

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

## FMA Informative 5th Year Anniversary

The FMA Informative started on December 1, 2011 with its first issue "Will Total Unity in the Filipino Martial Arts Ever Be A Reality?" and on January 1, 2012 the first FMA Informative newspaper came out.

Well this is the 5th Anniversary of the FMA Informative yes 5 years in trying to promulgate and promote the Filipino Martial Arts and the Philippines Culture

5 years of FMA Informative newspapers which came out monthly that is 60 FMA Informative newspapers. The FMA Informative newspaper is made up of various sections in this newspaper that can benefit all. The newspaper commences with articles/stories which can be a few paragraphs up to two pages.

The next section is called "About ..." in this section Organizations, Federations, Associations, Schools, and practitioners can send in their logo or picture if on themselves with a brief narrative about the Organization, Federation, Associations, School, or practitioner. And of course when a topic of a particular practitioner,, style, Organizations, Federations, Associations, Schools are not available the FMA Informative working with and with permission of such cultural publications such as My Philippines, Filipi Know, Filipinas Nostalgia, Filipino History, News and Classic Stories, Pearl of the Orient, Philippine Shocking History, Presidential Museum & Library and a few others that just put out something on the culture of the Philippines

Following is "Past Events"; hopefully once the event has been completed someone will send at least one picture and a little something about what happened at the event. (If no picture is available it is ok to just send in a little write up about what happened). It is nice to know what went on for those who could not attend. It's an advertisement for the instructor, school, and overall event.

However it came to the FMA Informative attention that over the years the FMA Informative has constantly tried to promulgate and promote the practitioners of the Filipino martial arts, it has found some just abuse the FMA Informative for their personal use in that they advertise etc., but will not give so others can share, (This mostly in events etc.) A Man, Woman, Practitioners word is their identifica-

tion of Honesty, Pride and Professionalism in themselves and to others. Some have not demonstrated this in the almost 5 years of the FMA Informative conception, giving their word to do something and then just more or less putting forth the attitude of screw you until the next time they need something.

So if one might notice that there are events that get deleted each time they are put on the FMA Informative group page, or you do not see anything in the FMA Informative newspaper or an issue on certain individuals etc. Then understand these individuals have proven themselves not to be honest, and unprofessional.

Next the Health & Safety which was started with FMA Informative newspaper Volume 2 No 4 with Zena Sultana Babao. Though not on the Filipino martial arts or the Philippines culture. It did have some valuable facts and tips for daily and long range life that all could learn from. Unfortunate due to her busy schedule had to move on and take a vacation from writing a column for the FMA Informative her final Column was in Volume 5 No 2.

Adding to the Health & Safety section with FMA Informative newspaper Volume 3 No 6 with Dr. Mark Wiley - A column on the medical side, was loaded with various great tips and remedies for health and a prosperous life, it was section for practitioners and non-practitioners with very helpful information on health and safety. And from time to time the FMA Informative receives other articles about safety and health and also about events that are done on safety for women, kids etc. which were very beneficial to practitioners that attended the events.

The FMA Informative is fortunate to have various columns on different subjects such as "Discovering the Filipino Martial Arts" which started in Volume 3 No 4, by Ms. Joy Lim - The column was to be on a new student of the Filipino martial arts and exploring how and what one was learning and observing. Unfortunately Ms. Lim due to situations coming up and as all writers get after a while got writers block and so exited from doing a column for the FMA Informative, the final column for her being in the FMA Informative newspaper Volume 4 No 7.

### FMA Informative Newspaper Articles

*From 2011 - 2016*

Article

### Combat System or Combat Style

*By Marcus Schüssler*

Article

### Reaction Training for Filipino Kali

*By Leslie Buck*

Article

About ...  
Past Events  
Columns  
Tid-Bits



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[Click Here](#)



Next the FMA Informative had the column called “The Goat Locker”which commenced in the FMA Informative newspaper Volume 4 No 1, written by Papa Goat - A column that was done by a retired Navy Chief Petty Officer that opened a training facility for young fighters in the Philippines. The column only lasted 6 months, and the idea behind it was to talk about upcoming fighters in the Philippines participating in Juego Todo. Papa Goat since has gone onto MMA in the Phil-

ippines and promoting it, his last column was in the FMA Informative Volume 4 No 6. Continuing the column “Building Blocks of FMA” by Marc Lawrence started in the FMA Informative newspaper Volume 4 No 9. Some may remember that Mr. Lawrence did this column for the FMA Digest and it was a very popular column. Last there is the TidBits section which is short articles, information etc. Its theme is (Fact, Fiction, Fantasy or Gossip?). This section of the

FMA Informative newspaper is a believe it or not section. Lastly a note the FMA Informative advertises many things such as book, videos, equipment and services. The FMA Informative tries to ensure the information is correct and up to date, however it is unfortunate that the FMA Informative a lot times is not up dated on information. It is hoped all have enjoyed the FMA Informative Newspapers. Please pass the word so more practitioners, and non-practitioners can

join in on sharing their knowledge, aspects, and experience. The FMA Informative is a non-profit online magazine; we do not solicit, expect or want donations, just material to share with others. The FMA Informative Staff is dedicated to the Propagating of the Filipino martial arts and the Culture of the Philippines. It must be remembered that the FMA Informative is what you make it, if nothing received, and then nothing can be given. Be one that shares. **Mar Angeles** - Owner

### Articles that were published in 2012 FMA Informative Newspaper



#### Issue Vol1 No.1 - 2012

The Subconscious and Super-Conscious Mind and the Flow in the Philippine Martial Arts - Brian Collins and Guro Ken DeJesus’  
Some Personal Thoughts About Modern Arnis Instruction - Dr. Jerome Barber  
Old Practice Techniques - Grandmaster Mon Kiathson

#### Issue Vol1 No.2 - 2012

Are You A Teacher or Instructor? - Louelle Lledo  
Teaching is an Opportunity for Leadership - Jerome Barber, Ed.D.  
Parents and Instructors: It Takes Teamwork - Steven K. Dowd  
A Developmental Sequence for Martial Arts Instruction - Jerome Barber, Ed.D  
Martial Arts Schools - Quality vs. Quantity - Steven K. Dowd  
Thoughts on Bashing Different FMA Systems - RJ Rivera

#### Issue Vol1 No.3 - 2012

APO - Balintawak Eskrima Self Defense - FMA Informative  
The Proper Design and Use of the Batangas Knife - Steven Drape  
Emptying Yourself Can Make You a Better Fighter - Paolo David  
Simplicity the Lock ~ Intent the Key - Mike Blackgrave

#### Issue Vol1 No.4 - 2012

Unconditional Loyalty and Blind Obedience Are Poor Standards - Jerome Barber, Ed. D.  
An Expository Essay Regarding Good Footwork and Body Shifting - Jerome Barber, Ed. D.  
Did Filipino Martial Arts Revolutionize Boxing? - Lilia I. Howe  
A Method of Fighting Excellence - By John Kovacs, M.A.

#### Issue Vol1 No.5 - 2012

What makes up the basics of Filipino martial arts known as Eskrima, Arnis or Kali? - Marc Lawrence

Arnis: A Question of Origins - Bot Jocano  
Managing Change - Lawrence Motta  
Giving the Right Credits - Edgar G. Sulite  
Advanced Techniques - Why the Basics Are So Important - Angelo Garcia

#### Issue Vol1 No.6 - 2012

Interview with Guro Dino Flores of Kapisanang Mandirigma - Christof Froehlich  
Lapu-Lapu Viñas Arnis - James U. Sy Jr.  
The History of Tapado - Joe Tan  
The Art of Rapido Realismo - Isagani C. Abon

#### Issue Vol1 No.7 - 2012

The Keyword for a Success-Oriented Development Not Only in the Martial Arts - Intent - Marcus Schüssler  
Interview with Weapons and Pankration Master Spencer Gee - Tim Johnson  
Care & Feeding of Weapons - Badger Jones  
Luneta Park - Alex France

#### Issue Vol1 No.8 - 2012

The Hidden Wealth of the Philippines - Bella Maria Baron-Saguin  
The Mosaic that Guides and Inspires the FMA Practitioner - Edessa Ramos  
Sparring - Why it is Necessary for Good Training - Angelo Garcia  
JEALOUSY: Martial Arts and Self-Examination - Andy Sanano

#### Issue Vol1 No.9 - 2012

A Philosophy of Fighting, A Philosophy of the World - the TnT Core Group  
Mobility and Basic Footwork in the IEAA - Jerome Barber, Ed. D.  
Factors Affecting Speed in Stick Fighting - Perry Gil S. Mallari  
Lightning Scientific Arnis - An Introduction - Angelo Garcia  
Misunderstanding Arnis - Joel Huncar

#### Issue Vol1 No.10 - 2012

Filipino American History Month  
Filipino Martial Arts in the United States - Marc Lawrence  
The United States as the Second Home of the Filipino Martial Arts - Perry Gil S. Mallari  
The FPAC Festival in San Pedro, CA. - Marc Lawrence

#### Issue Vol1 No.11 - 2012

A Woman in the FMA - Edessa Ramos  
A Need to Know the Art - Deborah Ann Doe  
The Modern Maria Clara - Emmanuel ES Querubin

#### Issue Vol1 No.12 - 2012

FMA Informative First Year Anniversary  
Christmas in the Philippines  
About Tradition in Martial Arts - Marcus Schüssler  
Teaching as the Pinnacle of Learning - Perry Gil S. Mallari  
Why are Dynamics so Important in the Development of Physical Self-Defense? - Marcus Schüssler  
Practice versus Preservation - Rich Acosta

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

By TomMeadows



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

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

**Paperback \$14.40**

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

Thank you for your support.  
Grandmaster Kitty Canete-Knight

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Articles that were published in 2013 FMA Informative Newspaper



Issue Vol2 No.1 - 2013

The FMA Informative: Just A Vehicle for Knowledge  
Starting from Scratch - Mustafa Gatdula  
The Fear of Fighting - Perry Gil S. Mallari  
Understanding the Center Line - Tom Gillis

Issue Vol2 No.2 - 2013

100 Filipino Martial Artists Book Launch  
Not “the” Best... - Mustafa Gatdula  
Predator or Prey - Martin Hammersmith  
Why I Left Stick Fighting - Darrin Cook  
FMA / MMA Trivia - Narrie Babao

Issue Vol2 No.3 - 2013

The Mean and Nasty Old Master - Mustafa Gatdula  
Chaos: It Can’t Be Taught or Duplicated Because It’s The “Snowflake of Reality” - Bram Frank  
Speaking Strictly for Myself Regarding Modern Arnis, These Days - Jerome Barber  
Dances with Sticks - AJ Ruiz

Issue Vol2 No.4 - 2013

Forms, Kata, Sayaw, Hyungs a Waste of Time and Energy? - Brian Smith  
Tigers by the Tale - Bobbe Edmonds  
Beware of the Orphan - Mustafa Gatdula

Issue Vol2 No.5 - 2013

Cebuano Eskrima  
Eskrima as Your Passion. How Strong is a Passion?  
Your Spouse Versus Your Eskrima  
In Defense of Carabao Wrestling and Other Stupid Actuations  
Then what? ...

