carnival and its' Queens, visit: manilacarnivals.blogspot.com - simoun (image: Pinoy Kolektor / article excerpt: Alex R. Castro via: arnivals.blogspot.com)



soap, and by 1905 the sales budget for that product alone exceeded \$400,000.

Advertising proved amazingly effective. In 1900 soap makers concentrated their advertising in newspapers but also advertised in streetcars and trains.

Quick to recognize the communications revolution, the soap industry pioneered in radio advertising, particularly by developing daytime serial dramas. Procter and Gamble originated Ma Perkins, one of the earliest, most successful, and most long-lived of the genre that came to be known as soap operas, to advertise its Oxydol soap in 1933.

By 1962 major soap firms spent approximately \$250 million per year for advertising, of which 90 percent was television advertising. In 1966, three out of the top five television advertisers were soap makers, and Procter and Gamble was television's biggest sponsor, spending \$161 million. It was a soapy affair indeed.

Philippine Soap Operas

Soap operas in the Philippines originated when Gulong ng Palad was first heard on the radio in 1949. The genre then expanded into television in the early 1960s.

The first Philippine TV soap opera was Hiwaga sa Bahay na Bato in 1963, and was produced by ABS-CBN. Larawan ng Pag-ibig, Prinsipe Amante, and many others soon followed.

Soaps today are more well known and have been re-invented as Teleseryes, Teledramas, Koreanovelas, Asianovelas, etc.

But how did the term SOAP OPERA came to be? Was it ever related to THE soap that we use for cleaning and washing?

The period between the end of the Civil War and 1900 brought major changes to the soap industry in the U.S. Back then, the market for candles diminished sharply, and soap makers discontinued that business. At the same time, competition rose.

Many soap makers began to brand their products and to introduce new varieties of toilet soap made with such exotic ingredients as palm oil and coconut oil. Advertising, at first modest but constantly increasing, became the major innovation. In 1893 Procter and Gamble spent \$125,000 to promote Ivory



Philippines Shooking History: [Click Here](#)



supermarkets in the Philippines, he also owns 6 SM Malls in Mainland China, and 1 SM Mall in Guam.

Now he never lets a single Mercury Drug do business in any of his SM malls. Instead he franchised Watson's from Hong Kong which became the substitute for Mercury Drug.

Source Credit: [Stunning and Interesting Facts that you didn't know.](#)

Why There's No Mercury Drug in SM Malls?

Henry Sy, Sr. (born December 25, 1924) is a Chinese Filipino businessman with interests in retailing, real estate, hospitality, banking, mining, education including healthcare services. He pioneered the establishment of SM Malls, anchored by Shoemart Department Store and Supermarket earning him the title; the Philippines' Retail King. He is the chairman of SM Prime Holdings, Inc., the holding corporation for all his business interests in his vast business empire. In 2011, Forbes Magazine listed him as the no. 1 billionaire in the Philippines.

Have you ever wondered why there is no Mercury Drug in SM Malls here in Philippines? Well... here's the story...

In his youth Mr. Sy was a very ambitious man. He wanted to get rich ever since. He tried many businesses to get enough income but failed. After trying so hard to make both ends meet; he finally have earned enough money to start a small business.

Something crossed to his mind. He will build a small shoe store. He thought how could he get some customers.

An idea popped out.

He noticed that Mercury Drug, which is a big drug store and has been in the business for so many years, has many loyal customers coming to them. He approached the owner and asked if he can rent and place his small shoe store there even with a very small portion. He was not allowed and got embarrassed even though he asked politely.

Mr. Sy then promised to himself that Mercury Drug will never step in his life when he gets rich. So in 1958, Mr. Sy established his shoe store in Quiapo, Manila, which became SM Quiapo, the first SM Mall, in November 1972.

Now, Mr. Sy is the richest man in the Philippines because of his own will and determination, gaining \$5 billion in 2010, amid the global financial crisis. He is also the owner of Chinabank and operator of BDO. Aside from his numerous malls, supermalls and



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Aguinaldo's Visionary Government That Never Was

By Marc V

With the decades (centuries if one counts back to the Spanish era) of bloody conflict in Mindanao, we can only imagine what might have been had the alliance between the First Philippine Republic and the Sultanate of Sulu pushed through.

Back then, Emilio Aguinaldo—controversial as he was—had an even more controversial dream well ahead of his time: the creation of a federation that would include the Christianized Filipinos of the north and the Moros of the south. In this manner, he appreciated and recognized the struggle of the Moros to retain their independence against the Spanish and even referred to them as "his

brothers."



President Emilio Aguinaldo.

Photo Credit: [Presidential Museum and Library.](#)

Armed with his dream, Aguinaldo asked the Malolos Congress to grant him the authority to negotiate with Sulu Sultan Jamalul Kiram II whose sultanate was the most stable one at the time and then sent a letter to the latter bearing his name and signature as the President of the newly-minted Republic.

Extending his "highest assurance of friendship, consideration and esteem," Aguinaldo told the sultan how "the Filipinos, after having thrown off the yoke of foreign domination, cannot forget their brothers of Jolo to whom they are bound by the ties of race, interests, security and defense in this region of the Far East" and invited him to join the government with the promise that this consolidated nation would "respect absolutely the beliefs and traditions of each island in order to establish on solid bases the bonds of fraternal unity demanded by our mutual interests."

Unfortunately, Aguinaldo dealt a double blow as the sultan ignored his letter and the Malolos Congress turned down his request, with centuries of distrust inflamed by cultural and religious stereotyping apparently playing a role in the rejection.

Additionally, Kiram was also



Sultan Jamal ul-Kiram II of Sulu (front, 3rd from left) and Cabinet, circa 1920s.

compelled to negotiate with the Americans to retain his people's sovereignty, not knowing that all the latter really wanted was to buy some time until the subsequent Philippine-American War could be concluded in Luzon and the Visayas.

The Bates Treaty of 1899: Seated from left is Hadji Butu, the Sultan's principal advisor, the Rajah Muda, the Sultan's brother and heir apparent, General Bates, and an Arab advisor to the Sultan. Standing second row from left are three guards, Charlie Schuck, Capt. Samuel S. Smiley, Bates's Adjutant, Dr. Frank S. Bourns, and 1st Lt. Horace M. Reeve. Photo Credit: US Army Military History Institute – Dinwiddie Collection



During the conflict, the sultan yet again ignored another request, this time from Aguinaldo's brother Baldomero who, as the one in charge of defending the southern regions, appealed for a military alliance against the Americans. In the end, the controversial Bates Treaty which the sultan entered into with the US provided the perfect delaying tactic until the Americans could turn their attention to the south, an act that would eventually culminate with the bloody Moro Rebellion.

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The Day Aguinaldo Almost Resigned and Mabini Almost Became President

By: Marc V.

With all the flak Emilio Aguinaldo has been getting from contemporary Filipinos, it's good to know the man had his redeeming qualities—namely, his willingness to resign as President in favor of someone more capable.

In the book *The Development of Philippine Politics* authored by Maximo Kalaw, Miong supposedly tendered his resignation as head of the government sometime in December 1898—a mere month before the formal establishment of the first Philippine Republic.

According to the book, even Aguinaldo's closest advisers did not know he had written and circulated his resignation letter titled "Requesting a Christmas Gift From My Filipino Brethren."

In the letter which he wrote in Tagalog, Aguinaldo cited "his acknowledged ignorance of matters of state" and the "favoritism, selfishness and bribery shown by other officials" as his two main reasons for stepping down.



Artwork showing Mabini and Aguinaldo displayed at the Dambanang Pangkasaysayang Mabini in Tanauan, Batangas.

had flocked to his side after he had seemingly become successful in establishing a Philippine state:

"At about this time, the ablest and most prominent men of the Philippines had already come to his service. Wealthy men who originally paid no attention to his movements had become members of the Cabinet or Congress or had been called by him for cooperation. Yet he evidently did not have full confidence in them. Moreover, these men were naturally conservative, and would accept perhaps the best possible terms under American sovereignty."

Apparently, even Aguinaldo knew he was surrounded by many subordinates looking out for their own interests and unwilling to risk their necks for the country

Successor's Loyalty to Country—Not Wealth or Brilliance—More Important

Again, according to the book, Aguinaldo—in writing his resignation—also described his ideal successor as someone totally devoted to his country and not someone who was merely rich or intelligent.

He wrote:

"For there are learned men who do not want to share the fate of their country when she is in peril... Nor is it enough that he should be wealthy, for there are rich men, and this is more frequent, who will not help with their wealth although they see the country menaced by a new slavery."

So who was the ideal leader Aguinaldo was thinking of?

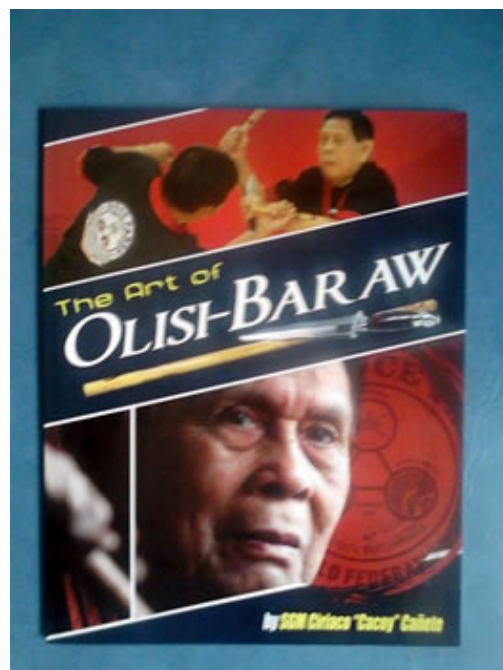
The book mentions that many thought Cayetano Arellano, the man who would become the first Supreme Court Chief Justice under the American period, was the one envisioned by Aguinaldo to be his successor. However, Miong admitted decades later it was Apolinario Mabini he was referring to as the ideal next President.

Unfortunately, Aguinaldo's resignation never came to fruition because when his letters were discovered, "its circulation was suspended and many of its copies burned," leaving the Filipinos of today to speculate what might have happened had Mabini been our President.

The book also records Aguinaldo's distrust with those who

"Olisi-Baraw" (Stick & Dagger)

Supreme Grandmaster Cacoy Cañete



To all Eskrimadors and Stick-fighters,

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

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

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

As a result of his training in various martial arts since age 6 he invented "Eskrido", a combination of his updated version of Doce Pares Eskrima, Juijitsu, Kodokan Judo and Aikido.

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

Very respectfully yours,
Grandmaster Catherine-Kitty Cañete-Knight
 Vice-President for International Affairs
 Cacoy Doce Pares World Federation

If interested to purchase it is advisable to find friends who are interested in buying the "Olisi-Baraw" books the cost of the book with Shipping included, is cheaper. Here are the Prices Per Book (Shipping already included):

Note: Shipping from the Philippines is expensive. Price adjusted for shipping.

- 1 Book** = \$95.00 (this includes shipping)
- 2 Books** = \$60.00 per Book
- 5 Books** = \$43.00 per Book
- 8 to 25 Books** = \$35.00 per Book

To place an order to purchase a copy or copies of the book contact: Catherine-Kitty Canete-Knight through private message on Face Book - [Click Here](#)

Past Events

NCSA Annual Stick Fighting Championship

Hosted by Radhika Jhaveri
 December 19 - 20, 2015
 Gamadia Girls High School
 268, Shamaldas Gandhi Marg,
 Opp. Parsi Dairy Farm,
 Princess St. , Mumbai, India

The NCSA Annual Stick Fighting Championship was hosted by Radhika Jhaveri and her instructors on the 19th and 20th of December at Gamadia Girls High School.

We had about 300 participants from different school all over Bombay! Radhika Jhaveri hosts this event every year for the students so that they build the confidence to go for more championships and grow in this martial art they practice! - **Eskrima India**

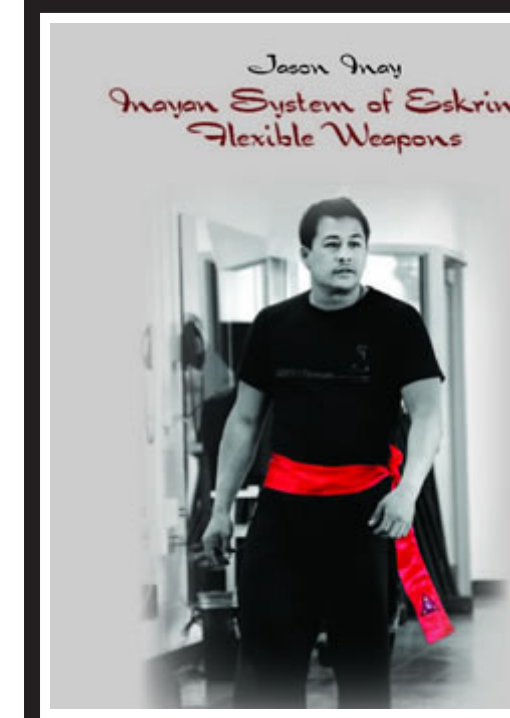


The Bladed Hand

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



Inayan System of Eskrima Flexible Weapons

By Jason Inay

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

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

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

This DVD may be purchased at FMA Supply: [Click Here](#)

Primera Corta - 1st Edged Weapons Cuttin Workshop

January 2, 2016
3/F, CFB Bldg, Phase 3, Aguirre Avenue, BF Homes
Paranaque, Philippines

On January 2, 2016, Forge: Martial Fitness, a martial-arts and fitness center, held its first event of the year called Primera Corta, a weapons cutting workshop which was opened for amateurs to experts.

Spanish for "First Cut", Primera Corta was divided into 3 parts: an introduction to the fundamental cuts of swordsmanship, a basic guide on proper sharpening and care of blades, and the cutting proper.

The intro class, which was based on Kalis Ilustrisimo, was led by Dr. Sixto Carlos, Kalis Ilustrisimo Guro under the Late Grandmaster Antonio Diego and Libre Fighting Philippines Chapter Head, who taught the basic cutting principles. He was assisted by Jericho Viejo, Kalis Ilustrisimo practitioner, Dos Manos (two-hand) apprentice to Dr. Carlos, and Krav Maga Instructor for Krav Maga Global, who gave the class cutting drills.

A surprise visit by the great Master Romeo Macapagal,



Our Primera Corta Edged Weapons Cutting Workshop was graced by Master Romeo Macapagal, one of the elders of Kalis Ilustrisimo. Here he is lecturing us on proper cutting techniques. - **Forge: Martial Fitness**



a pillar of Kalis Ilustrisimo, also gave the participants valuable insights on "the old ways" of Filipino martial arts which also saw them practicing cuts on different targets. They used Armas De Rattan (Rattan Weapons) instead of just sticks, in order to get the used to edge alignment, a key element in cutting.

This was followed by a class on basic blade sharpening by polishing expert Pandoy Pulido, who taught the group how to properly use sharpening stones correctly to achieve proper edge shape, leather strips to make the edge fine, and polish to clean the metal, in order to maintain blades and keep them sharp.

The cutting session that came after lasted 3 hours, which involved 3 stations and cutting targets that increased in difficulty.

Large plastic bottles(1-1.5L) came first, to get the participants used to cutting and to get them warmed up. This the easiest as little aim is needed and edge alignment mistakes are more tolerated.

Small plastic bottles (250ml-500ml) came second and proved to be challenging, as aim is very important and edge alignment is needed to properly cut, and not just crush, the bottle.