Focused Training - Identifying and Pursuing a Training Goal - Angelo Garcia  
The Importance of Balance in the Practice of Arnis, Escrima and Kali - Perry Gil S. Mallari  
The Importance of Flow - Bobbe Edmonds

Issue Vol2 No.6 - 2013

Master Teacher: An Expository Essay in Leadership - Jerome Barber, Ed. D.  
So What Makes a Martial Art Work? Taking a Long Hard Look into the Nature of Martial Arts - Marcus Poon  
Filipino Martial Arts and Physical Fitness - Rene L. Castro  
Improving Your Master’s Eskrima - Mustafa Gatdula

Issue Vol2 No.7 - 2013

The Strongest FMA Style - Maurice Gatdula  
If I Taught Seminars and Made Instructional Videos... - Maurice Gatdula  
The Myth of Filipino Kali Attribute Development - Extraído de Bayani Warrior

Issue Vol2 No.8 - 2013

Fighting Geometry - Marc Lawrence  
New and Improved “Empty Your Cup” - Mustafa Gatdula  
Six Life Lessons I Learned From the Filipino Martial Arts - Joy Lim

Issue Vol2 No.9 - 2013

Footwork Angles - Jeff Finder

Building Your Own FMA Back Yard/Garage Studio - Marc Lawrence, Darrin Cook, Jeff Finder, and Steven K. Dowd

Issue Vol2 No.10 - 2013

Takes More Than Just Being Filipino - Mustafa Gatdula  
How to Choose a Martial Art - Eric Primm  
Does Eskrima Need to Be “Well-Rounded”? - Mustafa Gatdula  
Interview Maestro D’Armi Danilo Rossi Lajolo di Cossano - FMA Informative

Issue Vol2 No.11 - 2013

Speed - Diagnostic and Curative! - Dragan Milojevic  
The FMA Flow - Perry Gil S. Mallari  
Essential Hand and Body Evasions While Sparring or Fighting - David E. Gould

Issue Vol2 No.12 - 2013

FMA Informative 2 Year Anniversary  
2012 FMA Informative Newspaper Articles  
2013 FMA Informative Newspaper Articles  
2011 FMA Informative Issues  
2012 FMA Informative Issues  
2013 FMA Informative Issues



Articles that were published in 2014 FMA Informative Newspaper



Issue Vol3 No.1 - 2014

Developing Proficiency - Angelo Garcia  
Get a Grip - Mark Jacobs  
The Traphand - AJ Ruiz  
The Snapping Backhand Horizontal Strike - Perry Gil S. Mallari  
Three Ways to Avoid the Boxer’s Fracture - Tony Torre  
The Importance of Balance in the Practice of Arnis, Escrima and Kali - Perry Gil S. Mallari

Issue Vol3 No.2 - 2014

Push Your Teacher! Make Sure They Are Worth Your Time - Paul Ingram  
Can a White Guy Teach the Filipino Martial Arts? - Mustafa Gatdula  
Window of Opportunity... - David E. Gould  
Training at a Gym or Dojo - Angelo Garcia

Issue Vol3 No.3 - 2014

Fighting with Weapons: The Soul and Unifying Factors of All The FMA - Perry Gil S. Mallari  
Lameco Eskrima’s “Batangas” Progression (abre-sera); The Art of Weapon Deployment - David E. Gould  
Getting to the Point (of Bladed Combat) - Mark Jacobs  
The Mentality of a Weapons Man - Perry Gil S. Mallari

Issue Vol3 No.4 - 2014

There is No Combat Without Movement - Angelo Garcia  
The Art of Unbalancing - John Honeyman  
Bamboo Spirit Martial Arts Centre - Brian Johns  
Angles of Attack in Modern Arnis  
Basic Block, Check, Counter Drill  
Ambidexterity in Modern Arnis  
Repetition is the Mother of Skill!





Issue Vol3 No.5 - 2014

Rizal the Budoka? - Ned Racaza Nepangue  
The Real Secrets to Success in Modern Arnis - Jerome Barber, Ed. D.  
How to tell if your Fencing is a Martial Art or a Combat Sport - Author Unkown

Issue Vol3 No.6 - 2014

What On Earth Is a “Supreme” Grandmaster Anyway? - Mustafa Gatdula  
Science and Research in Martial Arts - Fiction and Practice - Marcus Schüssler  
Digging for the Origin of Eskrima - Excerpts from “Cebuano Eskrima: Beyond the Myth” - Ned R. Nepangue, M.D. and Celestino C. Macachor

Issue Vol3 No.7 - 2014

Apache Knife Fighting Verses Filipino Knife Fighting Comparison - Marc Lawrence  
Arnis Baston Grips or Holds - Zena Sultana Babao  
Refinement: The Highest Form of Combative Development - David E. Gould  
Hubud - Martial Arts Digest

Issue Vol3 No.8 - 2014

Fight Like a Lady - Kick Ass with Class - Maria Francesca Montemar  
Hip Maximization in Unarmed Defense - Julie Loeffler  
Armed or Unarmed: Simple Drills Pay Off - Julie Loeffler

Issue Vol3 No.9 - 2014

5 Awesome Philippine Heroes Who Are Not Filipinos - FilipiKnow  
6 Badass Filipina Warriors You Never Heard Of - FilipiKnow  
14 Amazing Filipina Heroines You Don’t Know But Should - Marc V.

Issue Vol3 No.10 - 2014

Focus on Training - Edgar G. Sulite  
Sparring with Friends - Mustafa Gatdula  
Espada y Daga - Darrin Cook

Issue Vol3 No.11 - 2014

A Forgotten Principle? - Jerome Barber, Ed. D.  
Thoughts on Cross Training - Mike Casto  
Lameco Eskrima: Teach, Develop, Validate and Refine - David E. Gould

Issue Vol3 No.12 - 2014

FMA Informative 3rd Year Anniversary  
2012 FMA Informative Newspaper Articles  
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2014 FMA Informative Issues

Articles that were published in 2015 FMA Informative Newspaper



Issue Vol4 No.1 - 2015

Ninth Degree Eskrima Masters - Mustafa Gatdula  
Finally, the Differences Between Strategy and Tactics Explained - Adam: Low Tech Combat  
Thorn or Echo... - David E. Gould

Issue Vol4 No.2 - 2015

Edged Weapons and Self Protection - Joel Huncar  
Do You Train a Blade System? - Nick Stevens  
Types of Striking and Cutting: Reality in Combat - Bram Frank

Issue Vol4 No.3 - 2015

The Mechanics of Baston Serrada - Jon Escudero  
The Advantage of Learning Latosa-Escrima - Rene Latosa  
Lameco Eskrima; Minimizing “Gap” to Refine Time and Distance - David E. Gould  
On Drills - Dr. Tye W. Botting

Issue Vol4 No.4 - 2015

Filipino Martial Arts and Kyusho - Tom Gallo  
Reality, Belief and Tribalism - Rory Miller  
Straw vs. Waterhose - Mustafa Gatdula

Issue Vol4 No.5 - 2015

Learning the Rhythm of Styles (Knife at a Gunfight) - Mustafa Gatdula  
Martial Blade Concepts: A Logical Approach to Protecting Your Life with a Knife - Michael Janich  
Knife Stopping Power - Michael Janich  
A Microcosm of Knife Fighting - David E. Gould

Issue Vol4 No.6 - 2015

Stances: Movement and Application / Power Generation - Dr. Tye W. Botting  
Movement and Redirection in Baston Serrada - Jon Escudero  
Position vs. Footwork - David E. Gould

Issue Vol4 No.7 - 2015

Engineering the Martial Arts - Eric Primm  
Collect Concepts, not Techniques! - Brian Johns  
The Old Ways - Chris M. Suboreau & George M. Yore  
Gatekeepers of the Lineages (Bahala Na, Serrada and Presas) - Mustafa Gatdula

Issue Vol4 No.8 - 2015

Filipino Knife and Kyusho - Tom Gallo  
The Reality of Knife Disarms on the Street - David E. Gould  
Training with a Combative Mindset - Angelo Garcia  
Clinching with Weapons – Reprogramming Empty Hand Responses - Angelo Garcia

Issue Vol4 No.9 - 2015

Birang Silat: The Handkerchief Dance - Dave Sustak, EdM  
Too Young to Learn Filipino Martial Arts? - Brian Johns  
Warriors of Righteousness - Mustafa Gatdula

Issue Vol4 No.10 - 2015

FMA and Karate Stance Comparison - Alessandro  
Get A Move On! - Brian  
Reverse Triangle - Eric  
Evolving from Set Patterns - Brian Johns

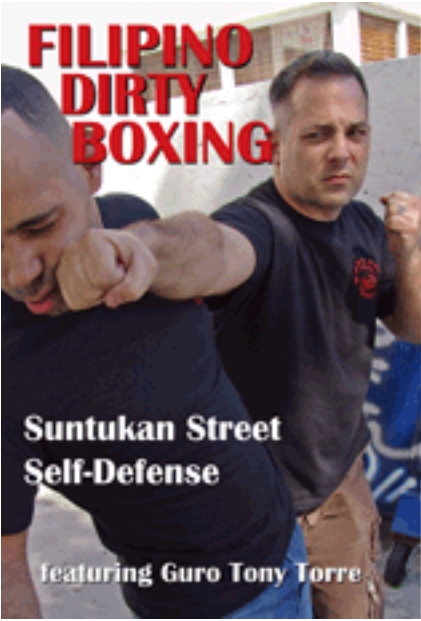
Issue Vol4 No.11 - 2015

Transcending Conventional Eskrima - Luis

Differentiating the  
Training & the Discovery of Movement Through  
Reputation-Building in the FMA - Mustafa  
Arnis Programs in Angeles City, Philippines - Steven K. Dowd

Issue Vol4 No.12 - 2015

FMA Informative 4th Year Anniversary  
2012 FMA Informative Newspaper Articles  
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2015 FMA Informative Newspaper Articles  
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2014 FMA Informative Issues



**Filipino Dirty Boxing**  
Suntukan Street Self-Defense with Tony Torre  
Reverse Triangle  
Come Tony Torre blends the traditional with the modern to form a comprehensive fighting system designed to enhance any fighter's training regimen. Steeped in the Filipino martial arts of history and suntukan, Torre's extensive knowledge to give you a whole new sense of street fighting and self-defense under extreme circumstances. After acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.  
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acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.  
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Articles that were published in 2016 FMA Informative Newspaper



Issue Vol5 No.1 - 2016

- Racism in the Martial Arts - Bret Gordon
- On Martial Arts Alliances - Mustafa Gatdula
- The Power of Specializing in the FMA - Mustafa Gatdula
- The Business of Doing Martial Arts Business - Mustafa Gatdula

Issue Vol5 No.2 - 2016

- Integrity - Filipino Martial Arts at NRH Centre
- Living with Integrity - Motivation for Dreamers
- How to Improve your Coordination for Kali and Silat
- Do You Train a Blade System?

Issue Vol5 No.3 - 2016

- Supreme Grandmaster Ciriaco “Cacoy” Dela Cuesta Cañete
- The Middle Ground Approach to Eskrima - Mustafa Gatdula
- Tools for Training Filipino Kali Alone - Leslie Buck
- Nobody Is Wrong if Everybody Is Right - Addy Hernandez

Issue Vol5 No.4 - 2016

- Engineering the Martial Arts: Problem Solving - Eric Primm
- Five Easy Steps to Martial Arts Mastery - Eric Primm
- Training You Should Be Doing at Home When Learning Filipino Martial Arts - Leslie Buck

Issue Vol5 No.5 - 2016

- How Bad Do You Want This Art? - Mustafa Gatdula
- A Counter for Counters - Mike Casto
- Progress through Resistance - Eric Primm
- A Sure Fire Counter! - Brian Johns

Issue Vol5 No.6 - 2016

- Because the Truth Hurts - Luis Tuparan
- Ego, Pride and Humility, Martial Musings on Personal Growth from Muay Thai and Eskrima - Joel Huncar
- Missing Pieces of Modern Eskrima Practice - Mustafa Gatdula

Issue Vol5 No.7 - 2016

- Combative Anatomy: Using a Knife for Self Defense - Peoples Republik of Kalifornia
- What is the Center Line with regards to fighting? - By Angelo Garcia
- Dead Center - John Honeyman
- Preparing Your Eskrima for the Street - Mustafa Gatdula

Issue Vol5 No.8 - 2016

- Time for an FMA Revolution - Mustafa Gatdula
- The Fallacy of Empty Handed FMA - Mustafa Gatdula
- “There Are NO Qualified Masters In My Town...” - Mustafa Gatdula

Issue Vol5 No.9 - 2016

- Learn One, Learn Them All - Commonality of Motion and Skill Transferability in the Filipino Martial Arts - Leslie Buck
- Kali Stickboxing with Guro Ted Lucaylucay and Richard Lamoureaux - Richard Lamoureaux


6 Rules of Mechanical Advantage - Philipp

Issue Vol5 No.10 - 2016

- Of Arms and War – Sixteenth Century Filipino Warfare - Jose Victor Z. Torres
- Top 10 Tips for Learning Kali, Escrima, and Arnis - Leslie Buck
- Training Scars: Why Choosing the Right Words Makes All the Difference - Chad McBroom
- The Quickest Route - Mustafa Gatdula

Issue Vol5 No.11 - 2016

- Bikinis and Martial Arts - Brian Johns
- 3 Reasons Filipino Martial Arts ROCK (for Women) - Jackie Bradbury
- That Guy: The Dilettante - Jackie Bradbury
- Why the “Perpetual Student” Is Misguided (10 Steps to Expert) - Mustafa Gatdula



# TAMBULI MEDIA

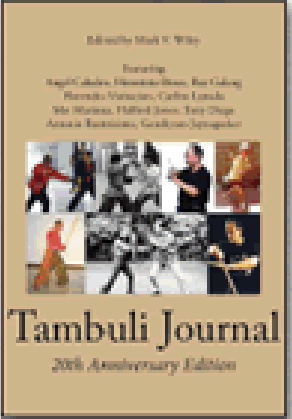
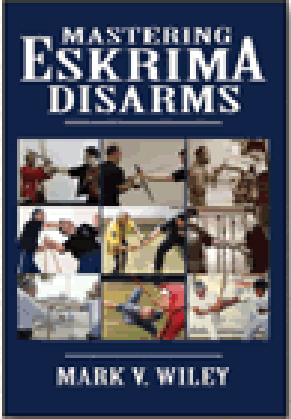
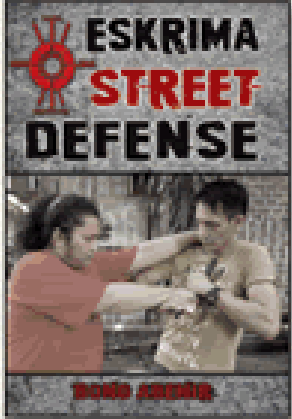

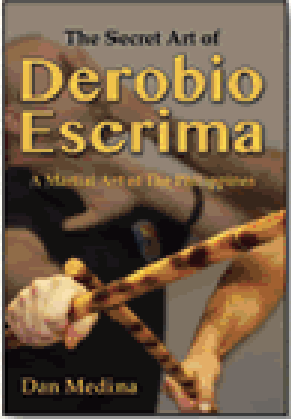
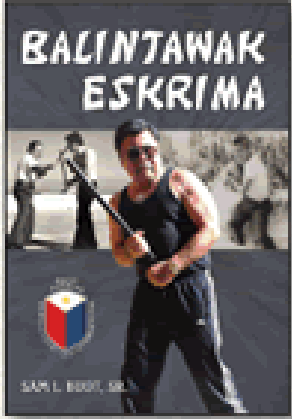
## Excellence in Mind-Body Health & Martial Arts Publishing

Welcome to Tambuli Media, publisher of quality books on mind-body martial arts and wellness presented in their cultural context.

**Our Vision** is to see quality books once again playing an integral role in the lives of people who pursue a journey of personal development, through the documentation and transmission of traditional knowledge of mind-body cultures.

**Our Mission** is to partner with the highest caliber subject-matter experts to bring you the highest quality books on important topics of health and martial arts that are in-depth, well-written, clearly illustrated and comprehensive.

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



www.TambuliMedia.com

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## Combat System or Combat Style

By: Marcus Schüssler

An analogy from everyday life to better understand and clear distinction of terms

First two definitions in order to have a clear outline of the terms:

Definition of term style: a style is a form of purely personal mode of expression. That is, the starting point is always the personal point of view and interpretation of things.

Definition of term system: a system is a plot thread in which all calculable variables of a process were considered from the outset, so that the end result can be reproduced in an always consistent way (with the same quality) or in the event of any discrepancy continue to keep the result calculable.

Nowadays in the martial arts domain the terms combat style and combat system are being applied, but unfortunately almost universally incorrect and unambiguous. If the term ‘combat style’ is being used, it indicates an individual and unique method of combat, being invented by one or more persons. Is the term ‘combat system’ being used, it indicates, that the fight method pursued has a controllable plan. The message of the term ‘style’ in reference to individuality and uniqueness of is being addresses on the emotional level, the message of the term ‘system’ to the planned methodology of the rational and predictable. Sometimes both terms are used for the same thing to approach the emotional level as well as the rational level in people - to convey that all needs are being satisfied.

Which of these two terms – combat style or combat system - gives the user a sustainability in terms of security at all? The analogy of lottery as a form of gambling is to render the possibility

of a visualized reflection platform for everyone.

Before the subject is being entered on a deeper level, the question of what is the absolute basis for a logical and security-oriented action strategy must be clarified: information. If there is no information whatsoever, no coherent action is possible. Simple example: a blind man has no visual information, which offers the possibility of distance screening to everyone not blind. Thus, he is not able to prepare himself early on before the transition into the physical phase takes place. An act of physical violence cannot adequately be responded to by him.

Information is the lifeblood of every physical combat. For this appropriate read / write mechanisms must be developed. Furthermore, it is important to know, which kind of information for a physical fight is of importance and which not!

**The following considerations are now being gradually built up:**

An attacker, who has already undergone the psychological foreplay stage by intimidation and verbal excesses, takes up a position, that can visually be properly identified as preparation for physical combat action. What information does it provide? Depending on the personal development it can be read from his posture which arm and which are being advanced to the front, an approximate weight distribution and whether he stays on a spot or moves continuously and changing his position. That’s not pretty much here.

To the fact, that this information content is extremely small, it gets complicated as he will share no information about his further course of action. Example: he takes an aggressive pre-fighting posture, in which, for

example, the left leg and left arm are advanced forward, right arm and right leg to the rear - visually similar to the posture of a boxer with left lead. Is this optical detection at the same time a guarantee that he will hit with his left arm first? Or kick with the left leg? Or a guarantee, that before he launches an attack, abruptly changes his body orientation with a shuffle step? Is there a guarantee for a 100% secure interpretation to as what will happen in near future?

And here the analogy to the gamble of lottery starts: at the lottery a number combination must be made up hoping and assuming that this combination will have success at the drawing. This combination must be set up days ahead of the draw. This means, a set conjecture and assumption for an event is being submitted, to what happens in the future.

Now transferring these thoughts on the previously viewed situation of the attacker, who has already taken his pre-fighting posture. The information that he gave so far, are rather sparse and give no reliability to the near future, to which the defender could adjust. This means, that a conjecture and assumption on the future acts of aggression must be submitted and one’s own line of action must be fixed - analogous as in lottery! And that with the desire and hope, that all this comes into the same line, so that the chosen physical counter action will succeed.

If you look at the probability in lottery, the ratio comes to 1: 140.000.000. If the successful outcome is to be reproduced in a calculable way, there are only two ways: either to fill out 140 million lottery tickets or to manipulate the drawing of numbers, so that the given combination will come up. As manipulation of the draw is

strictly prohibited, this option fails. To fill 140 million lottery tickets means an immense capital usage that perhaps does not fully return, because the current jackpot is less than the invested ticket capital.

Let’s turn again to the option of manipulation and just assume, it could be done, it becomes clear that again millions of relevant information are necessary. So every single ball must processed by information processing technology during the draw and being constantly synchronized with all other parameters, thus enabling a full control. That manes that information must be read continuously and that also commands must be able to be returned for control (write back of information).

Returning to our combatsituation it means, that defenders, which are limited to the visual perception only, play information technology lottery. This makes no sense. The possible options remaining are either escape from the situation or the panicked overreaction with total overuse of power resources, which will quickly be used up.

If this this problem is to be tackled planned and systematically, it must be structured, as addressed above, what kind of information is significant and can be influenced. Adding to this fact is, that this information can only be used, if the body is also able to read as well as to write back (to send back). And the only sense to make such information usable is perception through touch. It allows to read several different information at the same time through a single contact, to process and also to send back. An attacker who pursues the objective to make an effective attack will always produce a physical contact - even a hit is a physical contact. As the human being

has the possibility to set out his arms and his legs in their full reach forward and into the trajectory of the incoming attack as an obstacle, the point of contact is being set up far in front of the actual body trunk. This systematic methodology would correspond with the analogy of lottery to the option of manipulation.

Concluding the reference to the terms combat style and combat system comes as follows: a combat style based on personal interpretation and not considering the relevant information of physical combat at all has the same status of a number combination for a lottery draw in the future. The outset is fixed in advance without having the security that the draw of the numbers will realize. The risk of loss in lottery is the one time investment of money without any further additional. The risk of loss in combat remains an incalculable without any restriction. A combat system does not like any acceptance or interpretation of the future – just loves and demands information, that are reliable in order to keep the process of the combat controllable, planned and calculable in every phase for the sake of the objective of controlling the situational security.

Thus, the contact of the foot with the respective part of the body of the opponent gets a certain form and mode of expression of non-verbal communication. The higher the body part in the upright position - maximum the head - the more the expression of rejection or contempt.

This form of non-verbal communication of course comes from an emotional processing, or respectively brings an emotional perception to outsiders. Therefore, visually perceptible kicks are predominantly choreographed in martial arts movies, so that the viewer - who has taken on the role of good for himself - may emotionally process his contempt of the villain. The fact still is, that a kick towards a high target automatically brings along a slow speed, making it possible for the viewer to visually perceive the actions of the hero movie, so that he can emotionally live storyline (consider the maximum frame processing rate of 25 frames per second of human beings!).

**Kicks to the head in self-defense - cultural misunderstanding as basis of security-oriented action?**

Due the medial embossment, effective/ realistic self-defense is very often associated with performing kicks to the head of an upright attacker. This is a fundamental means for the movie industry to give viewers a visual traceability and to arouse emotions.

This article is not entitled to provide scientific historic accurate information, because the reasons and motivations to use kicks to the head of an upright attacker as effective means of defense can only be based on socio-

cultural circumstances of tradition! But more of that later.

The cultural background should be considered first, which is very widespread in Asia, but had also a certain importance in Europe in the past: the foot is rather an offensive part of the body, which is connected to insulting or derogative attributes in interpersonal and social communication. It is, for example, not allowed to stretch the naked soles of the feet towards a Buddha statue in Thailand in temples but also towards other people or more importantly people with social rank. In Europe the contemptuous appreciation was expressed for example with a kick to the buttocks of the respective.

Does this line of thought work with facts of real life? This is now being examined. For this we want to briefly list the factors, which can have a disturbing influence on the movement - factors that must be controlled when trying to successfully apply a kick to the head of an upright opponent:

• **Bridging the altitude floor-head level**

The foot must overcome a difference in height from floor up to the height of the head, which is comparable to the launch of a rocket. It moves the foot against the earth’s gravity and for the alone it needs significantly more power so that there is hardly any potential left for the energy transfer at the target point.

• **Equilibrium**

In order that the foot can bridge the aforementioned difference in height as described above, he must fight the gravity field of the earth, as also simultaneously the entire structure of the equilibrium must be shifted dynamically. It is to note, that the process is being

If the social context of past centuries is now being considered, then it becomes obvious, that physical encounters were not only limited to winning, but also

to a necessary accompanying humiliation of the attacker or enemy as an additional form of communication. So the need for visually demonstrating in a certain style is understandable – to present the ability to win and simultaneously expressing superiority, that had to generate powerlessness in others.

How is this visually best performed? By bringing the part of the body, which has the highest socially negative connotation, to the part of the body of the other, which has the highest socially positive connotation - so moving the foot to the head. And in a such a manner, which cannot be parried!

Does this line of thought work with facts of real life? This is now being examined. For this we want to briefly list the factors, which can have a disturbing influence on the movement - factors that must be controlled when trying to successfully apply a kick to the head of an upright opponent:

• **External disturbance of the kick from the outside**

He who is being attacked by a kick to the head, can disturb the kick at any time. The phase, in which he can interfere depends on the dynamic change in distances. Means, the foot is constantly subject to disturbance on its trajectory to the head – at which it is of no importance at which point the kick can be disturbed, but rather that it can be disturbed at all - what has a decisive effect on the dynamic change of equilibrium. As shown from the four factors, the reality of kicks to the head is not based not on socio-cultural conditions, but on physical and physiological facts, which have been scientifically proven and are proven every day still. However, in opposition to that stands the human will for expression of superiority that makes the kick to the head so appealing. How do you decide – *emotionality or security?*

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terminated after the shift of equilibrium from A to B, but that at point B the foot in the air is being pulled vertically downwards by gravity. This means that this process is also very vulnerable. This is comparable to a projectile, which easily can be deviated from its trajectory by minor influences such as crosswinds.

• **Possibility of change of position of the head**

The head, when being threatened, always changes its position away from the attack and/or the hands or arms come up as a protective wall. Anyway, the head is not a static target, except if it has been frozen along with the trunk and the hip. Means, that the probability to hit the head successfully and with full energy in the first attempt is very low.