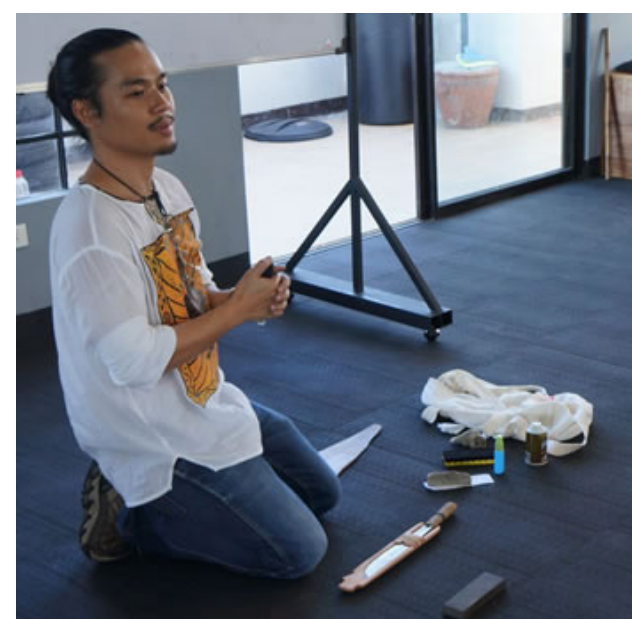


Last came rolled and soaked anahaw mats. Anahaw is a local leaf which is often woven in a criss cross pattern and is ubiquitous in Filipino culture. As tatami is hard to find and expensive in Manila, anahaw rolls provided a cheaper and more easily accessible substitute. While it had some drawbacks (each cut would leave a sticky sap on the blade which had to be cleaned or it would cause corrosion fairly quickly) its density and feel was pretty on point for tatami.

This was the hardest target as it is unforgiving to bad edge alignment and would catch the blade if the cut is weak or has no follow through. Many beginners struggled here at first but they eventually were able to apply what they learned earlier in the workshop.

Primera Corta ended with the participants all having smiles on their faces and hungry to come back for more. As an added bonus, Forge will hold a special Dos Manos (two-handed weapons) fighting workshop for free for the participants of Primera Corta coming soon.

Forge: Martial Fitness is located on 3/F CFB Building, Phase 3, Aguirre Avenue, BF Homes, Paranaque, Manila, Philippines. Visit their page at Facebook.com/Forge.ph for more information on their other classes and workshops.



Sword/knife sharpening with special guest Pandoy Pulido



www.stickman-escrima.com

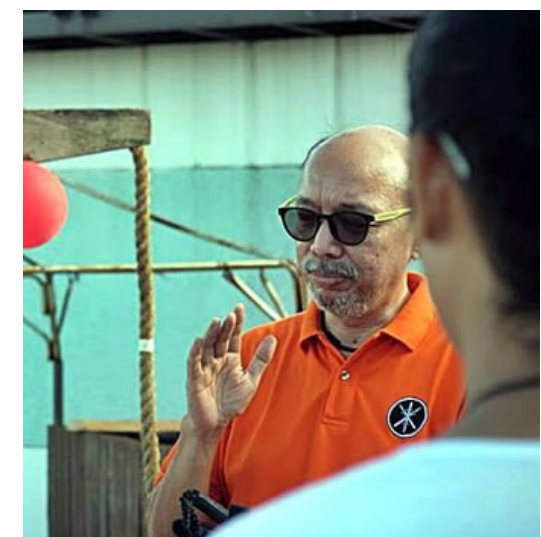


Blade Sport Workshop & Fun Chop

January 9, 2016
Angel's Garden Events Center
Pansol, Laguna, Philippines

On 09 January 2016, the first Philippine blade sport event of the year was staged at Angel's Garden in Pansol, Laguna, Philippines. While not an official sporting event, The Blade Sport Workshop & Fun Chop

was conceptualized to help enthusiasts learn and develop the needed skills that competitors will need for this new and growing sport. A workshop was conducted to share valuable tips and techniques, valuable insights were shared by Derek Manuel. Aside from learning, participants wanted to check out the gear that was being used or see blades crafted by local Pandays and blade smiths. Lastly, the participants came there for the opportunity to meet & greet fellow enthusiasts --- to engage in some good fellowship and camaraderie.



The competition format of the training event was not done in the typical obstacle course style, but divided into stages that showcased the individual skills competitors would need in formal competition. For the fun of it, an additional stage featuring a Speed Balloons event was included. While not part of the international format, this event is well suited to Filipinos who are into Filipino martial arts skills. It proved to be very popular and a pure speed blade event will be organized for the later part of 2016 at Angel's Garden. Also, it was agreed by the body that future efforts in support of establishing local and international records would be organized.

Sponsors Hahn Manila, Travelon, The Parashop Manila, Sarge's Tactical Knives, Derek's Classic Blade Exchange, Jonas Restaurant, and Projector Janvisuals each sponsored a stage and a prize to the winner of their respective stages. The difference from the intensity level of the last Blade Olympics was that this competition was a more laid back affair --- family members were in attendance, kids were using the pool and the heckling from the peanut gallery was very lively. That being said, the intensity and focus at the personal performance level was high, and some of the performances were world class.

I'd like to take this opportunity to thank everybody who came, participated, supported and helped out in this event. It was a true pleasure to see old friends and meet new ones. The sport advocacy, the friendship and camaraderie, and even just relaxing and chilling with you guys at Angel's Garden was really a great experience and I look forward to seeing you all again.

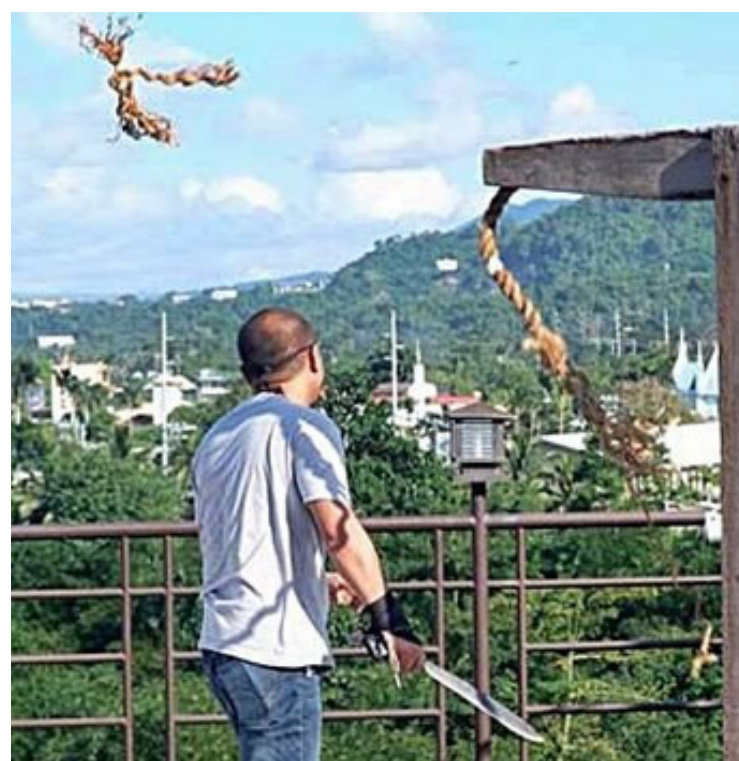
A big thank you to Jeremiah Olfindo Dayto, Donnie Lomat and Mike "Loco Estoy" Estioco for all of the good work, (Jeremiah, thanks for my duck wing feathers! They will make their way onto arrows soon). In the documentation department, thanks to Bilbo Amlag, bavo for all of the great photo





and video work --- we enjoyed going through all the photos. They "captured the moment." You could really see the energy and flow of the Choppers in action, even an interesting insight into how some of these guys "relate" to their targets. Likewise thanks you to Emerson Benzo, Mark Fucanan and all the others who have contributed to documentation support. Thank you to the WISAR Team headed by Atty. Patrick Tetangco for medical support (Medical Team members Raj, Richie & Aileen). Thanks to Albert Maquinad & crew for food & beverage support, likewise to Dukes Project Crew, headed by Rommel & Mang Jun for all the event stage support. A big bravo as well to the Philippine Prepper Network and to Survival Games for coordinating vital event information on social networks.

To Tim "Pandoy Pulido" and Katrina (Happy Anniversary!), Miko and "Z" Tetangco, Richie and family, Derek and family, Brooks, Rommel and family, Jaime and family --- and all those who came to support the event, we were glad that you were able to come to Angel's Garden Events Center and join us for The Blade Sport Workshop & Fun Chop to make the event something special. We hope competitors are now more inspired to improve their skills & performance. It is good for our advocacy and the sport.



Thank you all very much, God bless and stay safe! - **Mike Melchor** (Angel's Garden Events Center)



GD BJJ presents Guro Harley Elmore - Sayoc Kali

January 9 - 10, 2015
Ground Dwellers
9222 Louetta Rd, Spring, Texas

What a great 2 day Sayoc Kali seminar this past weekend. Thank you Guro Harley Elmore for sharing your expertise and guidance in the art of the blade. Thanks to the cadre of top level instructors in Jason Lopes, Jake Patterson, Saul Rodriguez and Eric Luke that came down to assist Guro and ensure that we got the most out of the techniques taught. And of course thanks to Krystal for making this event happen and supporting all of us.

Brian Majul



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Domestic shipping costs \$8 per order
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Balintawak Eskrima

By Sam L. Buot Sr.



The art of Eskrima stick fighting is indigenous to the Philippines. It was in the 1950s that one of the most popular styles emerged: Balintawak Eskrima. According to author Sam Buot, to appreciate Anciong Bacon's Balintawak Eskrima, you have to understand set-ups, anticipation, the art of outwitting through ruses and lures; economy and simplification of motion, sans lavish and squandered movements; effective strikes fused and bonded with speed, power, elegance and grace. That is the essence of Anciong's Balintawak and these are the methods Buot explains and demonstrates in this book.

Written largely from the author's personal experience and hard-earned knowledge, Balintawak Eskrima presents the art from origin to modern times, as a fighting art, as cultural tradition and as a means of personal development. Illustrated with nearly 1,000 photographs—historical and instructional—this book outlines the art's defensive stage, training drills, offensive stage, strategies of application, disarms, empty hand techniques, knife fighting in proper perspective, and an overview of how the art has grown internationally and where it seems to be headed.

"This book is a treasure trove of knowledge and a book which will be considered one of the best, if not the best, book on Balintawak"

Available through Amazon - [Click Here](#)

Bahala Na Martial Arts Seminar
January 10, 2015
Eskabo Daan
1475 Polk St, Ste 11, San Francisco, California

An amazing seminar led by Master Joel Juanitas and his instructors representing the legendary Bahala Na School of Giron Escrima Arnis! 3 systems under one roof making one larger family. Bahala Na, Eskabo Daan and Visayan Style Corto Kadena took the floor today to share and train together. Day started off with Eskabo Daan Professor Dizon and Grandmaster Castro showing body control and knife techniques for the first 30 mins. Followed by Master Jay Pugao and Greg Manalo showing just how beautiful and deadly Visayan Style Corto Kadena can be via using the Pendulum. There will be more seminars like this in the near future hosted by Eskabo Daan in San Francisco. Eskabo Daan has lined up seminars with as many styles as possible such as Latosa Escrima, Balintawak, Kombatan and more. Next up is with Grandmaster Rene Latosa in February. - **Joseph Bautista**



Knife Fighting 101: Intro to Bladed Combat and Defense
Hosted by *Zombie Survival Camp*
January 10, 2016
Undisputed Martial Arts
127 Sunrise Avenue, Unit 3, Toronto, Ontario, Canada

The Knife-fighting Workshop was led by Kru Archie, a Bakbakan-Kali Ilustrisimo instructor at Undisputed Mixed Martial Arts in Toronto, ON. We learned several basic slashes and stabs and linked them into a simple form. Then we learned how to defend against those same strikes. The partner drills really helped us solidify the angles of strikes as well as blade orientation. For every attack or counter, great emphasis was put on footwork. Angling in and out of strike ranges really showed how effective being light on your feet is. And as with any kind of fight, the best defence against a knife is cardio... always run away when you can." - **Zombie Survival Camp**



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FMA World Brotherhood

September 1-4, 2016
Mesa Hilton
Phoenix, Arizona

This will be a global gathering and fellowship of legends, masters and grand masters from September 1 to 3, 2016 at the phoenix/ mesa Hilton in Mesa, Arizona. There will be a plethora of talent and celebrities who will demonstrate and teach. This will make it a monumental and colossal event, unmatched and unequalled in FMA history.

Invited Grandmasters and Presenters, have confirmed their attendance except those from the Philippines for reasons of health and others issues:

Invited Grandmasters and Presenters:

- Bobby Taboada – Balintawak Cuentada
- Sam Buot- Buot Balintawak International
- Nick Elizar - Nickelstick Balintawak
- Nene Gaabucayan - Nng Balintawak
- Esing Atillo- Atillo Balintawak
- Ver Villasin - Villasin Balintawak Arnis Academy
- Bobby Tabimina- Tabimina Balintawak
- Ben Marapao - Kgbmaggs Balintawak
- Mark V Wiley – Integrated Eskrima & Tambuli Media
- Ron Balicki– Inosanto Group and Mar

- Harkley Elmore - Sayoc Kali
- Rich Parsons – Teddy Buot Balintawak
- Datu Tim Hartman – Modern Arnis, Ted Buot Balintawak
- Doug Marcaida - Marcaida Kali
- Dan Medina – Derobio Eskrima
- David Gould – Lameco Eskrima
- Brandon Ricketts - Kali Illustrisimo
- Drigo Maranga – Maranga Combat Eskrima
- Danilo Canete, Sgm – Doce Pares International
- Christos Kousotasios - Nickelstick Greece
- David Hatch - Ted Buot Balintawak and Inosanto System

Mark your calendars. Enroll early and get an early discount.

Registration Fees:

- \$150 if paid by April
- \$175 if paid by June
- \$200 if paid by August
- \$250 if paid at the door on registration.

Questions Contact Sam Buot: (480) 840-5803 or **Email:** sam@buot.net



Hotel Registration through Hilton Phoenix/Mesa Hilton

1011 West Holmes Avenue, Mesa, Arizona, 85210-4923,
Website: [Click Here](#)

Discounted rates for the event.

Group Name: International Fellowship of FMA Masters
Group Code: FMA

Check-in: 31 August 2016

Check-out: 04 September 2016

Visit the website then **CLICK ON**

The World FMA Gathering of Masters logo.

Phone Number: (480) 833-5555 if reservation is direct through Hilton.

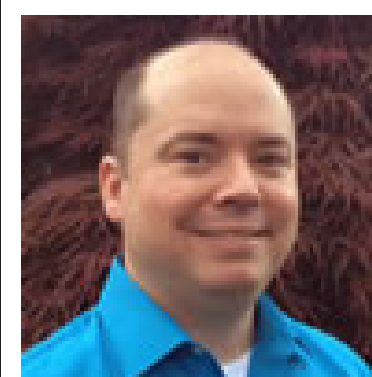
Mention Group discount of the FMA Global Fellowship of Masters



Lameco Eskrima with Guro Dave Gould - 6 DVD's and 1 Book

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Health and Safety



Natural Approaches for Aleviating Knee Pain
Dr. Mark Wiley



Naturally reducing symptoms and preventing further wear and tear can do much to prevent the problem from returning, and restoring quality of life.

Arthritis and joint pain affect millions of Americans annually. Pain and inflammation wreak havoc on the body, alter one's ability to carry out their daily activities, reduces joy and over time causes depression. Knee pain is among the most common types of pain for which people seek medical advice and treatment. Non-steroidal anti-inflammatory drugs (NSAIDs), steroid injections and surgery seem to be more common than not. But they don't have to be. Naturally reducing symptoms and preventing further wear and tear can do much to prevent the problem from returning, and restoring quality of life.

The knee joint

The knee joint is taken for granted to do what it needs to do to balance, bear weight, propel, raise and lower you. The knee is a hinge joint, which means it is meant to move back and forth from front to back, and not bend or twist or rotate side to side. Yet, this is what happens when playing sports or moving too quickly before ample warmup.

To help facilitate weight absorption and body movement the knee must rely on a bunch of muscles, tendons, ligaments and bones all working in tandem. When one piece of the puzzle is too tight, too weak, over developed or stiff, sprains, strains, dislocations and spurs can occur.