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# Reaction Training for Filipino Kali

By Leslie Buck



One of the most important factors in your training to get right is reaction training. No matter how great your technique is, if you have not trained it properly, it will be useless. You must train the technique to be reflexive. You cannot rely solely on your conscious ability to analyze your situation and recall the appropriate technique when you need to act in fractions of a second. It is just too slow. Using a progression to train your reaction skills is the best path to your success. Here is how to get started:

## Coordinate the Mechanics

Program your body to do what you want it to do. First, learn the movements related to the technique or response that you plan to make reflexive. Coordination and familiarity with the movements of the technique are the cornerstones of training for success in this. Your central nervous system must develop a clear map of what it should do when the time to react comes. Mindful practice and quality repetition together with a clear understanding of the right mechanics will get you there.

With practice and repetition, your mind will create an internal profile of a technique so that you can access and perform it quickly. The more you practice and refine the movements involved in the technique, the more easily and quickly your mind can access them. After

many repetitions, your mind will eventually consolidate all the individual motor movements that comprise the technique into a set. This set can then function as if it were only one movement. With only one trigger, all the related movements can be launched together, in sync. This is possible because the movements and their relationship as a set has been committed to your long term memory. Because the set is in your long term memory, you will be able to respond without needing to consciously remember all the individual parts of the complete technique. This is crucial. The more definition you can embed in that memory, the better your ability to recall it with precision. This process of motor learning and the result is commonly referred to as "muscle memory."

will often be etched more deeply into your muscle memory than it would be if there were no pressure. It is the stress and emotion from the pressure that causes this to happen. Your mind pays more attention when there is danger or challenge. This creates a more vivid memory.

If after several repetitions under pressure, you do not respond the way you intend, then slow down and reduce the pressure so you can get it right. Otherwise, you may develop bad habits that are hard to undo. This is why you should give your mind a better chance of getting it right by working hard on coordination at first. Don't obsess over the tiny details, but make sure you can repeatedly perform the movement correctly on command at full or near full speed before you focus on reaction training.

Even after you have started reaction training, you should continue to improve your coordination. The better coordinated you are with the specific movements you are training, the faster you can perform them. Because of this, it is best to continue to practice your techniques again in future sessions to maintain and improve your familiarity with the movements.

## Identify the Cues for Reaction

You need to know what to look for before you can react. To develop your ability to react, you need to know what is it about your opponent's movement or situation that will cue you to the proper response. Design your reaction drills so that the cues are clear and you know exactly what the response should be. For example:

One drill may require you to recognize a particular angle of attack. Another drill may require you to recognize a specific

situation, such as when your partner's weapon is down, or he is somehow exposed.

The structure of your reaction training drills should make this very objective. Set up your drills so that you can focus on recognizing the cues, not exploring new movements or pondering theories. This clear structure will speed up the learning process.

Once you know the proper cue or situation that you need to recognize, you can then focus on the tells that help you recognize it quicker. You must know what it is you are looking for, and you will have more success if you can recognize it quickly. To do this, refine your ability to recognize telegraphing movements that your partners present when they are preparing or just beginning to deliver an attack. These telegraphing movements, also known as tells, can range from changes of expression, movement of the eyes, shifts in balance, footwork, positioning, posture, etc. that present before the actual technique or movement that will cue you is performed.

When you improve at recognizing these details, you will recognize the cues and telegraphing movements earlier. When you can recognize them earlier, you will have more time to process what is happening and more time to respond.

## Increase the Challenge

Gradually increase the level of challenge in the reaction drills as you improve. You want to find a balance so that you are reaching above your current skill level, but still getting it right 65 to 85 percent of the time. As you improve, the level of challenge is increased to match your performance. Your performance will still fall into the sweet spot of the percentage mentioned above,

but you will be doing the drill with more challenging. The gradual increase will allow you to progress successfully and progress further.

Ride a wave of improvement as far as you can, rather than crash hard and struggle to get your technique right, even once. Use this gradual, progressive approach to adding challenges so that you can continually develop. There is a place for trying the impossible, but in most of your training, focus on what gets you the right results. Use the gradual approach.

**Increase the challenge  
in your reaction drills by  
modifying the following:**

Increase the speed of the attacks / cues. This will reduce the amount of time available to recognize the cue. It will train the student to process the information and act more quickly. This is likely the first adjustment you should include when adding challenge to a drill.

Decrease the amount of time between the attacks or cues. This will reduce the amount of time for the student to get mentally ready for the next turn. When done progressively, this will allow the student to regain his mental

balance and state of readiness  
more quickly and keep him in  
a higher state of awareness.

Reduce or minimize the tells in the cue so that there is less information to recognize. When there are fewer or less obvious tells, the student will become more keen in recognizing the ones that are available. For best results, reduce them gradually, one at a time and test the results before removing another. To do this, the feeder must be aware of what tells he is presenting. This may include manipulating things like looking at the intended target, leaning or stepping to the side, raising the elbow, loading the shoulder, etc.

Increase the number of variables or cues in the drill. If the student must make a decision that involves selecting the appropriate response, he will need to process more than one if / then sequence. This process takes time and practice. Usually, it is best not to include more than 3 variables at a time when first working on reaction skills.

Above are just a few options that will help you improve reaction time and performance by adding more challenge and pressure.

to your training. Adjust one option at a time and wait to see progress before combining them together.

Avoid introducing faking movements into reaction drills until a baseline of proficiency has already been developed. Though the end goal is to be able to operate under constantly changing, chaotic conditions, the programming of skill requires an organized process that starts simple. Once you are good at recognizing and reacting to the cues, then the added pressure and challenge of faking movements can be included.

Don't expect to transition cleanly from your slow coordinated practice to reacting smoothly within fast-paced reaction drills. Your skills will break down initially when you are under pressure. However, they will improve through practice under pressure. This is a normal part of the process. Don't let it discourage you.

## Conclusion

Training for reaction requires a structured and progressive approach. Developing sound coordination and a good understanding of the cues and

proper responses involved are prerequisites for reaction training. From there, success is all about the training method.

By gradually adding pressure that allows you to reach just a little above your current skill level, you will make progress quickly, and you will continue to see improvement. Going too fast and too hard can lead to sloppy results and bad habits. We cannot rely on a huge leap of faith to get us from basic drills to live application in just one step. A sink or swim approach of going from 0 to 100 MPH and expecting our skills to keep up is unreasonable.

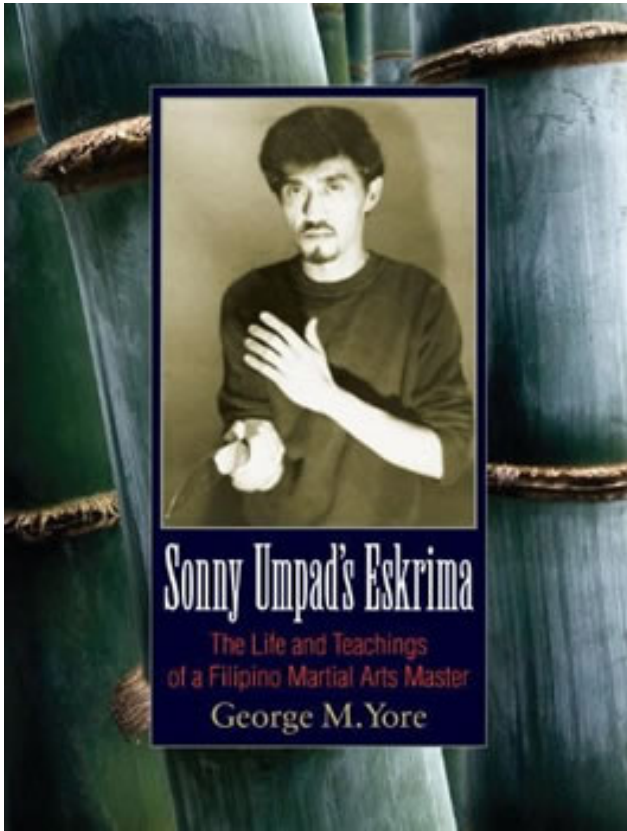
Ultimately the goal is to use drills to bridge our skills up to the level required for application. Drills are tools that should be used to move you towards using technique that will translate to application in a live situation, not just something that will give you a win in the drill format alone. Adjust your training drills to support this point, and you will see useful results. Breathe life into your drills and get some good work done.

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## 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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Also in the About section are subjects that have to do with Philippine Culture and History.

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Valeriano Ibañez Abello - Filipi Know

To note: For cultural and history information the FMA Informative has used the following. Visit the websites to learn even more historical or cultural information.



Philippines, My Philippines

Visit Philippines, My Philippines on FaceBook: Click Here

- Melchora Aquino de Ramos

- Gregoria Patricio Montoya

- Lakandula

- Macliing Dula

- The Jeep .... then

- Pre - Martial Law Philippine Currency Denominations

- Puppet Government Currencies

- The 100,000 Philippine Peso Bill - Printed 1998

- The 2,000 Philippine Peso Bill

- Origin of Philippine Fiesta

- Origin of PO and OPO

- The First Philippine Flag

- Imelda Remedios Visitación Trinidad Romuáldez-Marcos - - - -

- Marcos: 'My best successor is Ninoy'

- The Uncirculated Marcos 500 Peso Bill -1985

- The Discovery of the Katipunan: How a brawl over a 2 Peso wage increase uncovered the secret society

- Jollibee

- Origin of Filipino Sibling Titles

- Gregoria de Jesus

- 14 Rides you might encounter in The Philippines!

- Beatles in the Philippines

- Fuerza de San Pedro
- Bulacan Province

- Simeona Punsalan-Tapang

- Rosa Sevilla de Alvero's home, Manila, Philippines

- The Origin of Simbang Gabi

- The Origin of Bibingka

- Maja Blanca

- December 29, 1896 Last Day of Jose Rizal with his family ...

- The Thirteen Martyrs of Bagumbayan

- Manila Carnivals

- The Boix House

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- The Reycards

- Jose Goyena Revilla Jr.

- Antonio, Chief of the Bontoc Igorotes

- Maglalatik Dance

- Case of Juan Luna's Murder of His Wife and Mother-in-Law

- 100th Annivesary building of Kennon Road

- Victory Liner Bus in 1950's

- Lighthouse and Filipino Fishing Boat. Image taken around 1900-1902

- Pacita Ongsiako de los Reyes

- Philippine Soap Operas



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- Brahamuddin, Son of Sultan Mohammed Jamalul Alam with Two Datu. Jolo, 1885

- A Native House in the Phillippines

- Filipinia Mestiza [1885]

- Manila Carnival [Philippine Exposition], Manila, 1938

- Girls Basketball Team

- Negritos of Luzon
- Sorbetero, 1900

- A Street Scene in Tayabas, 1901

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- Tinali (Arm Beads)

- Eating with Bare Hands

- Moros of Mindanao

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- Antonio Luna: A Lover, Traitor. Thief and a Hero
- Headhunters
- Human Zoo
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- Those Gallant Igorots
- Why There's No Mercury Drug in SM Malls?
- February 1945: The Rape of Manila



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- Lucrecia Roces Kasilag (31 August 1918 - 16 August 2008) A Filipino Composer and Pianist
- Maggie Dela Riva Case
- Lucita Soriano - Filipina Actress



Filipinas Nostalgia: Click Here


- Marie Sampalit (1914)

## THE ASWANG PROJECT

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

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

- Drawing Nightmares | Artists of “The Lost Journal”



**Zenway Digital Concepts & Design Center with Independent Creative Concept Photography** is a small and independent private digital concepts & design center consultancy and contractor with current specialty Product Development ranging in and Trademark Specialist with Creative Unique Photography in Bicol Region.

In March of 2007 the Zenway Digital Concepts & Design Center was established, with a small design group and trained designers with their specialized fields of expertise. Using state of the art equipment and tools for our designers as a result we have made a great impact on our designs. We are located in the heart of Bicol - Legazpi City, with a view of the beautiful and Majestic Mayon Volcano, and the church of St. Raphael Archangel as it was used to create this company.

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- The Short and Tragic Life of the First Igorota Beauty Queen
- Valeriano Ibañez Abello

### Farewell, FilipiKnow Readers

By FilipiKnow | October 17, 2016

Quitters never win is a mantra we often tell ourselves to keep going for our dreams. But what if some dreams aren't worth pursuing anymore, or if a project you have poured your heart into is no longer as fulfilling as it's supposed to be?

That's the thought I have pondered on these past few weeks, and the contemplation finally gave me an answer.

When I started this blog almost four years ago, I was a wide-eyed millennial ready to try anything. Call it an escape from the tormenting quarter life crisis, I tried to dabble in blogging and in the process of discovering more about myself, I also uncovered little known stories about the Philippines—who we were and how it led to who we are now.

FilipiKnow was born out of a mere quest to satisfy my curiosity, and that thirst for knowledge about our identity opened a lot of opportunities: appearance on national TV, writing gigs and a recently launched book based on the blog itself. And none of this would have been possible were it not for my decision to pursue this 'passion project.'

FilipiKnow started as a hobby, a way to kill my boredom. However, being in my late 20's now, I'm sad to say I have already outgrown my little side project.

But don't get me wrong. I still love being Filipino and this blog has helped tremendously in reshaping my idea of what a true Filipino is. I'm thankful for all the readers who liked, shared, criticized and even dismissed our contents as mere lies or propaganda. Some even went so far as classifying our blog as one of the "fake sites" in the country (Ouch!).

I have learned to appreciate the beautiful and ugly sides of democracy, something that we should preserve with all our might.

I would also like to thank all the contributors who have injected their humor, opinion and expertise into FilipiKnow's wide-ranging contents.


Again, thank you my dear reader for joining us in this journey. If our blog has inspired even just one soul to become more curious, to never stop asking questions and to look at our past with renewed interest, then there's no doubt that FilipiKnow has already accomplished its mission.

We're leaving now with a legacy—a book that will hopefully remain relevant and engaging for the years to come. For that, we can't thank you enough.

God bless the Philippines!

Stay smart,

**Luisito E. Batongbalai Jr. Founder,** FilipiKnow.net



**Amazing Fact and Figures Every Pinoy Must Know**

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

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

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

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

This book will help you realize that FilipiKnow isn't just about trivia after all. I remember one passionate reader telling me that I underestimated our contents when I defined trivia as "useless information." He went on to share another definition I admit I overlooked when I used the dictionary: facts about people, events, etc., that are not well-known.

In other words, this book about not-so-well-known facts can be powerful, depending on how you look at it.

It uncovers truths about Philippine history nobody taught us in schools. It introduces us to some of our forgotten heroes that could teach a lesson or two on how to be a better Filipino. Finally, it may help you realize how rich our culture is, and how nice it is to be a Filipino despite our flaws and mistakes. FilipiKnow is not just about facts and figures. It is a book about Filipinos—who we were, who we are now, and who we are going to be.

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



# Past Events

## MARS Europe 20th Anniversary [open event]

w/ Guro Ron Balicki  
March 23 - 28, 2016  
Brussels, Belgium

March 23 through 28th, 2016 Guro Ron Balicki was invited by Flavio Ruiz van Hoof in Brussels - Belgium for the 20th Anniversary of his first venue in Paris, France in 1996.

There were 2 main part during this event: 3 days of Instructor and 3 days open to all where people came from Germany, France, Cyprus, and Belgium to participate to the event.

On a Filipino martial arts view, Guro Ron Balicki taught the Inosanto-Lacoste system and Lameco Eskrima in the following areas: double stick, single stick, stick and dagger, double and single knife and Panantukan with guntings and take down and breaks Guro Ron teach us from technical to drills and up to practical application.



Some student had the opportunity to do ranking examinations during that period.

It was again a success in terms of level of involvement of each participant during the whole event, exchange and sharing between all the participants.

We host Guro Ron Balicki on a regular base and organize trip around Europe to follow his instruction. - **Eagle Rvh**





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### Silat & Kyusho Workshop: Fight Back!

w/ Sifu Greg Pichardo (Phoenix Mixed Martial Arts) of Buka Jalan Silat and Tom Gallo (Tactics Martial Arts) of Kyusho International  
Hosted by Tactics Martial Arts Studio  
October 1, 2016  
Phoenix Mixed Martial Arts  
153 Jericho Tpke, Mineola, New Yor  
First Time Ever

Tom Gallo (Tactics Martial Arts) of Kyusho International and Sifu Greg Pichardo (Phoenix Mixed Martial Arts) of Buka Jalan Silat joined together to show how Silat and Kyusho are used for personal defense.

It was a packed house with great people willing to learn what two seemingly different ways of thinking had to offer. Tom and Sifu Greg not only taught answers to specific types of attacks but also showed how Kyusho and Silat work so well together.



Tom focused on body reaction and pain compliance which occur when attacking the Kyusho Targets in a specific manner and allows for controlling the attacker.

Sifu Greg showed painful holds, locks and takedowns that put the attacker in a painful position and unable to move.

Kyusho, known more commonly as “Pressure Points”, is a study of Anatomy. By understanding the human body’s natural ways of protecting itself and how to negate them, we are able to affect its systems; nervous, muscular, vascular and skeletal. We target the body’s anatomical weaknesses to attack the internal systems such as the Nervous and Vascular Systems. Strikes, throws, and grabs that you know become even more effective and devastating.



Silat incorporates sophisticated hand movements, footwork, joint manipulations, throws, and groundwork. Buka Jalan Pentjak Silat is the system of silat developed by Sifu Greg’s teacher Guru Cass Magda of the Magda Institute of Martial Arts in Reseda, CA. It draws from more than 20 styles of silat he has studied.

The people enjoyed it so much that there were requests for another workshop even before we ended.



\*A few participants are not in this photo due to the nature of their work.

There will be a DVD available for purchase on this workshop in the near future. It you are interested in updates on the DVD or future Workshops contact Tom Gallo at tomgallotactics@gmail.com.



**FMA Stick Seminar**  
w/ *Maestro Rich Acosta*  
**Hosted by:** Guro Errol Ballestros  
October 22, 2016  
Legacy Life Center  
1 Kinberly Rd., Suite 105, East Brunswick, NJ.



Today's seminar was a good turnout. Maestro Rich Acosta taught LSKF Lightning Kali, which is part of our Kuntaw Kali Kruzada system. I am honored to be part of such a great Filipino martial arts system. I will be hosting more seminar with Maestro Rich Acosta and Shihan Rico Alfredo Acosta. Please feel free to visit Kuntawkali.com for classes and seminars - **Errol Ballestros**

**Kali-Wing Chun-JKD**  
Lethal Combative Sciences Presents: Rister International  
Martial Arts  
October 22, 2016  
296 F E Sellers Hwy, Monticello, MS.



Had a awesome seminar with Jon Rister and Alfred C Huang today! Thank you both for the knowledge, the training, and most importantly the friendship! I can't wait until next time! RIMA! - **Brad Hodges**

**PTK-SMF Combat Spear**  
October 23, 2016  
Leo J. Ryan Memorial Park  
Foster City, California

On October 23rd, 2016 The PTK-SMF Peninsula group conducted a malayu sibat or “long spear” workshop in Foster City, CA. The workshop was taught by Guro Ferd Terado, founder and instructor of the group and serves as the San Francisco Bay representative of The Pekiti-Tirsia Kali Global Organization under Tuhon Tim Waid [www.ptk-smf.com].

Pekiti-Tirsia Kali is primarily known for its edge weaponry and effective close-quarter combat tactics. Although the spear is very much a part of its arsenal, it's a weapon not generally associated with this combat system. The most interesting aspect about it is and the purpose for this seminar is that it does not require one to learn a whole new system specifically for the spear because many of the principles, strategies and tactics already learned in single stick or the ginunting transfers over seamlessly; one system, any weapon.

As part of the annual Magkatipunan Sa PTK-SMF Peninsula tradition, this workshop introduced participants to some of the basic principles of the Pekiti-Tirsia Kali spear and how the foundation striking mechanics and dynamic footwork are executed realistically and effectively, with the proper timing and range; bridging from long range (tirsia largo) to close-quarters (tirsia corto), then back out to long range. Since Pekiti-Tirsia Kali is a close-quarter fighting system and the malayu sibat is a long range weapon, students learn to execute attacks from long range, as well as close range. Not only did students learn practical and realistic combat maneuvers with the spear, it was also a great workout!



Guro Ferd Terado trains and teaches the Pekiti-Tirsia Kali combat system and is available for seminars and workshops, as well as private instruction. In 2017, he'll be conducting a series of seminars on different weapons such as the karambit, wasay (tomahawk), sarong and other flexible tools, as well as edge-impact weapons, single/double daggers, and empty-hands. Schedule and locations will be posted on the website and Facebook page.

**PTK-SMF Peninsula is located in San Mateo, CA.**  
Please email all inquiries to [ptkpeninsula@gmail.com](mailto:ptkpeninsula@gmail.com)  
Visit the website at [www.ptk-peninsula.com](http://www.ptk-peninsula.com)  
Subscribe to the YouTube Channel - [Click Here](#)  
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Malayu Sibat participants





**RIMA Wing Chun/Kali/JKD Seminar**  
w/ *Jon Rister*  
November 5, 2016  
Tyler Kali and Wing Chun School  
Tyler, Texas

Great seminar in Tyler, Texas this weekend we did some great blade training and some double and single stick disarms as well as understanding what where when and why to apply these things, and then how to teach yourself. - **Michael Shipman**



**Kalis Ilustrismo Seminar**  
w/ *Tom Dy Tang*  
November 12 - 14, 2016  
9180 Rumsey Rd. Unit 4D  
Columbia, MD

The first United States east coast Kalis Ilustrismo seminar was held on November 12 and 13 in Baltimore, Maryland. The seminar was conducted by Tom Dy Tang.

Tom, who is currently the torch bearer of Kalis Ilustrismo, was Grandmaster Tony Diego's most proficient student and logged the most training time in the Ilustrismo art. He was meticulously trained to be Mang Tony's successor.

The seminar showcased the fundamental drills of Kalis Ilustrismo, focusing on basic strikes, footwork, long and medium range two person drills, as well as training tips for solo practice.

Tom was assisted by Kenneth Co in this seminar. Special mention to Kevin Keane who hosted and organized this historic event. And a great big thank you to all the participants for making this a successful event.

**Kenneth Co**



L to R: Mike, Tom, Kevin( seminar host-n-organizer) and Kenneth



**Annual Babao Arnis Seminar**  
November 13, 2016  
Hosted By: *Creative Warrior Academy and CDF Academy*  
Master Bennets World Taekwondo School  
5000 W. Charleston Blvd  
Las Vegas, NV.

November 13th, 2016 Creative Warrior Academy was both blessed and honored to host a really fantastic seminar Instructed by Master Narrison Babao who taught a very informative and detailed workshop going over various basic drills from the Doce Pares system taught to him by the late great Supreme Grandmaster Cacoy Canete and used in the Babao arnis system by Master Nar's father the late Great Grandmaster Narrie Babao. He warmed us up with some sinawali variations, then started with the Doce Pares 12 targets. Afterwards we went over various counters, half beats, and combos, finished off with a nice free flow and some locks! The seminar was held at the CDF headquarters where Sifu Jack Soderberg teaches his classes inside Master Bennetts World Taekwondo school in Las Vegas. Hosted by Sifu Justin, Carey Cataldi, and Sifu Jack Soderberg.

Grandmaster Zena Babao honored us with her company and wisdoms and Nick Erdmann, Sean Martyre, Roy corpus and Joe Knight. I must say personally this was a fantastic seminar, I cant wait for the next one in May 2017. Hope to see you all there!

**Justin Cataldi**

**A few words from the events instrutor Nar Babao**

On 11/13/2016, I conducted a Babao-Arnis seminar hosted by Sifu Justin Cataldi, the founder of the Creative Warrior Academy of Las Vegas. This was the 6th seminar we conducted after the passing of my father, Grandmaster Narrie Babao, the Babao-Arnis Academy co-founder along with my mom, Grandmaster Zena Sultana Babao.

This was my first seminar I did by myself, and I shared Cacoy Doce Pares, the 3rd system that we teach in our school. The two other systems that we teach are Arnis Batangas Baston and Villabrille Kali which forms the 3 sides of the triangle as seen in Babao-Arnis logo.

In 1981, Grandmaster Narrie Babao met Supreme Grandmaster Ciriaco "Cacoy" Canete through Dan Inosanto, Ciriaco "Cacoy" Canete was only a master at the time. The late Supreme Grandmaster Cacoy Canete was the founder of Eskrido which he created in 1948. I decided to share



the system which I felt was my bread and butter because I mostly focus on using single stick or "olisi". Due to my limited mobility, I focus on having faster striking speed as close range. Cacoy. Doce Pares primarily focus in close range which is also known as "Corto" in Visayan. I became 1st grade blackbelt in 1995 and was promoted to 8th grade Senior Master after the passing of my father back in Oct 2013.