Knee pain and arthritis

When one seeks medical advice for knee pain in their 30s or older, they are often given a diagnosis of osteoarthritis. If you have been given an arthritis diagnosis, please don't let that word derail your efforts at natural relief and prevention. As we age, most people will get some form of arthritis or wear and tear on their joints. It's natural and normal. So don't be afraid of the diagnosis label. Read my advice on the top 10 arthritis mistakes here, or check out my book Arthritis Reversed, for a comprehensive program. Among the most

Try DMSO For Pain And Inflammation



There comes a time when you just need to forget the approval of the Food and Drug Administration and use a product that has been proven effective. Many effective treatments are available that lack sanctioning or approval for various reasons, including politics and bias. In this category, a product known as DMSO (dimethyl sulfoxide) is a useful substance that has a long history of being ignored, or even blackballed, yet has helped millions of people in pain.

Odd Beginnings

DMSO has strong anti-inflammatory and analgesic properties. Originally a commercial solvent used in the wood industry in the early 1950s, DMSO was first applied in the medical field as a preservative for transporting organs during the 1960s. Stanley Jacob, M.D., a former head of the organ transplant program at Oregon Health Sciences University in Portland, Ore., started looking into its potential as a healing agent when he saw how fast and how deeply it penetrated the skin. Since the '60s, more than 40,000 articles concerning DMSO have appeared in scientific journals. They show DMSO to have versatile properties and numerous health benefits. In fact, according to Terry Bristol, president of the Institute for Science, Engineering and Public Policy in Portland, DMSO was the first non-steroidal anti-inflammatory (NSAID) discovered after aspirin. He believes it is this product that spurred research into the development of other NSAIDs.

Too Good For The FDA?

As a result of its early heralding of being a "wonder" product, many companies tried to patent DMSO. However, the FDA rejected approval across the board, mainly because it has a wide range of attributes, not merely one (as drugs need for approval). In other words, a drug needs to be effective for a single illness, focusing on the symptoms and not the causes of health problems. This represents a perverse reversal of the perspective of traditional healing systems.

DMSO, however, violates the FDA's narrow requirement with its ability to help numerous health issues, including pain, inflammation, sprains, arthritis, stroke, clots, central nervous system trauma, minor cuts and burns (it speeds healing) as well as protection against cancerous cells. Yet in the United States, DMSO has FDA approval only for use as a preservative of organs for transplant and for interstitial cystitis (a bladder disease).

important components of any pain reduction program, is reduction of inflammation.

The inflammation response

Inflammation is a natural response your body has to stress, whether emotional or physical. The inflammation response helps protect the injured area and also to repair it. However, inflammation that does not resolve itself and becomes chronic is cause for concern, as it can cause serious health concerns and disease. Chronic inflammation breaks your body's internal balance point, disrupts its ability to regulate the immune system and affects the functions of the central nervous system. As such, under the influence of chronic low-grade inflammation, you run a greater risk for pain, illness, disease and accelerated signs and symptoms of aging. The advice below will help you reduce inflammation, and thus pain, naturally.

PRICE-less first line advice

If you injure your knee or suddenly feel pain there, the acronym PRICE is a good reminder of what can help in the short run. It stands for Protect, Rest, Ice, Compress, and Elevate. Here's the overview:

- Protecting the knee from additional trauma can be done by reducing or stopping activities that stress the joint too much, and wrapping the knee to keep it protected from fall or impact while recovering.
- Resting the knee allows it to begin repair while also preventing repetitive strain. But don't keep it immobile for too long or you may also develop frozen joint syndrome.
- Icing the knee will help reduce pain and inflammation in the short run, say 20 minutes at a time, several times that day.
- Compressing the knee also helps reduce swelling and pain by holding sustained pressure to promote circulation and holding the bones in alignment to prevent rub.
- Elevating the knee to above the heart will reduce swelling by allowing gravity to help circulate accumulated fluids around the knee for processing of inflammation bad stuff

Apply some DMSO

DMSO is an old-timey product that athletes used to use for sprains and strains. I love it. Unlike other topical pain creams or ointments (which remain largely on skin surface), DMSO absorbs quickly into the skin and reaches deeper tissues and membranes. It has been found to be a great carrier of other substances, and it aids in their absorption. I sometimes use other topical pain/inflammation creams mixed with DMSO gel to help reduce pain and inflammation.

Because DMSO has antioxidant properties it neutralizes free radicals around an injured site. It also stabilizes and stops leakage from damaged cell membranes and reduces pain by blocking peripheral nerve C fibers. DMSO is rich in sulfur, one of the building blocks of collagen, the connective tissue that makes up cartilage. As such, DMSO is often used for those suffering arthritis and joint pain, though it is equally effective for muscle pain and spasms.

Quick Benefits

I love DMSO and use it as often as needed. Among the topical analgesics and anti-inflammatory products out there, it is among the safest and most effective. In fact, it stands perhaps alone in its ability to be administered topically, orally and intravenously.

When applied topically, it absorbs quickly into the skin and reaches deeper tissues and membranes. It has been found to be a great carrier of other substances, and it aids in their absorption. I sometimes use other topical pain/inflammation creams mixed with DMSO gel to help reduce pain and inflammation. When antifungals, cortisone and penicillin are mixed with a DMSO solution of between 70 percent and 90 percent, you get quicker and deeper penetration of the tissues. I use the 70 percent solution for regular pain, sprains, inflammation from exercise or daily strain. When there is particular pain or stiffness or inflammation, I use the 90 percent solution.

How And Why It Works

DMSO has antioxidant properties. As such, it neutralizes free radicals around an injured site. It also stabilizes and stops leakage from damaged cell membranes. This combination effectively reduces inflammation. What's more, according to lab studies, DMSO reduces pain by blocking peripheral nerve C fibers.

It is thought that DMSO works because it is rich in sulfur. This element is among the most abundant in the body and plays a role in the formation of muscle, skin, hair and nails. Sulfur is also one of the building blocks of collagen, the connective tissue that makes up cartilage. Studies indicate that cartilage afflicted with degenerative arthritis contains low levels of sulfur. As such, DMSO is often used for those suffering arthritis and joint pain, though it is equally effective for muscle pain and spasms.

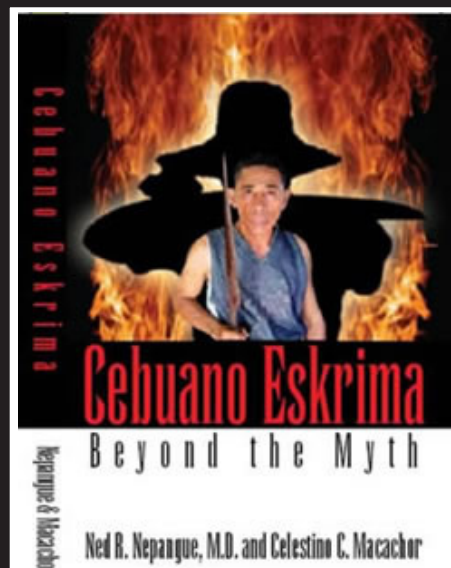
Forget About FDA Approval Here

The way DMSO is viewed by the FDA is, to me, perverse. I subscribe to the traditional Chinese medicine (TCM) philosophy that a medicine (in the TCM case, herbal medicine) is considered "low" if it works on only one or two health issues. The TCM concept holds that many health issues arise from the same or similar root causes, so a remedy must treat the "root" (the cause) and not just the "branches" (the symptoms). Therefore, a remedy is considered "high" when it effectively treats multiple health concerns concurrently; this means it is correcting the root imbalance causing the symptoms. The FDA, with its single-use philosophy, misses the boat and will never approve safer and more powerful substances, like DMSO. And when it sanctions trials on Chinese herbals, it isolates individual compounds to then make them suitable for pharmaceutical (single-use) drugs. What a pity.

DMSO is available online. I get mine from Amazon. If you are suffering pain, inflammation, arthritis or other related ailments, give it a try. Do more research if you like; I list a number of articles below for your reference. Remember, DMSO is safe and it works.

Further reading:

- 1) Kolb, K.H., Jaenicke, G., Kramer, M., Schulze, P.E. Absorption, distribution, and elimination of labeled dimethyl sulfoxide in man and animals. Ann NY Acad Sci 141:85-95, 1967.
- 2) Evans, M.S., Reid, K.H., Sharp, J.B. Dimethyl sulfoxide (DMSO) blocks conduction in peripheral nerve C fibers: A possible mechanism of analgesia. Neurosci Lett 150:145-148, 1993.
- 3) Demos, C.H., Beckloff, G.L., Donin, M.N., Oliver, P.M. Dimethyl sulfoxide in musculoskeletal disorders. Ann NY Acad Sci 141:517-523, 1967.
- 4) Lockie, L.M., Norcross, B. A clinical study on the effects of dimethyl sulfoxide in 103 patients with acute and chronic musculoskeletal injuries and inflammation. Ann NY Acad Sci 141:599-602, 1967.



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.

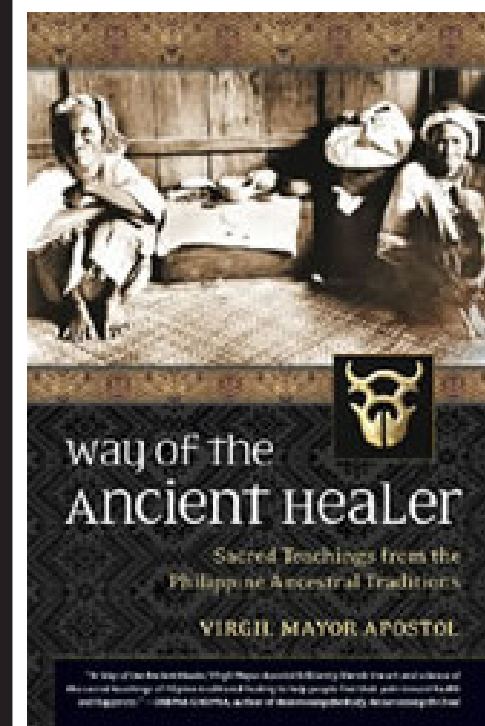
A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier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

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

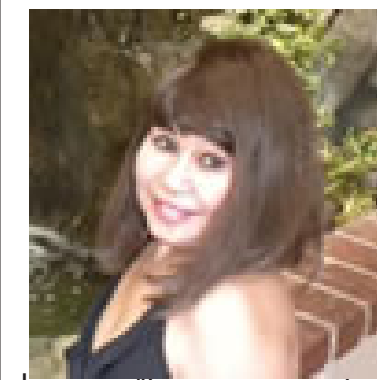


After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. Taking Sherlock's advise, the author interweaved his captivating healing and spiritual experiences, years of historical research and collection of photographs, along with information on the roots of healing from their cultural, shamanic, and spiritual origins. What manifested was his unique magnum opus, Way of the Ancient Healer, a book that intermeshes esoteric and metaphysical beliefs with scientific explanations of healing practices, based on an indigenous science and culture.

Way of the Ancient Healer provides an overview of the rich tradition of Filipino healing practices, discussing their world influences and role in daily life. Enhanced with over 300 photographs and illustrations, the book gives readers a rare look at modern-day Filipino healing rituals, including personal examples from author Virgil Apostol's own experiences with shamanic healing and dream interpretation. The book begins with an explanation of Apostol's Filipino lineage and legacy as a healer. After a brief history of the Philippine archipelago he describes the roots of traditional Filipino healing and spirituality, and discusses the Indian, Islamic, Chinese, Japanese, Spanish, and American influences that have impacted the Filipino culture. He presents a thorough description of Filipino shamanic and spiritual practices that have developed from the concept that everything in nature contains a spirit (animism) and that living in the presence of spirits demands certain protocols and rituals for interacting with them. The book's final chapter thoughtfully explores the spiritual tools used in Filipino healing - talismans, amulets, stones, textiles, and other natural symbols of power.

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A Lifestyle Change i for the New Year

By Zena Sultana Babao

What is it about the New Year that strengthens our resolve to make a fresh start? Is it because every January we have that opportunity to transform and take our life to a new direction? Is it because "nope springs eternal" and we have hope that we can change for the better? Or is it because the decisions that we make today will impact our tomorrow?

The desire to reinvent life and improve it is a universal human quality. You dig into your inner self and draw out that hidden strength to help you formulate new plans for the coming year. Call it resolution, transformation, or lifestyle change – it all means the same. The purpose is to take your lifestyle to a more satisfying and fulfilling level.

All around you, you hear people say "out with the old, in with the new"; "a better year, a better tomorrow"; and "I'm ready for a New Me this year." If you want a better you, you must embrace a lifestyle change wholeheartedly so the change is lasting and not temporary. Sometimes a resolution is made the evening before, and then is forgotten at break of day. Like smoke, it vanishes into thin air!

For change to last, you need better resolve and persistent action. If not, it's futile to plan for any transformation. For example, do you know that the top resolution every New Year is to lose weight by exercising more? But what happens is, after the first three weeks, exercise is forgotten. You go back to your old couch potato self, so instead of losing the "love handles," more is added.

The other big transformation or resolution is to have more money. I agree with that, but not totally! There is nothing wrong with being rich, if you also become a better person along with being rich. Remember: material riches alone can never satisfy the hungry human heart.

There should be a balance of wealth in all aspects of life: financial, emotional, mental, physical, family relationships, and spiritual. I believe that spiritual should be on top of the list, followed by family! When there is balance in all aspects, and all are congruent – financial success won't be far off.

If your health is suffering, how can you make a good living? If your marriage is hitting the rocks, how can you have success in business? If you treat each aspect of your life like the working parts of a machine, that machine will not break down. That is so because if one part breaks down, the whole machine suffers.

While many struggle in various ways to have a much better life, always seeming to fall short somehow, and become bogged down in the same life as before – the fact is that when you make a serious commitment to transform yourself – it is possible. It is possible, and ultimately you become successful, though it may take several tries to do so. Persistence is the key; never giving up no matter what. Once you understand that change is a process, a developmental progression

with distinct steps to move through, then your capacity to alter your behavior will be impressive. Change, after all, is a marathon, not a 100-meter dash!

How can you cross that finish line? How can you make a lasting change? How can your new beginning have a good ending? The answers to these questions vary from individual to individual. However, attitude and behavior both prior to, and during the change process, help predict who will make it.

The Bible said that, "the strong will finish." I think strong here means strength of character rather than physical strength. The Chinese philosopher Lao Tzu said, "A journey of a thousand miles begins with the first step." Before you make that first step, you must know where you are headed. You won't arrive at your destination if you don't know where you are going. When you know the specifics, you will achieve what you want, and you will get to where you are going.

Then, too, you have to set your priorities. Given two sets of things to do, which do you tackle first? When you come to that fork in the road, which route would you take? Separating the important from the expendable is easy for some, hard for others. I, too, am guilty of it, and I sometimes spend more of time on things that are important but not urgent, or urgent but not important. You take it on a case-by-case basis, and hopefully you have made a wise decision. To do that, you need a clear mind. If your mind is muddled or tired somehow, it will be hard. You need to recharge your batteries, either by taking a rest or by working out, whichever is best for you. You also need to exercise your brain, whether by reading enjoyable books, doing challenging crossword puzzles or playing chess. Or just going out there and commune with nature. These simple and enjoyable activities will make your tired mind come alive again.

The brain's restorative capabilities are sparked by everyday pleasures that present physical and mental challenges. "Use it or lose it," they say. If you do that, you will keep the dreaded Alzheimer's disease at bay. Added to mental challenges and physical activity is strong social ties. By social ties, I don't mean being a "social butterfly" and attend all those dances and events that will cost you an arm and a leg. Some people do it so they can impress others with their super expensive clothes and jewelry, or show off their brand-new cars. That's not my thing!

If that's not your thing either, just talk to all kinds of people from every walk of life anywhere and everywhere you go. Talking to people especially if they are of like minds as you, will strengthen your resolve, and make you able to cope with whatever life brings.

Don't forget music! Music has that magical restorative quality that will help jumpstart a major life change in you. If you don't have the voice for singing karaoke, or you cannot carry a tune even if your life depends on it (like me!), you can still sing. Sing while you're driving, while washing the dishes, or taking a shower. Sing as loud as you can, if nobody else hears you but you, or just listen to beautiful relaxing music! Nothing beats music for getting you in the mood for life. The coordination of mind and heart is like a symphony. It creates flashes of lights and moments of beauty!

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

By Tom Meadows



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

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

Paperback \$14.40

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

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Thank you for your support.
Grandmaster Kitty Canete-Knight



The Basics of Surviving Knife Attacks

By Marc J. Lawrence

Filipino martial arts is an edged weapon art with its roots in blades. That being said how do you in this modern world survive an edged weapon encounter? First off most what is taught in MMA will get you injured maimed or killed. The only thing I have heard that was good with limits said to run away. That is not always an option. I watched body camera footage of a San Diego City Firefighter who got himself trapped by a physical object and he was stabbed 4 times and slashed once by street person with a feral attack. He tried to clinch the guy and knee him while being stabbed.

So do we as Filipino martial artist at basic level keep this from happening, 1st part is situational awareness. This method is used by Soldiers and the CIA operatives every day and it helps keep them safe. The basic method is Colonel Jeff Cooper's color coded chart of awareness.

First level is white- nothing is going happen, your environment is safe, example you are at home talking with your family watching TV. So unless you live with a psychopath you should be able to operate this.

Second level is yellow is when something could happen, you will respond when it happens, but you are looking around being aware, example you go out and fill your car at the gas station, go to restaurant with your family, places where robberies happen so you are watching people and their body language and an actions.

Third level is Orange is focused alertness when you go to the ATM and you are looking around and you hear someone approaching, you are walking along in park and you have someone seem like they are tailing you so you start into an evasive maneuver to check their intention. You establish a mental trigger and a tactical plan of what you are going to do.

Fourth level is Red is you are locked and loaded for action, you are going into a situation where you know there is going to be a physical altercation. This may or may not involve weapons so you have a

Caught on video: Body-cam shows stabbing of two San Diego firefighters



Article and Video: [Click Here](#)

plan and you are ready to execute the plan. You go into plan where a fight is occurring say a party where individuals have been drinking and watching a MMA match or sports event and people are saying things back and forth and some is getting up to get into someone's face.

Fifth level used by the USMC is Black that means you are going into an active fight with or without weapons being involved.

To make your skills be applied you need to use a process called an OODA loop. This method was developed by a Fighter Pilot in the 1950's. It stands for Observe, Orient, Decide, Act. Now with training you can solve what the act will be. Most people who carry knives in the US do not have any great level of training but rely on feral responses. Due to the fact that most believe they can whip their weight in wild cats but have sports and maybe some MMA training they will attempt to attack, typically in close range. So watch their hands!

To combat these attacks use two simple concepts to get an on top of the situation, when they rush you do two things at the same time- slap their limb out the way for low thrust and palm their face violently snapping their head back or eye gouge them giving a distractionary injury, then grabbed their arm in vining motion so you isolate all three joints bring the knife down your hip. While you do this grab their neck with a hooked hand and step with your right foot past them, do a quick pull on you left side and with your right push their head and neck while dumping them on the ground. I like to finish with retaining their arm, slamming them to the ground then putting knee to their head.

Against an overhead downward reverse grip thrust when they rush you do two things at the same time- check and jamb their limb and palm their face violently snapping their head back or eye gouge them giving a distractionary injury, then grabbed their arm in vining motion so you isolate all three joints bring the knife down your hip. While you do this grab their neck with a hooked hand and step with your right foot past them, do a quick pull on you left side and with your right push their head and neck while dumping them on the ground. I like to finish with retaining their arm and bringing my knee into their head.

These simple method when couple with good training will keep you safe out there, train as if your life depends upon it as you and your family's' does!

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

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

How to Practice Filipino Kali at Home

By Leslie Buck

Training Tips to make you better, faster

Whether you are attending a regular class or only receive instruction from time to time, practice at home is must to develop your Kali skills quickly. Even when my students come to class on a regular basis, they don't really accelerate their learning until they incorporate regular practice at home. Because of this, I highly recommend you practice your skills at home between each class or lesson.

It is actually this self-guided practice that will challenge you to understand the material. The process of trying to recall and practice the material will force you to analyze it. You will not have anyone to follow, so you must use your memory and critical thinking skills.

The more you practice at home, the quicker you will learn in class. It is essential that you try to remember the movements you have learned and make an effort to perfect them outside of class. This will allow you to develop your mental image of what the movements should be. With a more clear image, you will be able to replicate the movement more accurately. Add repetition, and you will get ahead. Rather than spending more precious class time on repetition for coordination, you can return to class, ready to move forward, with the skills you developed at home.

Below are some tips on structuring your Kali practice at home.

Focus on the skills with the biggest impact

Start by determining what are the most important skills that you should be practicing right now. The skills you need to develop first are those that will support many of the techniques that you will learn in the future. Ask your instructor what you should practice at home, so you can coordinate it with your lessons. It will likely be a mix of critical fundamentals and whatever instruction is currently being presented in class.

You may want to figure out the badass florete combination that you saw a senior student do after class, but you really should be practicing the skills that will give you the best return on investment, at your level. These skills with the best return will change as your experience level changes, but the fundamentals will always be important.

Some of the most important skills you can develop at home include body mechanics, footwork and coordination in your strikes. Regardless of the technique you are learning, you will need to be able to hit and move at the same time. In your home training sessions, start by separating your footwork and your hand skills for focused practice on each.

Practice the footwork first. Most of us feel that the striking is more fun, but the footwork is more critical to get right. The movement of your hands don't matter if you are not in the right place (via footwork), so get the footwork down first.

After you practice the footwork, practice your striking. Refine your strikes to develop accuracy, precision, speed and power.

Finally, combine them back into the complete movement so that you are doing your footwork and your striking at the same time. Make sure you practice long enough to get all the body mechanics working together.

Be organized in your training approach

Break your movements into bite-sized chunks. If you are learning a combination it is often better to start with repeating small portions of it first. As you get more comfortable with each part, add a little more. This will allow you to identify and focus on areas that need more attention. If you are struggling with one part, separate it from the combination. Fix it with practice, then plug that part back into the combination.

Include fundamentals in every session. Fights are typically won based on solid fundamentals. Make sure you have regular practice on the fundamentals, so that you will continue to improve them each session. After 25 years of doing Kali, I still start all my training sessions with basic footwork and strikes.

Multiple sessions, even if short, are better than one long one. Frequency is the key. Try to practice a little each day rather than training for only one long session. Multiple sessions will allow your mind to process your learning along the way, and you will stay more focused if the sessions are shorter.



Keep a journal of your practice sessions. By keeping a journal, you will allow for better continuity between your training sessions. Note what you have improved, what you are working on, and what you want to train during future sessions. Write down your goals and anything that is helping you reach them. Record questions you have for your instructor and advice you get from more experienced training partners. A journal will help you stay on task and allow you to start the next session with a basic plan of action already in place.

Anatomy of a training session

I recommend this simple outline for your home training session:

1. Journal Review - Review what you did in your previous training session. Determine what you need to cover in this upcoming session and keep your journal ready for today's entry.
2. Warmup - Increase your body temperature with low impact, gross motor movements. Use slow, big motions. If possible, use those related to the fundamentals you practice or a recent combination that you have been learning.
3. Fundamental Review - Put in some flight time perfecting your fundamentals. This does not have to take much time and can be a continuation of your warmup. Practice footwork, striking, and striking combined with footwork. I like doing repetitions in multiples of 500. Either count or set a timer, but pay attention and find things to improve.
4. Technical Practice - Spend some time working on the specific combinations or techniques that you intend to improve right now. This could be something that you recently learned in class, a weakness you want to improve, or just something you want to give more attention. Pick only 1- 3 items, so that you can give each focused attention.
5. Performance Challenge - Do something that will challenge you to perform your technique. Practice one or more combinations for multiple repetitions at full speed to develop speed and stamina. Hit tires to develop power. Or combine these drills in a short interval workout to develop the basics of fitness together with your Kali skills. This challenge will not only help you improve your ability to apply these skills, but it will also help you identify where things break down. Knowing this will help you plan what practice you need for next time.
6. Journal Entry - Write notes in your journal about this session. Include how you felt that day, what you did, and what things you can improve. Write enough so that you can start your next session without wasting any time remembering what you wanted to do or need to practice.

Conclusion

For learning Kali, having a training partner is very important, but there is a lot you can do alone at home. In fact, training alone is necessary if you want to progress quickly in Kali. Though you do not have anyone at home to give you immediate feedback, you should not let that be a barrier to getting something done. It is better to practice something than to skip it altogether. Don't wait for the ideal conditions to practice, just do it. Focus on what is most important and improve your weaknesses. Stay organized and you will see improvement in a short period of time.

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Over Coaching

By Brian Johns

“Don’t lose the forest for the trees.” I wager that many martial artists have encountered an instructor who “over coached” their students. A common scenario is one where the instructor stops the student every thirty seconds in order to make a correction. It does not matter if the student is sparring, doing kata, or working on self defense techniques with a partner. Invariably, the student might be in the middle of a technique when the instructor interrupts in order to correct the student. The student nods his head and then proceeds.

Thirty seconds later, the instructor interrupts yet again to “tweak” the technique. The student starts over. “Stop right there, let’s do it this way.” And so on and so forth. The result is that the student, being constantly interrupted and corrected, doesn’t get a chance to “feel” the technique and perhaps be given a chance to figure out the flaw in their technique.

This kind of instructor is not necessarily a bad person. He or she may have good intentions. He may be detail oriented but doesn’t realize that he’s engaging in overkill by interrupting the student every thirty seconds. He may want the student to do well but not realize that the excessive instruction may impede the student’s progress. On the other hand, the instructor may think that the student will be impressed with the instructor’s knowledge. In other words, satisfaction of the instructor’s ego. Such excessive instruction invariably leads to frustration on the student’s part as they are not getting the chance to “feel” the technique without being

interrupted.

This kind of over coaching by the instructor is a sign that the instructor is “losing the forest for the trees.”

My preferred method of teaching is to correct one mistake at a time, instead of five mistakes at once. Let the student to see the “big picture.” This allows the student to focus on the one mistake and understand the flaw in the technique. I prefer that the student figure out the mistake on their own and correct themselves. I want critical thinking students. I like to teach in a way that allows the student to figure things out on their own. For example, if I’m teaching a student the Modern Arnis twelve angles of attack and she executes the twelve angles in the correct order but with incorrect footwork, I will let that student finish the twelve angles and THEN tweak the footwork. I don’t see the point in interrupting the student at every angle to make a correction. What’s the big picture here? Learning the twelve angles in its entirety. Once the student feels comfortable with the twelve angles, then we can start on the details, preferably one item at a time. Getting bogged down in excessive detail kills the flow. Yes, attention to detail is important. However, there is a difference between “attention to detail” and “over coaching.” Admittedly, this is a fine balance. The key is whether the student is getting bogged down in too much detail. If that’s the case, over coaching may be the culprit here.

Bamboo Spirit Martial Arts
bamboospiritmartialarts.com

Developing Footwork for Kali

Maryland Jeet Kune Do/Kali Academy - www.marylandjeetkunedo.com



Sifu Dave and I have a hard time taking things seriously.

Footwork is fundamental in every fighting art. You must have footwork to move to your opponent, or move away from your opponent’s attacks. You must have footwork to enter for a throw or a takedown, and you must have footwork to avoid being taken off of your feet. One of my Jeet Kune Do brothers, Sifu David “DC” Carter of Relentless MMA in Chantilly, Virginia, has a saying that I have stolen and make my students repeat often.

“Footwork, footwork, footwork, bla bla bla...”

This reinforces the fact that without footwork, all of your other techniques are meaningless. You may be able to throw crisp, strong

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punches, but without footwork, you are no boxer. In Kali, you may have smooth and accurate strikes with the stick, but you need footwork needed to move you into range to strike with them, or out of range to avoid your opponent’s strikes. Footwork is also essential in Kali because it gives us the ability to angle off of attacks and seek dead spots where our opponent’s counters will be more distant and weaker, affording us



Kuya Doug demonstrating sinawali striking for single knife.



better opportunities to counter attack.

The following drill is one that all of our students will be familiar with and was inspired by Kuya Doug Marcaida. Rather than refer to female triangles, male triangles, humbak paewas, or other terms, we are going to use the analog clock. Imagine that you stand in the center of the clock. Twelve a clock is directly in front of

you, three o’clock is to your right hand, six o’clock is directly behind you, and nine o’clock is directly to your left.

The first footwork pattern is Asterisk. From the center of the clock, step to 1 with your right foot and then step back. With your left foot, then step to 11 and step back. Continue stepping out and back with your right to 3, left to 9, right to 5, and left to 7. Your forward two angles are teach you to enter off-line, your lateral steps allow you to evade by side-step, and your rear two angles allow you to retreat off-line. You’ve stayed rather stationary in that you’ve only moved within one clock.

Later on, you be able to work with a partner and “shift clocks”, so no matter how you move around your partner, they remain at your 12 as you work your way into one of their dead angles, their 5 or their 7.

We have several footwork patterns that we drill with our students here at the Maryland Jeet Kune Do Academy in Odenton, Maryland, but we base them all off of Kuya Doug’s clock system. Most of these footwork patterns are applicable to whatever concept or technique we are working on in a class on a given day. Rather than outline any of them, here’s a freestyle pattern that can be used for your development.

Find a training partner, and as you start out in the middle of your clock, have them call out a random number. Step to that number and remain there. If they call out a time between 1 and 5,

step with your right. If they call a time between 7 and 11, step with your left. Rather than returning to the center of the clock, leave your foot at that time. Now have your partner call out another number at random. Find out the most natural way for you to move to that number, either with the same foot, or the other foot, shifting your body to keep your weight centered and low.

As you progress, pick a basic striking pattern, and work that in time with your footwork as well. You’ll find your ability to move around your opponents and coordinate your upper and lower body motions will be much smoother. And remember...

“Footwork, footwork, footwork, BLA BLA BLA!”

Veterans Re-Emergence Center

By Damon Rooney



Damon Rooney is a Modern Arnis and Pencak Silat practitioner. He is a Veteran of Iraq and Afghanistan and he is trying to start a center dedicated to using the Filipino martial arts and Holistic methods to treat PTSD. - www.gofundme.com/rhg3jcvn

If you are reading this, I want to thank you for taking the interest to do so. My name is Damon Rooney, a Veteran of the Iraq and Afghanistan campaigns of the war on terror.

I am going on 13 years of service to my country in the Vermont Army National Guard, I enlisted at the age of 17. Two years later, in 2005, I found myself deploying to Ramadi, Iraq. At the time, this city was listed the most dangerous city in the world. During this time, I was witness to horrific violence, hit numerous road side bombs and killed numerous men all before I was legally able to consume alcohol.

I struggled with PTSD during my redeployment home. I had difficulty in everything within my day to day life. Relationships suffered and keeping a job was a nightmare. I sought counseling through the local Vet Center, and that helped take the edge off, but the pain was still there.

In 2010, I deployed to Afghanistan as a member of

Reconnaissance Troop. I was once again put through the ringer of making split second decisions with peoples lives hanging in the balance. Between two incidents, I had approximately six rocket propelled grenades detonate within 6 feet of my position.

I returned home and watched my life crumble around me. Jobs continued to escape me, I shrank away from the world. Counseling wasn’t cutting it for me any more.

I then met my lovely partner, Lillith, who helped introduce me to a holistic path, with such things as Yoga, Mindfulness, Herbalism and Reiki. Peace began to enter my life through this process, a feeling I hadn’t felt in years. I began studying Martial Arts, and found that the process soothed my soul and fell in my line with my Warrior side. One hour in the dojo was equivalent to four hours of therapy. I became an assistant instructor at my old dojo, and still practice every day.