The seminar, held at World Taekwondo School on W. Charleston, is owned and operated by Master Joseph Bennett. Sifu Jack Soderberg also teaches Kung-fu classes in this school. I would like to thank Master Bennett and Sifu Jack for allowing us to use their facility. Most of all, I would like to thank Sifu Justin Cataldi and his beautiful wife, Carey Cataldi, for continuing to host and sponsor Babao-Arnis seminars in Las Vegas.

At this seminar, I started out with warm-up drills using double



sticks known as “penki-penki” or sinawali. The double stick sinawali drill helps with coordinating in striking with sticks using both the left and right hands. It’s like playing patty cake but with weapons. Other techniques I taught at the seminar were: the striking and twirling warm-ups called “amarra”; curving strikes called “witik” or snap strikes with flick of the wrist; “arkos” or circular strikes; and “likos” or looping strikes, and how they differ from linear strikes.

After the warm-up, I shared the 12 strikes of the Cacoy Doce Pares system and the corresponding defenses depending on how your opponent tries to counter your attacks and defenses. I reminded the participants to think like water when they encounter an obstruction. We worked on several drills and one was called “hubad-lubad” which means “tie and untie” to help the students work on their sensitivity and control of their opponents weapon while sparring. The other drill I shared was “palusot” or passing drill that I learned from Grandmaster Vince Palumbo of Australia during my visit to CDP HQ in Cebu back in 2008. From the hubad-lubad we transitioned into my favorite wristlocks such as kote gaeshi/ niko/ sankyo which were borrowed from the Japanese art Aikido by Supreme Grandmaster Cacoy Canete.

Sharing the 3rd system of the Babao-Arnis curriculum is my way of paying tribute and honoring two of my instructors: my dad Grandmaster Narrie Babao and Supreme Grandmaster Cacoy Canete. I like to thank again Sifu Justin Cataldi of the Creative Warrior Academy of Las Vegas. He is very open-minded when it comes to martial arts. Sifu Justin is a very humble guy and is always looking to improve.

Improvement is change. According to Supreme Grandmaster Ciriaco Cacoy, “What is always constant is change.” If we are not learning, we are not growing.

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**Volume-3:** Block and Counter, Drills and Disarms, Multiple Return Strikes Competition Drills, Learning to Defend by Zones, Tournament Disarms, Distractions & Disarms, Vining of the Stick, Fighting Mixed Weapon Tournaments, Concepts and Rules of Fighting, Choosing Fighting Greer, Competition Strategy, Point Fighting Strategies, Continuous Competition Strategies, What Wins A Fight, What shots Judges Look For...

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Arnis De Mano  
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By Master Marc J. Lawrence  
**Volume - 2:** Controlling the Axis, Multiple Strike Strategy, Defenses & Disarming ...

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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.

**Year 4 #11 Phoenix FMA Training “Monthly Share”**  
November 13, 2016  
1202 W Encanto Blvd.  
Phoenix, Arizona

Another monthly meeting and barbecue experience with the Phoenix FMA Group Share with martial arts practitioners for this month of November. Just right for intense training, all enjoyed a warm sun, cool and fresh air and a highly enthusiastic to learn from different disciplines on martial arts.

Steven Dowd Of Arnis Balite started with an exercise of splitting the group into 2separate groups. Putting one individual in the center and then surrounding them with the others of their group.

This was a awareness exercise where each practitioner making the circle around the principle



practitioner in the center were given a number. When their number was called they would execute an attack on the practitioner in the center.

Various situations were used starting with all practitioners having the baston in their right hand, then shifting to where all had the baston in their left hand. Then the circle having the baston in their right hand and the center practitioner having the baston in in their left hand then visa a versa. Finally for the last part of the exercise the center practitioner was empty handed and the practitioners of the circle has the baston. If the center practitioner (empty handed) could disarm/take the opponents’ baston then they moved to the circle and the disarmed practitioner moved to the center to take on another attacker.

The basic idea was to be aware of your surroundings, being



able to shift and counter from different angles of attacks.

Next was Wesley Crisostomo of the Pinakatay style shared some of the basic principles used in Pinakatay style and re-introduced the concepts of the use of the weapon hand relative to the checking hand. The idea that ones’ opponent is fighting 2 personalities in you, meaning a checking personality and a weapon wielding personality. Further explained that offense and defense done at the same time whether moving forward or backward is still the best way to spar. Quickness and agility is already an advantage in addition to the skills already earned. Pinakatay is also a cardio type of training. Wesley was assisted by Shaun, his student and dedicated practitioner of his system.



After a coffee and doughnut break Steve Frerichs showed a basic partnered Wing Chun sensitivity drill similar to push hands. Both partners had complementary roles and the drill offered each person the opportunity to both give and receive energy and attacks, with redirections. He then applied the basic concepts to Eskrima’s stick work.

After the monthly share some had to leave to take care of personal business and the ones’ that were able to stay and enjoy a great barbecue and pot luck. It is hoped that even more people/practitioners come



to the monthly share in December. Join us in our “Monthly Share” in the spirit of sharing the martial arts the brotherhood spirit of Filipino martial arts and all martial arts. Mabuhay tayong lahat!



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





**Visayan Combative Arts Seminar**

Pinakatay Arnis & Vinas Arnis  
November 20, 2016  
1524 E. Pierson St., Phoenix, AZ.

Visayan Combative Arts Seminar featuring Pinakatay Arnis and Viñas Arnis, two traditional systems that are distinct in their own right.

Hello FMA enthusiasts! Master Russell Mackler of Viñas Arnis and Kuya Wesley (aka Bunal sa Engkanto) of Pinakatay Arnis Sigidas want to express their gratitude for those of you who joined the first joint seminar conducted in the Phoenix area. These two systems originate from the Visayan region of the Philippines with Pinakatay Arnis Sigidas coming from Cebu and Viñas Arnis coming from Bacolod. This initial seminar was intended to introduce these systems to the Phoenix community while also providing an opportunity for other FMA practitioners to establish an understanding of some deeper principles within these two systems.

The seminar lasted over four hours and was broken out into one hour segments with small breaks in between. Content taught was divided between Master Mackler and Kuya Wesley switching each hour. They both worked together demonstrating the importance of promulgating Filipino martial arts while also enabling and supporting each other's specific system. The Viñas Arnis system was taught the first and third hour and the Pinakatay Arnis system was taught the second and fourth hour.



elevation. With each part taught principles and concepts were injected into the curriculum with drills added in to reinforce each idea.

The third hour introduced more advanced principles and concepts such as evaluating risk, distance and timing, reading your opponent, and how to cut your opponent without being cut. These were reinforced using the initial and foundational items taught within the first hour while adding in continued footwork and flow drills. The drills were meant to allow for some flexibility in a freedom of movement to emulate a more realistic sense of fighting. The importance of continued movement through foot work was emphasized.

Kuya Wesley then came in and introduced his system into the second hour of the seminar. He introduced the lineage of Pinakatay Arnis Sigidas (PAS), what PAS means and what it stands for. He shared how PAS is a “continues flow system” used best effectively in close quarter fighting using its unique multi-angular lines of attacks with the “witik/pitik” method of wielding the stick in succession at a very fast speed. He taught the system in a “crash course” style as his intention was to expose the audience to the depth of the system. Even though the seminar was original meant as an introduction of basics, Kuya Wesley felt it important to also share advance principles and concepts. What is normally learned over years within the system was taught in this one seminar for the sake of exposure and knowledge exchange.



He further showed how unorthodox the movements are and how bluffing/deception is one of the essential skills developed in the system. He explained the principles of parallels, the fraction techniques, the segmentations and the bizarre motions that would make any participant wonder what else is next. He went into disarms that are very common, explaining and breaking down the details and principles for anyone to consume. He also covered PAS footwork used, the body motions used in generating power while in “witik” mode, an introduce to the concepts of unblocking any block, and the use and importance of the free hand and the weapon hand, and the use of elbows and palms to clear well protected areas of the opponents body to penetrate a stinger strike or a kill strike.

At one point Kuya Wesley was asked how power is generated from a simple witik at which point he demonstrated the proper mechanics and power of the strike.

In the fourth hour Kuya Wesley went even deeper with the PAS system. He started by mentioning the essence of fighting intelligently as a key in gaining an advantage in any engagement. He demonstrated how unorthodox angles of strikes are executed and mastered. He made it clear that the PAS system masters movements that are awkward and looks seemingly ineffective while in actuality become efficient and powerful. He explained the importance of practicing with live and dynamic partners to fully understand and appreciate the PAS system. He expressed his belief that without a realistic set of training that practitioners might be missing opportunities to really understand the depth of knowledge being taught to them.

In the end Kuya Wesley used analogies, examples, drills, and free flow engagements to drive home every piece of knowledge shared about the PAS system.

It was clear that Master Mackler and Kuya Wesley have a lot of passion about their systems and the desire to help and promote Filipino martial arts. There will be more seminars and they look forward to sharing their knowledge and invigorating new and existing practitioners.

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1. [www.vinasarnis.com](http://www.vinasarnis.com)
  2. All systems to the North West region of Negros Occidental area are not referenced
- 

**HSFA 10th Anniversary Gathering (4th Qtr 2016)**

November 26, 2016  
Hermann Park  
Houston, TX.



The Houston Stick Fighting Associations 4th Quarter Gathering of 2016 was a big success. It marked the 10th Anniversary of the HSFA, so it was held at the same location as the very first Gathering back in 2006, Hermann Park. 16 participants had 23 matches. Co-founder Joseph Galleon was in attendance as well. - **Jason Evans**, Director of the HSFA

**Motivation Training Muisic**

By the Tribal Music Warriors called, “Warrior Vibrations”

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

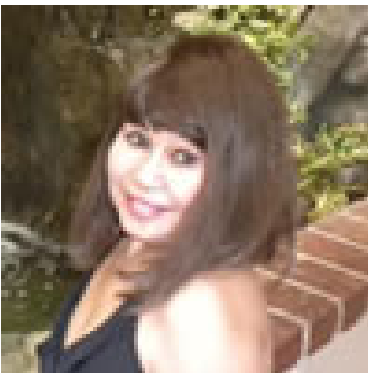
Sword and impact weapon play has such a rhythm to it once people have it down well. We basically took the rhythm of the sword and impact weapons and added a tribal beat with many different primitive instruments and added some guitar and a few other modern sounds and put together this unbelievable sound.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

The video is just samples of the music on the actual CD.: To see it [Click Here](#)  
The Tribal Music Warrior CD is sold on – [TraditionalFilipinoWeapons.com](http://TraditionalFilipinoWeapons.com) - To Purchase: [Click Here](#)





Health and Safety



By Zena Sultana Babao  
Volume 2 No 4 through Volume 5 No 2

Zena Sultana Babao - Started the first column for the FMA Informative. Though not on the Filipino martial arts or the Philippines culture.. It did have some valuable facts and tips for daily and long range life that all could learn from. Unfortunate due to her busy schedule had to move on and take a vacation from writing a column for the FMA Informative.

- In Pursuit of Good Health
  - Make Life Harder for Criminals
  - Boost Your Energy Level
  - Top Mistakes that Make Homeowners Prime Target for Burglars
  - Be Disaster-Ready
  - Top Frauds and Scams Con Artists Use And Ways to Avoid Being a Victim
  - Cutting Energy Costs
  - The 7 Best Energy Boosters
  - Aging to the Beat of Your Own Drum
  - Cutting Household Costs
  - The Beauty of Good Health
  - Tips for a Happy and Healthy Retirement
  - Sufficient Sleep Key to Overall Health
  - Chiropractic Fitness with Dr. Nick DeSantis
  - Laugh Your Cares Away
  - Travel Safety
- Live Life Well
  - When Memory Starts to Fade
  - PRESS ON!
  - Set Your Spirit Free
  - Soar on to Success
  - Just Do It!
  - Wealth of Ideas in Books
  - Living a Life that Counts
  - Go After Your Dreams
  - The Dance of Marriage
  - Look at Crisis the Right Way
  - Quotes to Warm your Heart
  - Rising Before the Sun
  - Surprising Heart Attack Triggers
  - Don't Be a Victim
  - Simple Lifestyle Changes for Better Health

Health and Safety



Dr. Mark Wiley  
Volume 3 No 6 through Volume 5 No 11

Dr. Mark Wiley - A column on the medical side, it is loaded with various great tips and remedies for health and a prosperous life.