FMA Grandmasters and Masters

By Bram Frank



This book is about the Masters and Grandmasters of the 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 Grandmaster Bram Frank. Some are the heroes of the Philippines like the late Professor Remy Presas, part of American martial art history like Guro Dan Inosanto or like Grandmaster 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! This is the first in a series of volumes of these wonderful people!

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Lillith and I have both become fed up with the way Veteran’s are treated in this country, with the difficulties of the VA, and the push for medication to deal with PTSD. It has been our experience that a Veteran finds peace through connecting with his or her inner self, learning how to fight those inner demons with their own power and applying those lessons to every day life.

We want to bring this experience to others with the Veterans Re-Emergence Center, a Holistic PTSD treatment center that will welcome all Veterans. Our focus will be on quieting the inner battle with Mindfulness Meditation and Yoga, Holistic Nutrition to aid ones body in the healing process, and empowering the Veteran through Martial Art training.

To bring the Veteran’s Re-Emergence Center to reality, we are asking for your help to fund us so that we may purchase or rent a sacred space to conduct this in. We want an environment

that welcomes the Veteran with warmth and comfort, not the dreary prison gray of so many clinical institutions. To do this, we will need:

1. A space such as a Yoga Studio or Martial Arts dojo.
2. Mats for the floor.
3. Peaceful, welcoming decorations.
4. A kitchen area and kitchen appliances for tea, coffee and good nutritional meals.
5. Martial Arts and Yoga Supplies to conduct exercises and training.
6. A sound system to allow peaceful music to be played.
7. An office space and computer for book keeping and records.

We want to get this up and running as soon as possible, so please, donate if you can and spread the word. We, and we believe MANY Veteran’s will be thankful to you for helping us bring this to fruition. Please help us end the epidemic of PTSD and Veteran Suicides.

Thank you;
Damon Rooney

FMA Training with Music Will Make You Better!

By Russ Haas

So we begin with an expansion of one of the points that was made in a earlier post "CTS is NOT for Everybody..."; if you haven't read it, check it out. One of the points that I made was that the Counterpoint Tactical System (and Filipino martial arts training) may not be for you if you don't like music. Now, of course, this is an over generalization, it's clear, when we get together, that many of my CTS brothers and sisters are not only tone deaf, but one might wonder if they can hear any music playing at all? Yet somehow they still manage great success in their training. As for me, "it sure helps m'trainin' when the right tunes are a'playin.'" There are a couple of elements of my solo practice, and in group classes at Haastyle Martial Arts Academy, where I feel that music has been particularly useful by improving the process, and thus improving the results. That's what we're all about, right? Give a few of these ideas a try and let me know if you get the feeling.

Warm-up – The first thing that I do when I step on the mat to begin class is turn on some upbeat songs and this is the only instance where I, personally, will put up with "pop" music. Yeah, I'm taking one for the team here, although, truth be told, I have used this tool when training alone. It's easier for everybody to get going on the mat when you transition with something you may have heard on the radio on the way over. It's got to be something upbeat, maybe something that you can sing along to (in your head, I mean, nobody, nobody wants to hear you singing on the mat... **cough cough – Shaun – cough cough**. We'll get some footwork done, maybe some push-ups, sit-ups, etc. 10-15 fifteen minutes, for me, that's about my tolerance for this type of music. Here are some good tunes that we have used over the years for this purpose:

1. Harder to Breathe by Maroon 5 (when they were tolerable)
2. Poker Face – Lady GaGa (before she became the Queen of England)
3. Misery Business – Paramore (a guilty pleasure)

"Pop" warm-up fails include Adele, Maroon 5 (new stuff), and ANY country music recorded this century.

Solo Weapon Training – Every Filipino martial arts practitioner spends a good bit of time where it's just you and your tools. Many of us have weapon racks and displays where we keep our tools/ toys. In CTS and most other systems there are many striking patterns and defensive tactics that are to be practiced on the regs, in an effort to stay sharp (a bit of blade humor there for you). In my training, I always begin with straight up curriculum and work up to freestyle, sometimes going back and forth. I'll grab a weapon and start to play, I use the music

to give me queues. The music will tell me to speed up, slow down, change my timing, or change my weapon. For this type of training, I listen to drum music. Drum music can come from all over the world, in my collection, I have several Japanese taiko drum groups, Scottish, German, African, Native American and several Latin drum groups. This type of music tends to vary rhythmically in tempo and time. The use of different percussion instruments and the sturm and drang nature of it can change what you are doing in an instant. Back in the day, I used to workout with Jason Bonham (yes, THAT Jason Bonham) and I was always hoping he would give the Filipino martial arts a try, alas, I did get his son in for a while, but never him. Here are some great drum corps that I listen to:

1. Fushu Daiko (far and away my favorite)
2. Wolgemut (German/ renaissance style)
3. Albannach (Scottish drum corps)
4. Video: [Click Here](#)

Double Stick Banging – "I don't like to hammer out some nice sinawali's to hard rock music." said no the Filipino martial arts player ever...



At HMAA, all of our Cacoy Doce Pares classes begin with pengke-pengke. For this double stick practice I reserve our best hard rock/ old school punk music. The slamming guitars and

superfast tempo lends itself to pushing the pace, forgetting about the minutiae and, above all, don't stop. The only problem is many of the songs won't fill a two or three minute round, anyway, go, go, go! Here are some of my faves:

1. Bad Reputation – Joan Jett and the Blackhearts (THE best)



Video: [Click Here](#)

2. Run to the Hills – Iron Maiden
3. Ring of Fire – Social Distortion (I love Johnny Cash, but this is the one you want)

This music is also great for pad work, oh, and, listening to every day...

Doce Pares Sparring – Zach Whitson (the founder of CTS) and I always have some music on when we train. The best is when we throw some blues or reggae music on and spar in the way of

Supreme Grandmaster "Cacoy" Canete. The chilled out vibe of some Buddy Guy or Muddy Waters blues records, I mean CD's, I mean MP3's; or the cool riddims of Peter Tosh, Jimmy Cliff or, of course Brother Bob really set the tone for a relaxed feeling of the movement of "Cacoy". **Try these:**

1. Peter Tosh – Live & Dangerous: Boston 1976
2. The Rolling Stones and Muddy Waters – Live at the Checkerboard Lounge 1981
3. Cyndi Lauper – Memphis Blues (2010)

For me music is as much a part of my life as my heartbeat or

breathing and training is as much a part of my life as music, so let the music move you in more than your heart and your head.

So if you've come in off the street And you're beginning to feel the heat

Well listen buster

You'd better to start to move your feet

To the rockin'est, rock-steady beat Of Madness One step beyond! Madness

Like Brother Bob says "one good thing about music, when it hits you - you feel no pain." For a bunch folks who are used to getting whacked with stick all day, well, that's not nothing. So take advantage of the heavy heavy monster sound. Get on your feet and take your training ONE STEP BEYOND!

Haastyle Martial Arts Academy

"Nothing is stronger than a person that has decided to quit THINKING about their goals and start WORKING on them"
haastylema.wordpress.com

Knife Blade Shapes

Written by Steven Musumeche

Clip Point, Drop Point, Trailing Point? Confused yet? Let Knife Depot help by providing an overview of the main blade shapes and the advantages and disadvantages of each. Some knife blade shapes are designed for a specific purpose, such as skinning an animal, while others aim to be more utilitarian and useful for many purposes. By reading the brief overview below, you can decide which knife blade shape is right for your intended use.

Clip Point



A clip point blade is one of the most popular blade shapes in use today. The back (unsharpened) edge of the knife runs straight from the handle and stops about halfway up the knife. Then, it turns and continues to the point of the knife. This "cut-out" area can be straight or curved, and is referred to as the "clip". The clip point is used on many pocket knives and fixed blade knives, and is especially popular on Bowie knives. Read more about clip point knives.

Advantages of the Clip Point

- Very sharp and controllable point
 - Good for piercing
 - Plenty of cutting edge ("belly") for slicing
- Disadvantages of the Clip Point
- Point is narrow and weak

Drop Point



A drop point blade is another great all-purposes blade and is one of the most popular blade shapes in use today. The back (unsharpened) edge of the knife runs straight from the handle to the tip of the knife in a slow curved manner. The drop point is very popular on hunting knives because of the controllable point (to avoid accidentally nicking internal organs) and large slicing area ("belly"). Read more about drop point knives.

Advantages of the Drop Point

- Strong point that is sharp and controllable
 - Plenty of cutting edge ("belly") for slicing
- Disadvantages of the Drop Point
- Point is not as sharp as a clip point
 - Less suitable for piercing

Tanto



The tanto blade has a high point with a flat grind, leading to an extremely strong point. The front edge of the tanto knife meets the back (unsharpened) edge at an angle, rather than a curve. The tanto blade does not have a belly, which is sacrificed in exchange for a stronger tip, so it is not useful as a general utility knife. However, it's extremely strong point allows it to be used in tough situations where piercing hard materials is needed. Read more about tanto blades.

Advantages of the Tanto

- Extremely strong point
 - Great for piercing hard materials
- Disadvantages of the Tanto
- No cutting edge ("belly") for slicing
 - Hard to control point

Sheepsfoot



A sheepsfoot blade has a straight front edge and a dull back spine that curves down to meet the straight edge and make a false point. The main purpose of a sheepsfoot is for cutting and slicing where a point is not wanted or needed and is the distinctive blade shape used on santoku chef's knives. Because the back spine is not sharpened, you

can hold it with your fingers, providing a great degree of control. Read more about sheepsfoot blades.

Advantages of the Sheepsfoot

- Well suited to giving a clean cut while slicing
 - Very controllable
 - No point exists (avoids accidental stabbing)
- Disadvantages of the Sheepsfoot
- No point exists

Dagger / Needle Point



A needle point blade (also known as a dagger) is a double-edged blade used for stabbing or thrusting. It has two sharp edges which reduce the profile and let the knife cut in on both sides. Daggers are primarily used for self-defense in close combat situations. Read more about needle point blades.

Advantages of the Needle Point

- Very thin and sharp point provides the ultimate in piercing soft targets
- Weak point that can break on hard targets
- No cutting edge ("belly") for slicing

Spear Point



A spear point is a symmetrically pointed blade with a point that is in line with the center line of the blade's long axis. They can be single or double edged, although the tip is only sharp if both edges are sharpened. A spear point provides a very strong tip and is often used in throwing knives. Read more about spear point blades.

Advantages of the Spear Point

- Strong point
 - Sharp point (if double edged)
 - Very controllable
 - Small cutting edge ("belly") for slicing
- Disadvantages of the Spear Point

Trailing Point



A trailing point knife is a lightweight knife that has a back edge that curves upward. Trailing point blades provide a large curved cutting area ("belly") and are optimized for slicing or skinning. They are most common on skinning and fillet knives. Read more about trailing point knives.

Advantages of the Trailing Point

- Large belly is perfect for slicing or skinning
 - High point is out of the way
 - Weak point
- Disadvantages of the Trailing Point

Gut Hook



A gut hook blade is a special type of blade in which the spine has a sharpened semi-circle ground into it. Often used by hunters for field dressing, the "hook" in the spine is placed in a small cut in the underside of the animal and pulled like a zipper. The small hook opens the abdomen of the animal without slicing into the muscle, possibly affecting the quality of the meat. Read more about gut hook blades.

Advantages of the Gut Hook

- Field dressing wild game
 - Large belly is perfect for slicing or skinning
 - High point is out of the way
 - Trailing edge cannot be sharpened
- Disadvantages of the Gut Hook

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• Difficult to sharpen the “hook” in the spine



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Lameco Eskrima (The Legacy of Edgar Sulite)

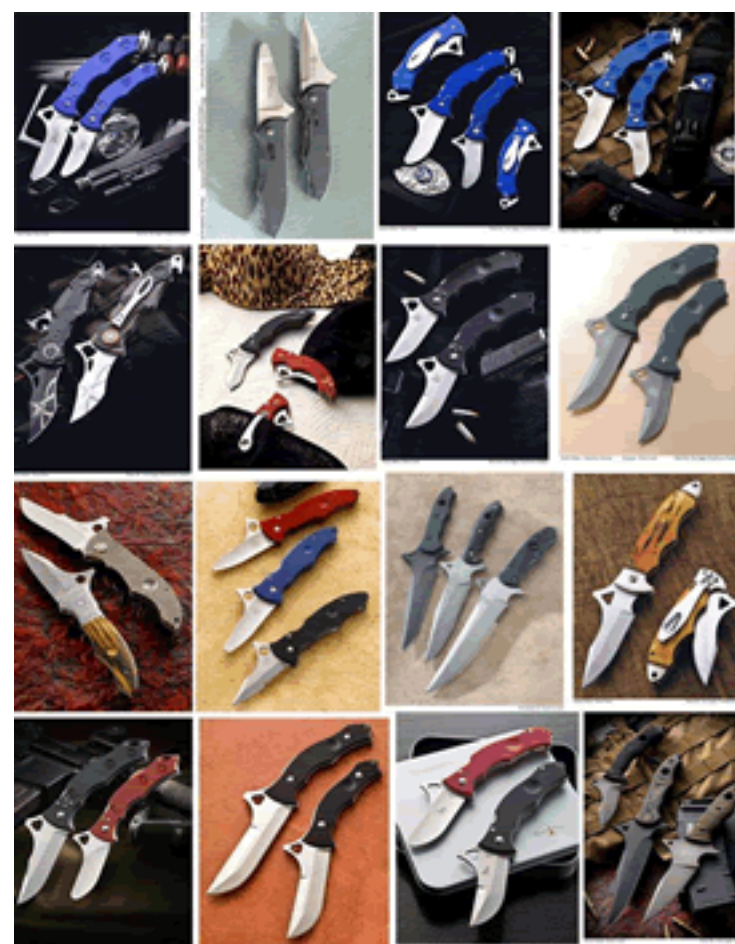
By David E. Gould



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

Available through Amazon - Click Here

Grandmaster Bram Frank's Knives and Tools



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

Grandmaster Bram Frank has been teaching in the field of edged weapons and martial arts for 50 years. Bram has been inducted into several Martial Arts Halls of Fame. Mr. Frank's dedication and service has also won him numerous awards as a martial arts instructor. For his design of the Spyderco Guntung, the World

Head of the Soke Councilship has called it the “Most Innovative Weapon of the Millennium.”
Visit the following websites to witness for yourself the excellent: Bram Frank's Knives, Bram Frank's Tools, Holsters, Self-Defense Knives, Self-Defense Tools, Tactical Knives, Tactical Tools, Training Knives

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“Authority”

Eskrima Combatives FMA
 Inland Empire, California Chapter
www.eskrimacombativesfmaie.com

Being given an honorary title as an authority in one system of martial arts by someone who openly promotes and favors another system, sounds very fishy. Command, control, dominance, and influence are all words that we associate with the concept of authority. But what really makes a person an authority in martial arts? Authority figures in martial arts organizations enforce obedience, which in turn means that they can kick members out for their misdeeds. They can also dissolve an entire branch of their group on an entire continent, and they can even make formal decisions about themselves in relation to their organization. These situations occur frequently, beyond eskrima and Filipino martial arts, into other martial arts. We can simply chalk it up to that thing called human nature and taking liberties through a perceived sense of power.

When it comes to Eskrima, being recognized as an authority means that an individual has the power to influence others based on their knowledge and their background in the material. So, in essence, having the knowledge is the power, and knowledge can even be taken from stories as told to them by the older eskrimadors. For practitioners who only learn eskrima through random, intermittent visits, seminars, watching videos, distance-training, and occasionally training here-and-there, does the knowledge that they take from these, albeit, brief experiences make them an authority? We must consider these ideas when applying labels like ‘authority’ to someone emphasizing the repetition of movements with no purpose, and instead focus on learning from those who actually used Eskrima, and also focus on those who share their knowledge in the application, even through tales and story.

We often hear and read about people who casually attend seminars and collect participation certificates under notable names or styles in the Filipino martial arts (FMA), and then turn around and open a class to teach the material they had just learned to others. They may get trolled on YouTube or social media, and even flamed on chat forums like Bullshido, among others. We also hear stories and read about that undying trend of martial arts masters or even casual practitioners and low-level enthusiasts getting certified in a particular Filipino martial arts and becoming a certified representative of that style after only a few hours, or a couple of days of training. There are even styles that openly promote earning their black belt in Eskrima

in a record one to three months(!). These newly made ‘authority’-types go back to wherever they came from and show off all the drills that they learned and pawn themselves off as being part of the quality Filipino martial arts system they were quickly certified in. To me, that hardly sounds authentic in terms of carrying a style when the movements were superficially learned.

After comparing my experiences with our instructor and those that he associates with, I'm of the belief that those short experiences described above only scratch the surface. A person exposed to the material who in turn walks away from the seminar and repeats that same material is only copying and repeating. Was the time really spent afterwards enough to grasp that newly learned movement? In my experience, learning forms, drills, and techniques at a seminar or workshop is only a glimpse into what a whole entire system can entail. Experiences like those are introductions into what some eskrima systems can offer. It's just repeating a drill. Anybody can copy from a video if they watch it enough times and practice repeating it. The question they need to ask is if they had somebody really explain the nuances and what those movements will lead to.

If you take away the photo opportunities, the rank, the reputation and the notoriety, and only focus on the training, you'll be forced to look at the usefulness and application of what was being taught. Using my own experiences as a reference, I now know exactly what I'm looking for in the training, and it doesn't take much to realize if an instructor is stuck to the drills and only teaches from that, or if they have a deeper knowledge that I can try to carry on a conversation about. It's always reinforcing if there is a history or tale to be shared during that conversation, and even better when someone can corroborate it outside of the group or system by non-practitioners or rival groups.

I respect those people around me who have been learning about Eskrima, because when they share their training experiences and ideas with me, it helps me to visualize what I want to get out of my own experiences.

Of course, I respect our instructor Magtutudlo Ramon and the people that he's had the opportunity to train with and develop ideas. I also respect other people outside of that training, like those in other systems of the Filipino martial arts that I've encountered both through Ramon and outside of his circle. I also

respect my older, extended relatives, including my uncles and great-uncles who were alive during World War II in the Philippines - the ones who fought received military burials complete with a full gun salute in honor of their service. While growing up in their presence, decades after the War, I could see that it had affected them greatly. When cousins and I would try to have discussions about fighting against the Japanese army soldiers, they wouldn't say much, but one could see that they started thinking about it very deeply, because they had a certain stare. They would pat us on the head or back, and send us away to play. I know I can't really relate to the atrocities against humanity that they personally witnessed, nor relate to the anxiety that one feels when under the constant threat of an invading force during times of war. As we grew into adolescence and early adulthood, we started to learn more.

One particular great-uncle, Mariano Ciubal, now passed away, had a certain tattoo on his arm which dates back to those times of war. He had to use the bolo against Japanese soldiers and adamantly refused to discuss his experiences. He too, had the ‘stare.’ I find him interesting because rather than using a lawnmower, he would take out a bolo and start slashing at the overgrown grass in order to manicure it with a kind of precision. It was also a way for him to stay physically active in his later years leading up to his passing. It was only after his passing that we heard stories here and there about his time as a guerilla, and later as a merchant marine. I only mention him because he had a previous life or death experience using the raw training he received and was forced to apply it to defend himself in the battle-ravaged Ilocos region in northern Luzon. To me, he deserves respect as a person of knowledge to some degree, because he was able to survive during the war and demonstrated having a certain level of proficiency with a bladed weapon to back it up. I only wish he was able to better articulate those experiences as a means to teach others.

I also have a now-elderly, paternal uncle from Bacolod, Negros Occidental in the Visayas region who trained in Eskrima. A very devout and religious man, I didn't get introduced to him until later in adulthood, after years of training Eskrima under Ramon. My uncle Nick, whom they call ‘Eking’ describes his style as Tirsia Largo, and mentioned other words and terms relating to his style that have Spanish origins. When he and

I sparred, I could see his simple movements that were effective in the fact that he never let me enter his defense and at the same time was using his offense to ‘cut’ me. It was an awesome experience, because I was able to experience his footwork and striking which are representative of that region of the Philippines, first-hand. I asked him why my older cousins never trained when they were younger, and like so many other stories I've heard about other older Eskrimadors, the sons complained about getting hit, instead preferring boxing, karate, or judo or not training in anything at all.

He later told me about one of two different occasions where he was working at the docks and was challenged to fight by another man using the bolo. Not one to back down from a challenge, he faced off with the much larger opponent. As he was telling his story, he was moving his hands in a motion as if he was holding the weapon and reliving the moment like it was yesterday, describing how was able to disarm the other man of his weapon. At that time, he was already elderly, but he was so animated and was forcing himself to use his energy to share the story with me. He was so tired afterwards. It makes me sad to recall how my uncle Eking told me that he wished we were both younger so that he could share more with me. Even now, while laying in his nursing home hospital bed, he can still make me motion as if to strike him from an open or closed position, and he viciously attacks me with intention. He can still display the purpose in his movement while parrying and checking my arm and explain why.

Ramon calls stories like these ‘*Eskrima Tales*’ and he has countless stories of his own about the Doce Pares Club members as well as other eskrima styles and groups as told to him through interviews by the older Eskrimadors of the Philippines. He shared his own personal tale about his recent trip up to Northern California to attend a funeral. While there, his Uncle Manuel, from Philadelphia, asked him if he still trained in Arnis de Mano, as it is commonly called by many Filipinos of a generation, while in Ilocano, they refer to it as kabaro-an and kada-anan. While standing in the hallway of the mortuary, the uncle was excited to show some footwork and sinawali movement with his hands, which was awkward, given the situation. As the conversation continued, the uncle introduced some rarely discussed family history and genealogy as being part-Chinese, which helped him realize why his extended family members had

certain distinguishable facial features and skin color. The uncle from Philadelphia even described another uncle from San Diego who, it turns out, researched the family and wrote a book some decades ago, and knew the late Grandmaster Narrie Babao. In this situation, Ramon was able to learn more about himself and his family, as well as open new doors to develop ideas about the history and training.

I love this stuff - learning tidbits of Filipino martial arts history that goes beyond the recycled tales of eskrima that are, in modern times, popular, trendy, and famous to the digitally connected world, and family history. These experiences cannot be disregarded just because the people they are about aren't widely known. When I first met him in 2001, he described himself as a historian of Eskrima, and it was only later after really training with him that I realized why he would state something like that. His idea is that personal experiences and the sharing of the knowledge is what helps those dedicated to the training to visualize what it was like back then, and how they used it in the fight. So when he goes around, meeting people, following up leads, asking questions, he's actually putting together the pieces of a puzzle called eskrima, and in turn spending a life's journey by trying to define it based on that particular movement. Those in the know have been awaiting this culmination of his journey in the form of a book that he started writing years before I met him. In my own way, using his example, I've started collecting a few eskrima tales of my own, which I will cherish.

All of this other social media hype, like using 15

Modern Practice of the Filipino Martial Arts

By Master Jose Isidro



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

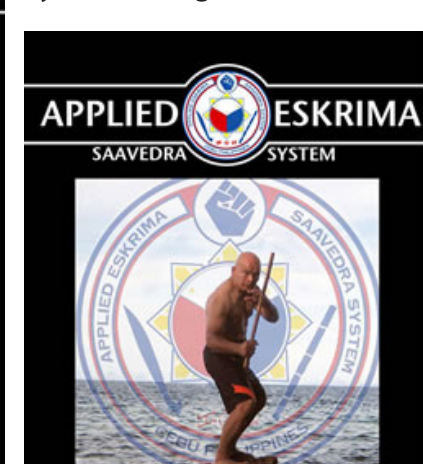
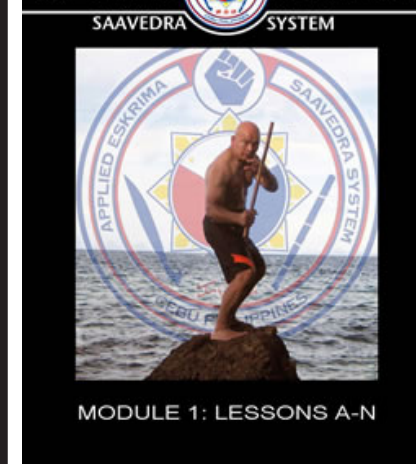
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to 20(really?) #hashtags to glorify silly, small-time tournament footage and allude to being associated with certain eskrima styles is both juvenile and confusing, and really doesn't show any depth of knowledge in the real subject matter of Eskrima. While it may impress people who only know about eskrima from the sportive, superficial level of understanding, those with a deeper knowledge sit back and scratch their heads at why those labels are used when they don't match the movements, and don't connect to a real story. The same thing can be said about the Doce Pares Orihinal and mentioning Nong Banoy Borja. If anybody got an idea about that, I think they took it specifically from Ramon because they like what he described about Nong Banoy and they ran with it. In the end, that type of behavior is just name dropping anyway, you know - using somebody else's ideas, good name, and good intentions to make themselves look like an authority of something - which we look forward to discussing further in the new year.

Applied Eskrima Balintawak (Saavedra System)

Module 1: Lessons A - N
Module 1: Lessons O - Z

By Master Virgil Orlanes Cavada



The Applied Eskrima System is part of the larger family of arts that developed in the Balintawak club in Cebu City during the 1950's. The Founder of the Balintawak club Venancio Bacon sought to create better fighters than anywhere else in Cebu and focused his training and teaching on perfection of the single weapon fighting methods, (stick, sword and knife) in close quarters.

The Applied Eskrima - Saavedra System is a highly sophisticated, close combat art which implements impact weapons.

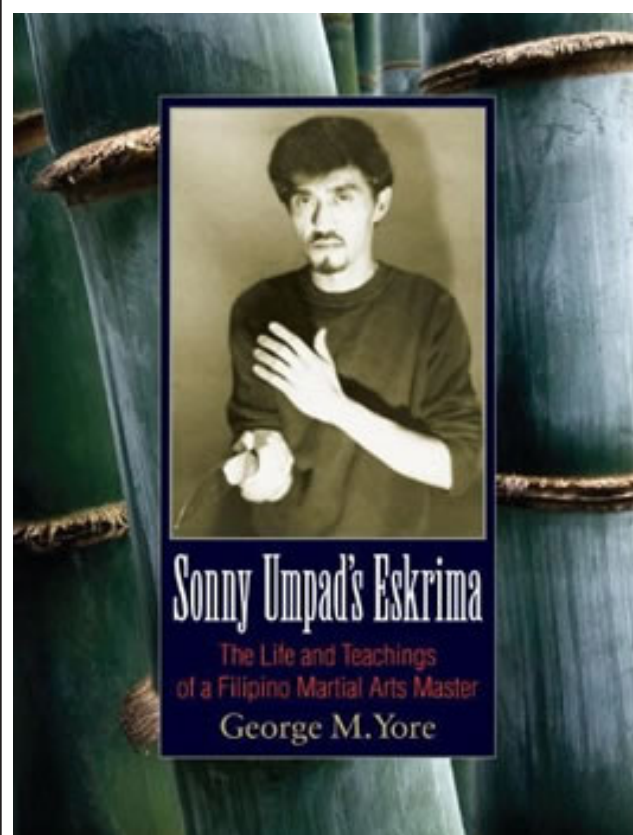
Master Virgil Orlanes Cavada, explains and demonstrates in these DVD's starting with the most basic and working up. In learning from these DVD's one will overall most definitely improve reflexes, coordination of hand/eye abilities.

Both Modules available in NTSC and PAL formats.

DVD's can be purchased through the Official Applied Eskrima Global website store: [Click Here](#)

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.

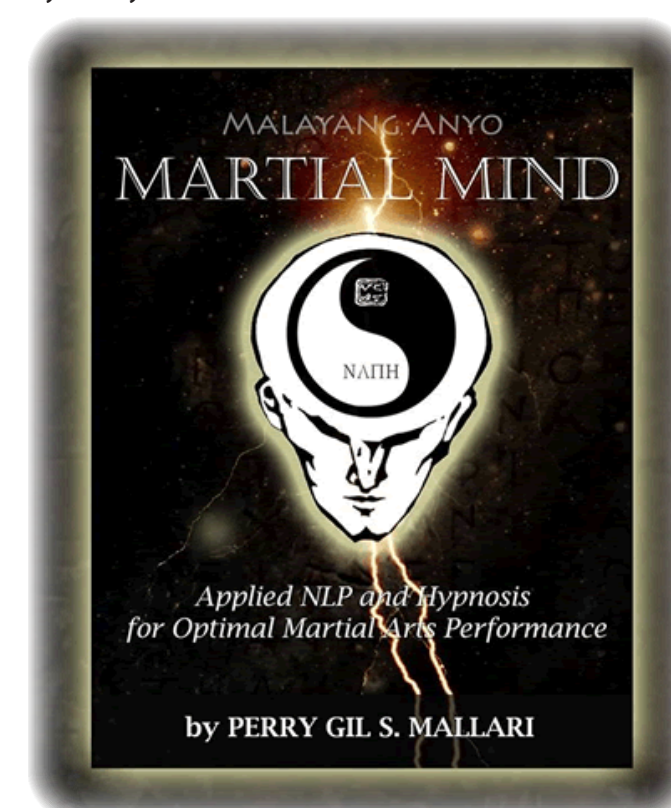
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Malayang Anyo Martial Mind: Applied NLP and Hypnosis for Optimal Martial Arts Performance

By: Perry Gil Mallari



Frequently Asked Questions (FAQ)

- **What is NLP? What is hypnosis?**

Neuro-Linguistic Programming (NLP) was developed by Richard Bandler and John Grinder during the 1970s. Bandler is a mathematician and a computer expert while Grinder is a linguist. Identifying the structure of excellence and modeling is the heart and soul of NLP. Bandler and Grinder created NLP by observing and emulating the structure of works of several excellent therapists the most prominent among them Virginia Satir, Milton Erickson and Fritz Perls.

Hypnosis on the other hand, is an ancient mind science that allows the programming of the subconscious mind without the interference of the conscious mind.

- *What is the advantage of this course over other NLP and hypnosis courses?*

NLP is a vast and still growing field and the common problem that people studying it encounter is information overload. Without proper guidance, a trainee could easily get lost in a labyrinth of NLP principles and procedures. Hypnosis, on the other hand, while offering a simpler method of eliciting change compared to NLP still carries a negative image because of wrong portrayal by the media. Many misconceptions about hypnosis are discussed and dispelled in this course. This course presents techniques from both disciplines that a martial artist could use right away to improve performance.

- *Does this thing really work?*

Training the mind is as hard if not harder than training the body but it's worth it. Top martial artists as well as Olympic-level athletes are known to have used mind training to achieve optimal performance.

The following is a quote from former Ultimate Fighting Championship champion Randy Couture: "The saying is that a fight is 90-percent mental and 10-percent physical, yet most fighters train 90-percent physical and 10-percent mental. That is going to have to change as MMA continues to evolve, or those fighters will be left behind. The correct ratio may be something like 60 [-percent physical] to 40 [-percent mental]. To consistently win fights, you need a lot of mental training—more than most people do. One pitfall is to waste time thinking about things that are out of your control. I used to have that problem until I trained with the Olympic sports psychologist. Now I focus exclusively on things I can control. This type of mental training figures into every aspect of life and can help everyone attain any type of goal. Controlling negative thoughts, using positive visualization—these things help with everything from learning a new math lesson to selling more insurance to winning a street fight. Everyone should know and practice these things, no matter who you are and what your goals may be."

- *Is this a regular teacher-student kind of class?*

No. The course is designed for independent study. It will be sent to you as PDF file via email. Once you received it, you can open it through your computer, smart phone or android phone. You can also print the file if you want a hard copy.

You have to read the course chapter by chapter and apply the mind training principles to your martial arts or combat sports training.