- Hilot: Filipino Spiritual Massage
  - The Secret Key To Easy Pain Relief
  - Healing and Hurting: The Power of Touch
  - Natural Ways To Calm Restless Legs That Keep You Awake
  - Dealing With Low Back Pain, The World's No. 1 Health Problem
  - Stop Trying and Start Doing! Here's How
  - Easy Trick To Relieve Carpal Tunnel, Hand And Wrist Pain
  - Tasty High Blood Pressure News
  - Partner Stretches For Neck And Shoulder Pain
  - Stretch Away Your Partner's Low Back Pain
  - Arm and Wrist Strengthening Exercises: Iron scroll Wringing Method
  - 3-Minute HIT That Shapes You Up
  - Three Exercises for Low Back Flexibility
  - Treat Yourself For Tennis Elbow
  - Diet and Exercise Deliver a One-Two Punch Against Metabolic Syndrome
  - Harnessing Your Motivation to Find Wellness
- Simply Press These Points For Headache Relief
  - Have a Ball Getting Your Hamstrings in Shape
  - Go Nuts For A Longer Life
  - 3 Simple Strength Training Exercises for Posture
  - Natural Approaches for Aleviating Knee Pain
  - A Lifestyle Change i for the New Year
  - The Best Exercise to Alleviate Knee Pain
  - Shoulder Exercises for Stability, Strength and Mobility
  - Improve Posture and Reduce Pain With Your Shower Rod
  - Take a Deep Breath and Exhale Stress and Pain From Your Body
  - The Tea That Helps You Drop Pounds, Cholesterol Points and Blood Sugar Levels
  - Simple Band Exercises to Strengthen Shoulders and Upper Body
  - Chinese Topical Treatment for Pain Relief
  - Barefoot and Healthy: Join the "Earthing" Movement
  - Warm Up Like An Inchworm to Prevent Injury



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

5 Reasons You're Not Progressing As Quickly As You'd Like And How To Fix That Right Away  
By Jarlo

We've all been there.  
Things were going great with this exercise routine for the first couple of weeks, but now I've plateaued.  
Now this doesn't mean your progress should trace a line that goes continually upward from the day you start training to the day you die, but there are subtle changes that happen in a training session that occur in even the most seasoned trainees.  
If you're working out, you should be progressing. If you're not, there's something wrong.



Simple.  
What's not so simple is understanding why you're not progressing as you'd like and whether or not your expectations are realistic. Sometimes what feels like a plateau is simply a time of consolidation preparing you for the next leap in your skills. Progressing means so much more than extra weight on the bar or another repetition in all the exercises done for that day.  
Good progress means an incremental improvement in the quality of your movement, how smoothly and freely your workout goes, and how you feel about the kind of training you did.  
Let's take a look at other ways to view progress and how some relatively quick changes can spur on great improvements in your goals to be healthy, strong, and fit.

1. Fixating On Outcomes Prevents You From Focusing On The Present

They say there's strength in numbers, but they clearly do not know much about exercise progression.  
The bottom line is, if you want to get results, you're going to have to stop obsessing over numbers – on the scale or in your notebook – and instead, pay more attention to improving your exercise form.  
Don't get me wrong – results are really important.  
But when all you focus on is losing a certain amount of weight, or getting a certain number of reps, you lose sight of what's important: that the process of training is about aligning your training to your true motivations and goals.



Results matter and improvement matters, but not at the expense of being mindful about the process and remembering that your exercise program is more than just a means to an end.  
Does it really matter if you lose those 20 pounds in 2 months vs. 4

months, or even 6 months?  
Deep down you know it doesn't. And it is likely worse to lose that weight quickly as it more often than not leads to a regaining of weight when you burn yourself out from being so focused and fixated on that weight loss. You've lost the weight but not likely the underlying issues that caused the initial gain in the first place.  
Remember we are in this for the long haul. Fitness and living well isn't a 12-week program – it's for the rest of your life.

2. Poor Recovery Makes Your Training Sessions Less Effective

People mistakenly think "more equals more." In other words, more exercise = more results.  
Well, it is true that you need to work hard if you want to see results, but if you don't give yourself adequate rest when you need it, then you'll just be spinning your wheels and wasting a lot of your effort.  
Particularly when you are just starting out, you likely don't have the recovery capacity for 5 or 6 days a week of hard training. It takes time to build up to that level, and hastening the process won't make you better faster; instead, it'll hinder your progress.



Even those coaches that espouse the "train everyday" program advocate varying levels of intensity in your workouts as needed and taking some downtime after long weeks of hard training. This easier, or simply no training, period is when your nervous system and muscles recuperate and build up in response to all that work.  
Neglect this crucial period and you'll shortchange yourself from the gains you should have.  
Schedule less intense training days, as well as complete days off, into your regimen, and occasionally take even more time off. You'll return to your training rejuvenated and refreshed and ready to conquer more goals ahead.

3. Trying To Do Too Much Prevents You From Doing Much Of Anything Very Well



One of the biggest issues people run into with training is they feel they need to be doing multiple things at once to get "varied training". The problem with this idea, however, is it prevents you from getting good at any one of the things you are working on.  
It's very easy to spread yourself too thin. There is just not enough energy and time to work hard and improve for more than a couple of goals at one time.

A perfect "balanced" program might be a good idea for maintaining your skills and condition, but it really won't take you further in your development. To do that it's best to give a focused effort for a specific goal or two for a period of time, then move on to the next thing, and so on.  
Don't be afraid about "losing" skills and performance when you have to put them on the back burner for a while. Sure, you'll likely regress a bit, but you'll have no problem regaining those skills, and you'll improve that much quicker than if you tried to do everything at once. If you're having trouble progressing with a particular movement or routine, it may be that you are playing at too many things at once. For example if you really want to improve your gymnastic rings skills, you need to focus on rings – and only rings – for awhile then move on to other challenges.  
Make targeted goals for yourself and stick to those instead of confusing your body with multiple programs at once.



4. You’re Flying Solo And Flying Blind, With No Guidance

Listen, I understand that some people work better alone, but everyone needs help. Especially when it comes to proper training.

That’s why we always tell people to take video of their training sessions so that they can not only see their own mistakes, but also get feedback from others (including the GMB team if you’re a member of the Alpha Posse).

The only way you’re going to continually improve your form is by continually correcting and learning from your previous mistakes.

It’s also why enlisting the help of a coach can help you to the next level.

You may be very knowledgeable about different things in your life (your job, your hobbies, etc..) and you may even know quite a bit about training in your own right.



But even with that, how much better would it be to have another person who is able to view you from the outside and guide you when you hit a lull in your training despite all your best efforts? A hell of a lot better of course!

5. Trying To Move Too Fast Ultimately Slows You Down

A couple of weeks ago, a friend told me her trainer’s rule: if you can do 5 reps of a particular exercise, you’re ready to move on to the next progression. This is a BIG mistake people make in exercise. They hit

a certain repetition goal in one workout and then immediately change to another exercise.

Just because you can do a movement does NOT mean that you can do it well enough to move on to the next progression. It takes time to consolidate a movement skill and the ability to do it once doesn’t equal the ability to repeat it with good form on a consistent basis.

Remember: form is key.

You may be able to do 5 pushups, but how’s your form? Do you feel strong enough to move on to the next progression? I bet if you really stop and think about it, you’d like to have another few sessions to really dial in your technique and get the confidence that you OWN that move and that exercise.

If you move faster than you’re ready to, your body is not going to be happy with you, and you won’t be happy with your progress. You Can Change Gears And Get Moving Again

Take a hard look at your training program, your attitude, and your perspective. In the five tips above, we’ve identified some of the things that are likely causing the sticking points in your development. Pick one tip from the list to start with (see tip #3 and you’ll understand why you shouldn’t do more than one at a time), and apply it right now. It’ll be the kick in the butt you need to improve.

It’s easy to fall back into a comfortable routine, and to continue to do the things you’ve always done. But if you do the things you’ve always done, you’re going to keep getting the same results.

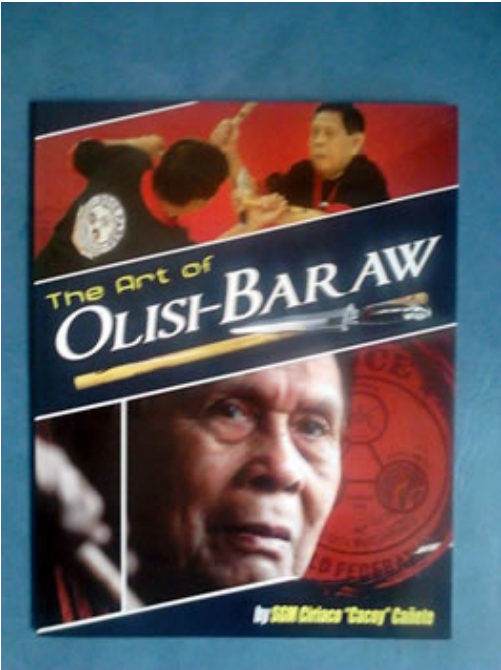
The Gameplan

- Don’t be afraid to make a change for the better. You really don’t have anything to lose.
- Whatever it is that’s holding you back, the most important thing you can do right now is choose to make a change.
- Decide on one small action you can take right now to change your habits or your beliefs so you can get traction and start moving out of your rut. Then take the first step.
- That first step is the most important

GMB  
gmb.io/poor-progress



“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 in1932.

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 Philipines 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**

Discovering the Filipino Martial Arts



By Joy Lim  
Volume 3 No 4 through Volume 4 No 7

Ms. Joy Lim - The column was to be on a new student of the Filipino martial arts and exploring how and what one was learning and observing. Unfortunately Ms. Lim due to situations coming up and as all writers get fatter a while got writers block and so exited from doing a column for the FMA Informative.

- Introduction
- Lunch with the Grandmasters
- Who First Used Padded Sticks?
- Doing FMA does not mean you keep fit?
- How Can We Improve the State of FMA in the Philippines? The Grandmasters suggest three ways.
- Discovering Arnis Fruit
- Karambit
- I’m tired of FMA
- There is Always Something There to Remind Me
- The Reason Why They Do It
- 5 Life Lessons I Learned From My Burnout
- Tsako, Chako, Chaku
- Andres Bonifacio Movie Fight Scenes: Too Dark
- Sticking it Out with Filipino Martial Arts
- Father and Son in Filipino Martial Arts
- A New Friend

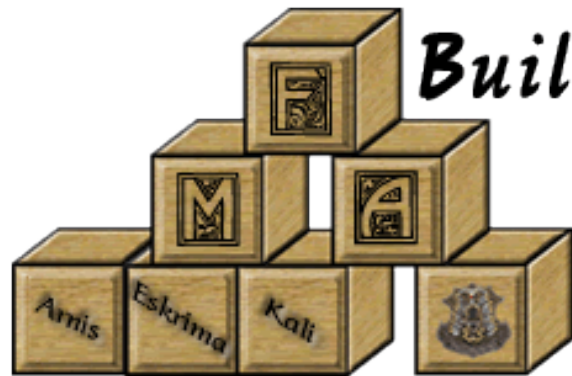
The Goat Locker



By Papa Goat  
Volume 4 No 1 through Volume 4 No 6

Papa Goat - A column that was done by a retired Navy Chief Petty Officer that opened a training facility for young fighters in the Philippines. The column only lasted 6 months, and the idea behind it was to talk about upcoming fighters in the Philippines participating in Juego Todo. Papa Goat since has gone onto MMA in the Philippines and promoting it.

- Introduction
- Underground Battle
- Juego Todo Hybrid Fighting System
- Highland Warriors
- Juego Todo Hybrid Fighting System
- Project KapiranGOAT

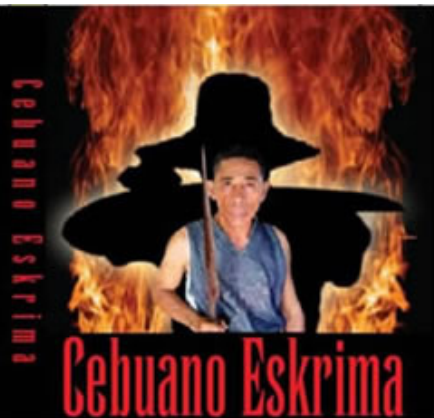


Building Blocks of FMA

By Marc J. Lawrence  
Volume 4 No 9 through Volume 5 No 11

Marc Lawrence - A column that gives knowledge to build skills and prophecies’ in the Filipino martial arts.