Once you are ready, you can complete the accompanying examination and email it back to the course developer for evaluation (no time limit).

- *Is this course for everyone?*

It's not for everyone. Since the course is designed for independent study, it is imperative that the student must possess good reading comprehension (the ability to read text, process it and understand its meaning). A high degree of self-discipline is also required since one can only gain progress by diligently studying the materials and applying them in daily martial arts practice. If you don't possess these attributes you are better off learning these disciplines in a regular classroom setting.

- *What if I have questions?*

You can email the course developer if you have any question while studying the course.

- *What is the validity of the certificate?*

The course is all about improving martial arts performance through the application of NLP and hypnosis techniques. You will be certified as a Malayang Anyo Martial Mind Coach for that purpose alone not to conduct any form of therapy.

- *How will I get my certificate?*

If you are based in the Philippines, the actual paper certificate will be sent to your home address via courier. However, if you are located abroad and want to have the actual paper certificate, you need to pay for the courier charge.

A digital version of your Malayang Anyo Martial Mind Coach Certificate with your name on it will be sent to your email address upon receipt of payment.

- *How much is the course?*

You must email malayanganyo.martialmindcoach@gmail.com for course fee and payment instruction.

This is an independent study program entirely in electronic text format (pdf), no books to buy. Regards

Inquiries Email: malayanganyo.martialmindcoach@gmail.com for complete info.

The old Masters of juego todo know the importance of mental training:

"Before a fight, I go to the mountains alone. I pretend my enemy is there. I imagine being attacked and in my imagination I fight for real. I keep this up until my mind is ready for the kill. When I enter the ring, nobody can beat me; I already know that man is beaten."

– Grand Master Floro Villabrille, the late undisputed champion of eskrima death matches in the Philippines and Hawaii (quote from Dan Inosanto's book The Filipino Martial Arts, 1980)

Learn visualization and other powerful mental training tools to turbo-blast your training progress. Get the Malayang Anyo Martial Mind: Applied NLP and Hypnosis for Optimal Martial Arts Performance today.

Self Honesty

By Brian Johns

Among the hallmarks of great martial artists such as Bruce Lee, Professor Remy A. Presas, Mas Oyama, Yip Man, Jigoro Kano and many others is the willingness to be brutally honest with themselves about their strengths and weaknesses.

As a result of the white hot glare of honesty, they are able to see themselves "as is", not as they would like to be. In order to fulfill their vision of mastery of their art, they had to be honest and explore their shortcomings and work on them accordingly.

While the majority of martial artists that I have taught, trained with, and encountered are honest with themselves and acknowledge their shortcomings, I have, unfortunately, encountered those who have completely unrealistic views of their competency at their particular martial art. I am not just talking about the "fanboy" videos that one can see on YouTube. You know them. They are the ones who never train at a school but fancy themselves as martial arts "experts" who are foolish enough to post videos on YouTube showing off their "mastery." I cringe whenever I see these videos.

I cringe even more when I see real life examples in front of me. There are those who do not have a realistic view of their martial abilities and, even worse, fail to recognize their shortcomings. More astonishing is that they train less due to a belief that they don't need to or claim that they are better off training by themselves rather than with training partners.

"My opponent is my teacher."

Substitute "training partner" in place of "opponent." Every training partner is a teacher. Obviously, different training partners force you to use different parts of your martial repertoire. Tapi tapi against a bull is much different than playing with one who prefers finesse. Only by training with different partners can one expand your horizons.

If you skip class and claim that you are doing just fine training by yourself, are you really being honest with yourself?

Are you being honest to yourself when you need a teacher to stroke your ego every time you perform a technique well?

Are you being honest to yourself about the consequences of an action that was foreseeable to everyone but yourself?

Being honest with yourself and being grounded is likely among the greatest gifts to yourself. Self honesty will go a long way to helping you fulfill your potential not only in martial arts but other areas of your life. Without that honesty, how do you know what your weaknesses are?

Brutal honesty and weaknesses are enemies of each other. Know your limitations and work on your weaknesses. If you don't know yourself, then how are you going to reach your potential?

The importance of a great instructor cannot be overlooked. They can point out the reality of who you are as a martial artist, not what you think you are. Listen to those instructors.

Would you rather have an instructor who is honest with you or one that strokes your ego every time you do well?

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Website: www.talimtrainers.com

Having an honest instructor to point out what is obvious to everyone except the student can be tremendously beneficial. This kind of instructor can spur their students to greater heights. An example concerns the legendary boxing trainer, Angelo Dundee.

Before the 13th round of the legendary fight between Sugar Ray Leonard and Thomas Hearns in September of 1981, Dundee knew that Sugar Ray was losing

the fight. He shouted to Leonard "You're blowing it son! You're blowing it!" Leonard went on to rally in the 13th and 14th round to win the fight by TKO. Dundee's quote became one of the most iconic moments in sports history.

If you're not honest with yourself, you might benefit from an instructor or a friend who will say various versions of "you're blowing it son! you're blowing it!" You'll be grateful.

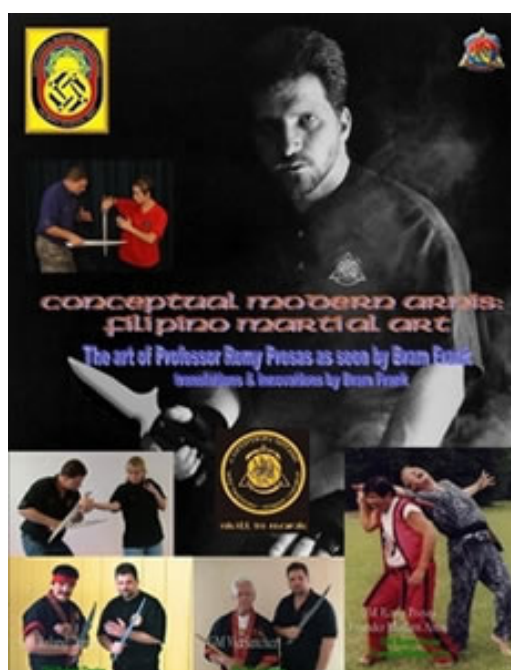
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Conceptual Modern Arnis
 By Bram Frank

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

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AAK Davao Bets Bag 12 Medals in Adidas Tourney

By Marianne L. Saberon-Abalayan
 Sun.Star Davao - January 12, 2016



The Association for the Advancement of Karatedo (AAK) Davao bets show their harvest of four gold medals, five silvers and four bronzes in the just-concluded 4th Adidas International Karate Championships at SM Mall of Asia Sunday. (Maethel Ponce Facebook photo)

Fielding a crack selection of veterans and newbies, the Association for the Advancement of Karatedo (AAK) Davao hauled a total of four gold medals, five silvers and three bronzes at the close of the 4th Adidas International Karate Championships at SM Mall of Asia Sunday.

AAK Davao chief instructor Rommel Tan, in a text message, said: "Half of the team are newbies this year so happy na rin kay nag-perform sila and won four golds. More veterans played last year so we got eight golds."

His daughter Atsuko Kaiyel Tan of Davao Christian High School nailed the girls six to seven years old division kata gold while John Paul Ponce of Precious International School of Davao (PISD) annexed the boys 12-13 kata gold.

Mark Damayo and Darlene Ross Maramara also pocketed golds in juniors kata boys and girls categories, respectively.

How Hard Do You Really Train?

By Brian Johns

The first thing that we did was review the 12 angles of attack. Big deal right? Everyone knows the 12 angles of attack. Just go through them once and we're done.

Except I led the class in executing each angle 25 times each. By the time, we finished angle #12, we had compiled 300 repetitions.



Video: Click Here

Then we switched to the left hand and did the same thing for another 300 repetitions. 600 repetitions total.

What's the point of practicing these basic moves so many times? Developing power, precision, control, endurance and correct body mechanics are the primary reasons for this kind of exercise. But the main reason is simply engaging in continuous improvement

of the art.

Too many people think that once they learn the basics, they don't need to practice them much thereafter and prefer to spend time on the fancy material.

Wrong!

As Mark Twain once said: Continuous improvement is better than delayed perfection. The remainder of the rest of the class focused on the (1) block, check, counter drill; (2) the slap off/pull off drill; (3) the tapi tapi block; and finally (4) flow drill #1. The flow drill incorporates all three elements.

So we really practiced a limited number of techniques over the course of the 90 minute class. There were TONS of repetitions of basic material in this class.

It's my belief that you can never have enough practice of the basics. The great martial artists have tremendous basics. Without them, you aren't getting anywhere.

Practicing the fundamentals with purpose and a sufficiently high number of repetitions will lead to a solid base from which exponential growth will take place. You can't expect to grow with one or two repetitions of a technique, do you? How hard do you really train?

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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.

Squabbling in Arnis to Cost City in PNG

By Mark Victor Pasagoy
Sun.Star Baguio - January 13, 2016

Bickering among Arnis officials in the Summer Capital might cost its athletes from joining this year's edition of the Philippine Sports Commission-Philippine Olympic Committee National Finals.

And with the continued strife, the City Sports Office may suspend sending entries for Arnis during the national finals.

City sports coordinator Gaudencio Gonzales said it will be tough to stop sending athletes to compete in the said event but unless coaches settle their differences, then, the city does not have a choice but to prohibit any arnis athlete to be included in the city's delegation.

"There are few mix-ups sa ibang mga local clubs natin, as far as the city is concerned mahirap magdala ng mga athletes kung magiging magulo rin naman lalo na sa mga coaches nila. Probably kung ganun we should leave arnis from

the PNG nationals momentarily for this year," Gonzales told Sun.Star Baguio.

According to Gonzales, the city will be forced to give up one of its gold mine events for the PNG if not for the rivalry among local sport leaders.

"We will try to let these coaches give a solution to their disputes, if not well I guess the city will really have to move on without Arnis for PNG finals this year," Gonzales said.

Disagreements in Arnis soared just recently after some of the coaches of a particular club were banned by the PSC from competing in national events. Pending cases are currently filled to PSC, and still awaits further decision.

During the PNG Luzon Qualifiers held July of 2015 in Manila, Baguio Arnis made its fourth straight year copping the overall events title uplifting the city's medal count with 10 gold, 20

silver, and 14 bronze.

During the 2014 PNG National Finals, Arnis ranked as the second most bemedalled team for Baguio following Wushu's 16-15-7 feat, as they congregate a total of 11-6-4 to help the Summer Capital in its 59-61-53 medal finish.

According to Gonzales, the city is looking to make it among the top teams nationwide when the annual national sports race kicks off March 7-11 in Lingayen, Pangasinan.



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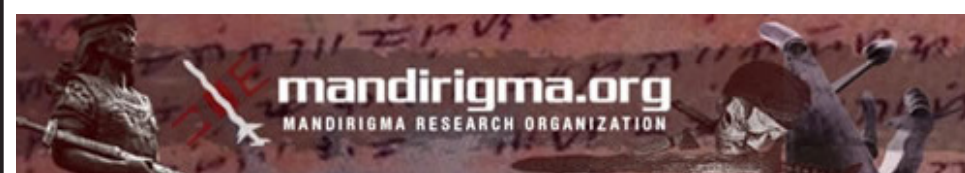
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Please contact us for any further questions. - Thank you for your interest and support! - Maraming Salamat Po!

Dedicated to promoting the Warrior Arts and Culture of the Philippines, Mandirigma.org has been online with this mission since 1998. Recently there have been numerous request for membership or ways that can help contribute to the site. To answer these requests, Mandirigma.org now has a donate button and additionally offers the opportunity to be a "Sponsor Member". Every dollar helps with the monthly expenses required to maintain the website and hopefully

Unreal Martial Arts Training

By Jayson Vicente - The Path
Sun.Star Baguio - January 14, 2016

In one of Doug Marcaida's interview he said, *"Martial arts training is not real, none of it is real, it is training, it is enjoying the art form."*

Marcaida is an Edge impact weapons specialist conducting training and seminars for private and military contracts with more than 20 years of experience.

Less people like Marcaida exists nowadays in the martial arts world who tells the truth about what they teach and has a broad understanding of their craft but having an open mind for others to cope and interact for a better learning and grasp of the lesson within learning process.

Martial arts is perceived to be a violent art which many interpret and teach their students, often times they have this chaotic scenario where skills and techniques are applied according to their egoistic assessment, but as Marciada was pointing out training is enjoying what you do, similar to many martial arts masters wisdom that in order to be a true martial artist one must achieve self-peace.

As one Master lamented, wanting to inflict pain to someone and preparing for it is a drug so addictive it consumes you. To avoid such, one must succumb to the true essence of martial

arts which is wanting to befriend everyone to avoid any kind of conflict so that martial arts skills and techniques need not to be used.

Martial arts is as real as it gets, it only is dictated by reason and purpose. But using martial arts to cause chaos or survive one is not the main essence

Learning to fight in order to avoid a fight is the best attribute of a true martial artist that may incur a lot of debates sighting circumstances where one has no choice but to fight back is a different story.

When love is threatened, fighting back is justifiable, love of peace and love of security

are main reasons of resorting to the last option of fighting back but even if the odds are limited, avoiding the spur of emotions is still the best action.

Although many martial arts instructors claim to simulate real scenarios, the actual occurrence could not possibly verbatim as the training because of the factors involve like adrenaline, anger, aggression, fear etc. that are all part of the chaotic state that could change gradual transpiring event.

"While Martial Arts training is mostly simulated movements compiled in a synchronized motion or in a flow of action and reaction drills, real situations of

danger involves persistent one goaled aggravated intentional action to hurt."

So is martial arts training real? It is real as much as it is not real. Martial arts is a human reaction to situation that is brought about by an action as Marcaida put it.

"Martial arts training is a question and answer," added Marcaida.

If one gives you a question, try to solve it and give your answer, a give and take mutual discovery, while real life chaos is a situation of drastic blown up proportion from which anything happens, unpredictably dangerous.

The Nickelstick Balintawak Eskrima Bull Chapter raining and Application book

By Guro Christos Koutsotasio

An extensive overview of material found in the Nickelstick Eskrima Club and the Bull Chapter curriculum.

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The Hierarchy of FMA's Teaching Class

By Mustafa Gatdula

Some of you may dismiss this discussion as a matter of semantics, but this really is serious business.

All who teach the arts are not created equal, and what separates us is so much more than which styles we offer or who taught us. Today, I would like to introduce a few of these things and then come back to the subject later when I have more time.

1. There is a difference between a "Black Belter" or "Expert", and a Teacher. Some of the debate we see in the martial arts, especially the Filipino arts, is the claim that being an expert fighter does not guarantee that the expert fighter would be an expert teacher. While this may be true, the debate has been used by many who are not even good fighters to justify themselves as teachers. If one does not know the art of fighting (1), one cannot fight (2), and fighting is more than simply a physical act (3)—then there is no excuse for a so-called teacher to claim he can teach the art of fighting without himself being a good fighter. Let's recap this. If fighting is more than physical and anyone can learn it, how can you expect to be truthful in your claim to teach fighting to anyone when you yourself never developed the skill from knowledge YOU possess? How can you teach the art of fighting if you claim to have knowledge but not be able to actually do it? And finally, I'm going to need a little help with this last question. How can you claim expertise in something you cannot actually do yourself? Yet on martial arts message boards everywhere, you will find FMA Guro who have never fought and even claim that the act of fighting is unnecessary—but at the same time claim to have enough expertise to be qualified to teach it! Here is my point. Yes, you must have teaching skill to teach to be an effective teacher. But you must also have fighting skill to teach fighting. Furthermore, you can have fighting expertise and not teaching skill, but you cannot have teaching skill and not fighting skill.

Therefore, there is a hierarchy. One must first be an expert fighter, then become a teacher. A Black belt or Expert certification is not a teaching credential.

2. There are Instructors of the art, and then there are Teachers. Within the ranks of those who teach the martial arts, we have a further hierarchy. There are those who know the art well enough to pass on the basics and technical art we call "Fighting Arts" to novices. We must, however, not confuse these people with those who know the art well enough to teach students all the way to expertise. The difference is similar to grade school teachers who can teach a child how to read and count and perform arithmetic versus professors who can teach college students the sciences and the higher arts. I learn to read, and I can teach someone else to read—but simply knowing how to read does not qualify me to teach others how to write poetry or present research reports on the sciences. This is my problem with the distance learning and seminar industry in the Filipino art. We have men and women teaching and certifying 20-30 or more students in two hour sessions. At the same time, I could bring four guys from my gym and they will destroy anyone in the room, including the guy awarding certificates. This should never happen, yet I have never met a man taught by seminar who can beat a fighter trained in a full-time school, ever. Don't let this love of money fool you into thinking your four or five seminars per year makes you equal with those who do this four or five times a week. Seminars are fine to teach basics and drills, but for serious learning—for those wanting to become expert fighters, or to become teachers themselves, they will need more attention than what some well-known celebrity teacher can offer in 2 hours while running around trying to give 20 other students their money's worth. Some of those who can teach can guide you through the higher levels of the arts, while

others don't know much more than what they are putting out on Youtube and DVD. The higher levels of the art cannot be passed on through anything other than up close and personal, I don't care who teaches the seminar or produces the video—even Bruce Lee's ghost, himself. Within your school's walls, you must identify those who can pass on the basics of your art versus those who are knowledgeable and experienced enough to guide students through their entire education, including a fighting as well as teaching career. 3. Being an old Martial Artist or old Teacher does not make one a Master. Mastery is based on the highest levels of skill, knowledge and experience. It is not age or time in the arts. If I learned in a commercial dojo in the 1980s, never fought anywhere, never taught anywhere but in commercial dojos, never coached pro fighters, never worked with bouncers/security/LEO on how to apply the arts to their jobs—you don't get to just strap on the title "Master" once you discover some grey hair or scalp showing through your mane. It doesn't come with time, it comes with knowledge and ability. If my career was spent taking students to 1st or 2nd degree Black belts before they quit and start playing high school soccer instead, we need you to come over to the rough side of the mountain. It isn't a numbers game. It's not a waiting game. The designation of Master comes when you are among the best of the best, the most knowledgeable of the knowledgeable, you've cracked open the traditional and the obvious and forced your way into its secrets. You don't get that through 20 years of throwing Ninja Turtle Birthday parties. There is a difference between older Martial Arts Teachers and actual Martial Arts Masters. They both deserve respect, but one is much more respectable than the

other. I've seen blog posts where older Martial Arts Teachers ridicule Masters who never discovered financial success in the industry, and it's shameful. The Master puts in all the research and pain and suffering for the greater good of the art, while the McDojo Master gains financial reward because he pretends to be his peer. Please don't misconstrue my statements; there is no crime in finding commercial success. Just don't equate commercial success and age with the actual path to Mastery. As my grandfather once said, the real Lion in the room is he who is feared and respected when the wallets, belts and organizations are left out the room. Get together a group of so called experts for a private contest of skill and nothing less—you'll find out who the real master is. Let that guide your quest for growth, not your resume. 4. Masters can be Master Fighters or Master Teachers, or both. In the art, we have those who know the arts extremely well, we have those who can DO the arts extremely well, and those who can teach the arts extremely well. You may become one of these, two of these or a combination of these or none of these. The common denominator? "Extremely Well"... If you are none of these, meaning you are not known to necessarily know the arts better than most, fight better than most, or have students who are better than most—you may be one who is KNOWN through the arts extremely well. There are many who are called "Master" just because they are popular and people like them—not because of anything they've done or can do. If that is the case, then perhaps you are a "Master" in a way. But as the title of this article states, there is a hierarchy.

These can be broken down in better detail when there is time, and each may need its own article.

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



Largo Olisi System Long Stick Fighting Method

By: Marc Lawrence

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The Foundation was the Professors' final dream. 6 months before his death, he got out of his bed, and traveled from B.C. to my home, here in suburban Philadelphia. If that doesn't tell you all you need to know, think again long and hard.

No fees, dues, or monies at any time are required for your membership in the Professors' Foundation. Inductions, and certificates are issued as per his last wishes to be conducted at his premier summer camp in Philadelphia, Pa. June of 2016. Cannot make it to Villanova? No problem, baby! You're still "in".

However, if you would like to receive a certificate, a small donation CAN be made. It is not required. Once you have formally been inducted, you are not charged for summer camp. You pay only room and meals. Any students you may bring receive a generous rate.

Lastly, we are a member driven group. If you wish to put forth an individual for possible membership, it can only be done with your presence at Villanova University. I am always available to answer any questions. Please refrain from saying "someone told me...."

Visit Face Book or the Website and contact Michael Bates for further information!

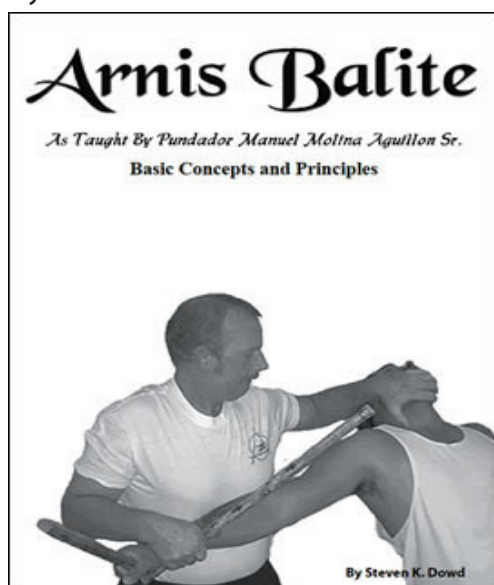
Face Book: Click Here

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Arnis Balite "As Taught By Pundador Manuel Molina Aguillon Sr."

Basic Concepts and Principles

By Steven K. Dowd



This book will give the reader the basic fundamentals, concepts and principles of the art of Arnis Balite as taught by Pundador Manuel M. Aguillon. Though there is no replacement for in person physical training by a qualified teacher.

There are no ranks other than student and instructor. No belts accept the one that holds up your pants. Arnis Balite has never been taught in schools, but is a backyard /garage training environment. It cuts the cost of facility rent, utilities etc.

Named by his surviving family members as the most senior student of the Arnis Balite system; Punong Guro Steven K. Dowd has been appointed by the family to carry on their father's art and philosophies until a family representative can learn the art and take the art back into the family.

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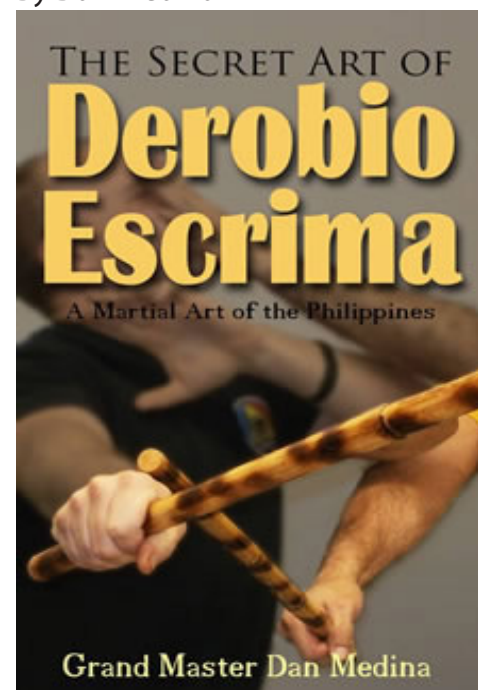
By Grandmaster John Harvey

These new DVD's call Back to Basics-Disarms (Stick up Disarms and Stick Down Disarms). These DVD's shows disarms from 12 angles of attack in depth. These DVD's are ideal for the beginner or advance student. To obtain this DVD please go to www.hatuwi.com to buy it for £15:00 each free post and package in UK and Northern Ireland.

For overseas please contact me at mail@hatuwi.com or facebook John Harvey.

The Secret Art of Derobio Escrima

By Dan Medina



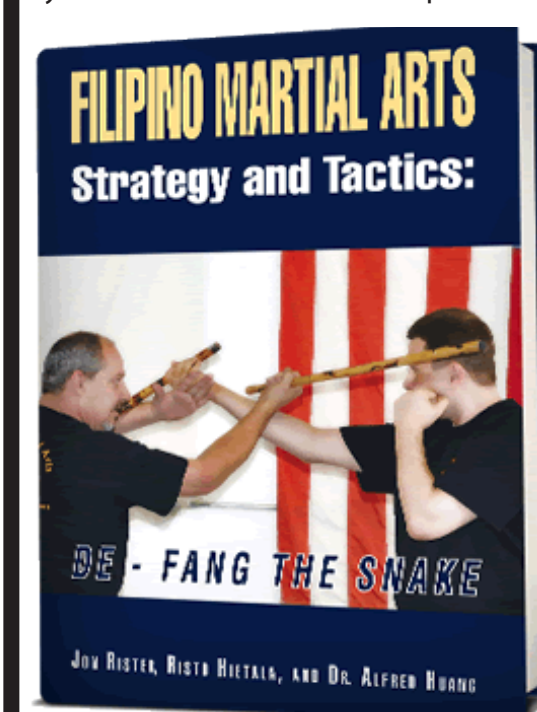
In The Secret Art of Derobio Escrima Grandmaster Dan Medina will take you on a journey into the lives and history of two of Leyte's Legendary Men. One was considered to be one of the Philippines most dangerous rebels, a leader of the Pulahan Movement who later became a patriot, General Faustino Ablen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

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

Available through Amazon - Click Here

Filipino Martial Arts: Strategy and Tactics

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



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

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

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

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Eskrima for the Street

By Bong Abenir



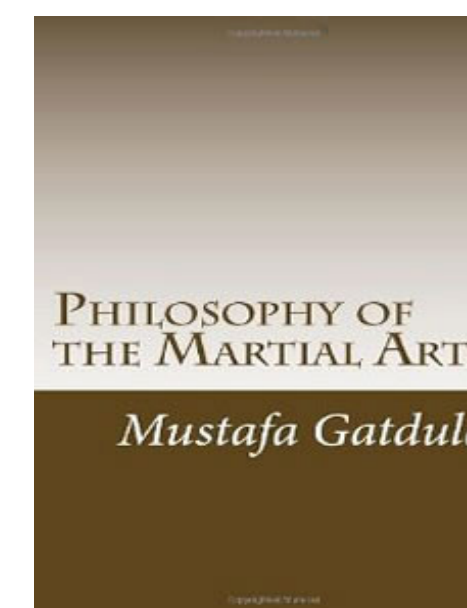
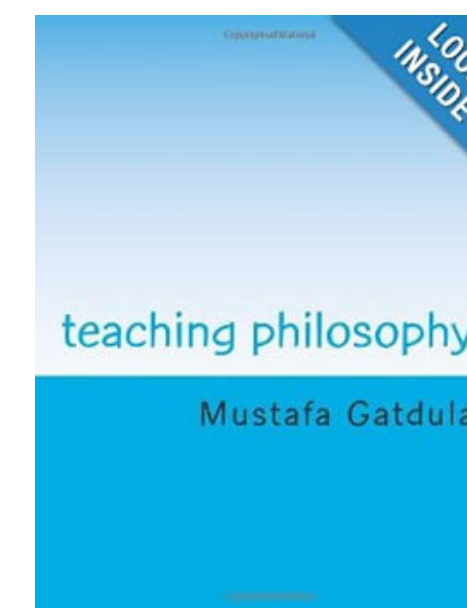
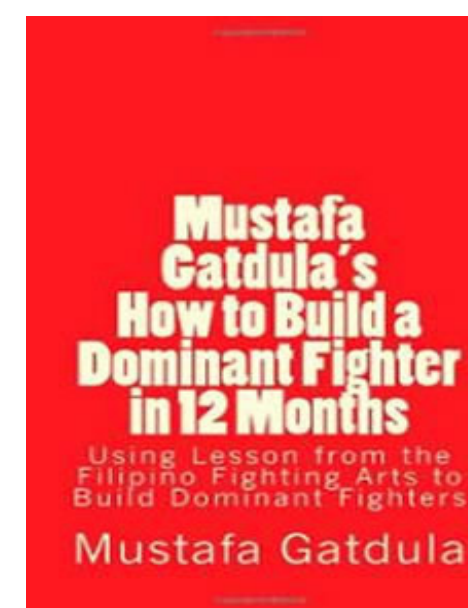
Practical Techniques for Dangerous Situations

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

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

Available through Amazon - Click Here

Mustafa "Maurice" Gatdula is Filipino Martial Arts instructor based in Northern California, with branches in the Washington, DC area. He teaches Jow Ga Kung Fu, Kuntaw, and Eskrima full-time in his school in Sacramento, with satellite classes around Northern California. His school is called the Typhoon Philippine School of Martial Arts. His specialty is fighting--stick and empty hand.



Mustafa Gatdula's How to Build a Dominant Fighter

The title makes this book self-explanatory: Mustafa Gatdula's How to Build a Dominant Fighter in 12 Months: Using Lesson from the Filipino Fighting Arts to Build Dominant Fighters. Follow our lead and have your students running your city in 12 months

Teaching Philosophy

A collection of essays concerning the art of instructing the martial arts, from the point of view of the Filipino martial artist.

Philosophy of the Martial Arts

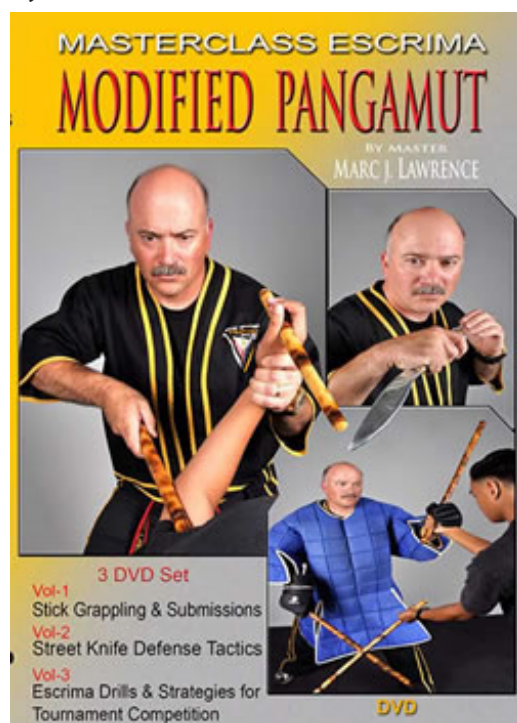
This is a collection of essays about the theory, practice, and application of the martial arts--through the eyes of a Filipino stylist

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

By Master Marc J. Lawrence

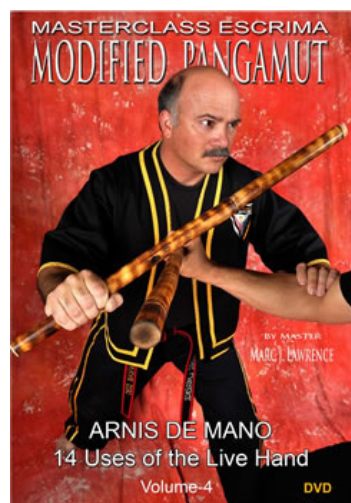


The traditional arts are known as Kali, Eskrima or Arnis, stick, knife and hand to hand fighting was developed over a period of many centuries in the Philippines as her people fought for their independence from foreign invaders. Each skirmish with a new culture added to the Filipino Martial Arts as warriors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

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

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Volume 5: Cadena De Mano 'The Chain of Hands' - Cadena De Mano basic principals of parry, check, counter strike on the inside and outside lines, including "V" footwork, body positioning, entry and advanced concepts of defeat.

Order from Punong Guro Marc Lawrence and receive a package deal plus his book "The Basics of Filipino Martial Arts"

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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](#)

Event Submission

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

Advertisement Submission

Advertising in the FMA Informative Website is FREE.

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

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

Article Submission

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

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

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

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

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

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