- Introduction to the Weapons of the Filipino Martial Arts
- Using the Stick as a Weapon
- The Basic Striking Patterns in Stick Fighting
- Blocking and Parring the Basic Stick Pattern
- Footwork and Timing in FMA Fighting
- The Basics of Surviving Knife Attacks
- Introduction to Sparring for the New FMA Student
- Learning to Spar With Sticks
- Pressures When Fighting
- Types of Play with Stick Fighting
- Training Day
- The Basic of FMA - Body Positions and Thoughts
- How to Find the Empty Hands in FMA Practice
- Converting Your Stick Training to Blade



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.

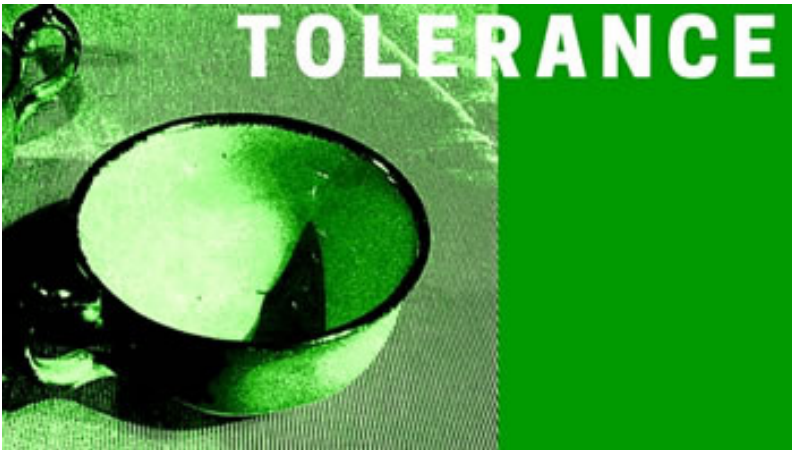
To Order Visit - Amazon.com



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

## Tolerance

By: Mid-Cities Arnis



Tolerance is an important, if sometimes misunderstood, value.

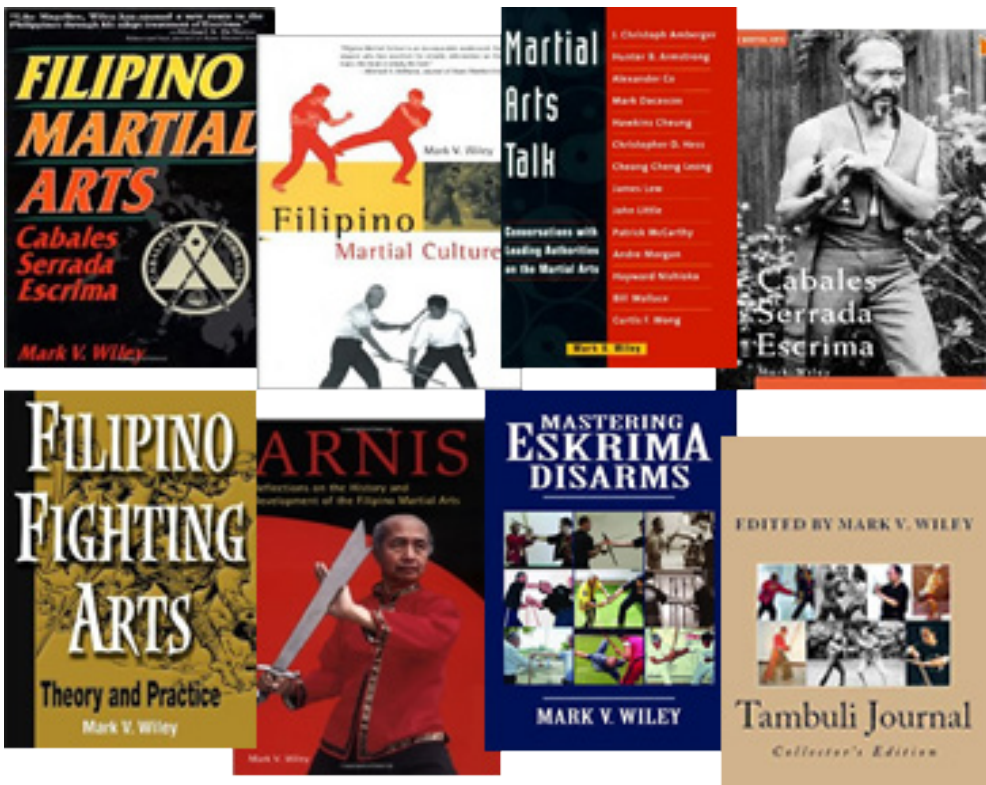
Tolerance (also open mindedness or being easy going) is defined in the dictionary here. What we mean by “tolerance”, especially in the martial arts world, is the idea that there can be more than one “right” way of doing things, and that our classmates may have different backgrounds than we do, but we are all united in our love of learning the martial arts.

To be successful, we need to have a certain flexibility in attitude as we train. It may be, sometimes, we’ll be shown a technique that seems a little strange given our current experience. Or it may be that a classmate has a different training background than we do, and therefore might move a little differently, or interpret a technique a little differently. It doesn’t make them wrong, necessarily, just different.

While as we teach Presas Arnis at Mid-Cities Arnis, there are plenty of other Filipino Martial Arts out there, as well as a huge variety of martial arts – karate, kung fu, tae kwon do, kempo, brazilian jiu jitsu, judo... the list goes on and on, in infinite variety.

### Mid-Cities Arnis

Filipino Martial Arts in North Rihland Hills at the NRH Centre  
nrhmartialarts.com



## Flow Drills vs. Techniques

By: Brian Johns

Over the years that I’ve taught Modern Arnis, I have flipped back and forth between teaching the art through techniques and through flow drills. Lately, I have begun to emphasize flow drills more. Why?

While teaching one step technique has its place, there are limitations to this method. The most severe limitation, in my opinion, is that the one step method does not develop the flow. If students constantly stop and reset for every repetition of a technique, they never really learn the flow.

I have come around to the view that it is vitally important to teach students how to flow. From experience, I am increasingly finding it easier to teach my students Modern Arnis through flow drills instead of stand alone one step techniques.

Don’t get me wrong; there is a place for one-step technique work. I will often use the one step technique as a precursor to the flow drills that I teach. See the below video on how I teach a flow drill. Every technique that I teach can be a stand alone technique.



Video: Click Here

Let’s break down what is taught in this video:

- the slap-off.
- the tapi tapi block;
- the inside clear;
- Abanico Corto;
- right sweep stroke; and
- the pull-off.

Put them together and voila, you have a flow drill! It keeps both partners busy and introduces them to the flow, even if it’s just prearranged flow.

I have found that the

more that my students do the flow drills, the more likely it is that they “accidentally” insert a portion of another drill when practicing one. “Oops, I didn’t mean to do that.”

I chuckle when I hear that because that means that they are beginning to perform without thinking! This is exactly what I’m looking for, the ability to perform techniques without thought.

I think that most students will not be able to reach this stage practicing one step techniques. I believe that flow drills are the key to developing the ability to react and counter without thought.

Many of the flow drills emphasize major concepts of Modern Arnis such as palis-palis, changing hands, stick grappling, thrusting, high palis-palis, hitting, crossada, posing, umbrella/wing blocks, intercepting check and hitting. Once the student learns all of them, we can then start mixing and matching them up until they can spontaneously counter anything thrown at them. As you might guess, there is an element of stress inoculation involved in this that is absent in the one-step format.

As you might have guessed by now, I constantly think about teaching and the best way to impart the art to my students, children and adults alike. I constantly ask myself: What teaching method works best? Am I getting the information across effectively? Are my lesson plans advancing their skill?

The issue of teaching flow drills vs. one step technique has been one that I’ve been pondering for months. Based on the fact that my students have shown noticeable improvement as a result of increased emphasis on the flow drills, I’m going to shift the focus of the classes much more toward flow drills. Stay tuned for updates on the progress of my students!

### Bamboo Spirit Martial Arts

bamboospiritmartialarts.com

## Books by Mark V. Wiley

Do you have these publications? Do you even know about them? Well here is a chance, you can get them. Visit: Amazon.com - [Click Here](#)

## Abenir Kalis System Comes to the United States

Three representatives give their opinions why to join them in this art.

### Dean Franco



is. Furthermore, his economy of motion and lack of wasted movement was so evident in his videos. I also want to point out in these videos that I reference, Maestro Bong movements were not choreographed. It was the real time responses with his footwork and blade defensive responses what most attracted me. For the longest time I have been obsessed with the Ilustrisimo system but no one was on the east coast that taught it. So I concluded that this is the system I want to pursue for the fore mentioned reasons above.

### Why I chose Marvin Mendoza

At this point I started investigating if anyone was available in the states to teach. At first I was unsuccessful in locating anyone. I did come in contact with Fabrizio Filograna who was his representative in Europe. Unfortunately our schedules did not allow us to meet. At this time I saw a rep located in Illinois by the name of Marvin Mendoza, who by the way was the only rep in the states. I finally got his contact information via face book. I reached out to him we talked, I immediately knew by his demeanor he would be a good teacher. My instincts were correct Ka Marvin has been absolutely wonderful as my teacher. He promotes individuality in style and interpretation of the art. Another outstanding quality is his loyalty to Abenir Kalis and to Maestro Bong.

### What do I like Abenir Kalis

First and foremost it is a edged weapon system primarily and most of that comes from Ilustrisimo Kalis. The approach is a very practical and not a system of many drills or techniques that generally don’t play out in sparring. Secondly it is a live drill oriented system which stresses correct reflexive responses. Awareness is a big component in this system due to the emphasis on edged weapons. So the defensive strategies are taught in a very acute fashion within all

the ranges of Abenir Kalis. So in essence it combines the approach of being direct and scientific when dealing with edged weapons.

Lastly, Abenir Kalis is not a huge group so the brotherhood is so prevalent among us. With that being said the comradery is really highlighted among us. I attribute that to Maestro Bong and his wonderful personality that rains upon us. Everyone is encouraging and supportive of another’s accomplishments. I am very thankful and honored to be part of such a great art and organization.

I want to thank Ka Marvin and Ka Japs for collaborating on this article, also Maestro Bong for his support. Lastly this could not have happened if it were not for Guro Nelson Pinto. He initially gave me the idea and has been so helpful with this far as approach and advice. He deserves a big hand in this thank you Guro Nelson!!

### Marvin Mendoza



## Background of Abenir Kalis and why you choose it:

Abenir Kalis was founded by Master Bong Abenir, who is an expert in Judo, Muay Thai, Silat and Kalis Ilustrisimo. In KI master Bong, was a direct student of the late GM Tony Diego, the head of KI after the passing of Tatang Antonio Ilustrisimo... Master Bong’s aim was to make a system that is truly well rounded, that addresses empty hand, grappling and weapon range. I choose this system, mainly because it is scientific and it aims simplicity and quick attainment of skills without forcing you to do thousands of paired drills. It teaches you skills by going through safe sparring and proof testing and minor drilling...

I have been a lifelong martial artist myself spanning 20 years from judo, aikido and submission grappling and at one time was a licensed MMA judge

in the Philippines, but after learning about Abenir Kalis from a grappling buddy who later became the Chief Instructor of Abenir Kalis, Punong Guro Rommel Ramirez. And after experiencing the system first hand through master Bong Abenir I left all the systems I trained in and concentrated





solely on Abenir Kalis due to the practicality and scientific approach of AK it doesn't overburden you with techniques you may never use but focuses on skills that will save your life which is the true essence of Filipino martial arts.

Filipino martial arts, in general was used in all the wars and battles that raged the island of the Philippines from pre-Spanish times to the modern times. It's effective in conflict because it's direct and has only one goal in mind: survival, and that is what AK has to offer so I choose to dedicate my passion for martial arts to it.

**What is Abenir Kalis?**

Abenir Kalis, is a system that seeks to bridge the gap in all areas of combat it has empty hand range it acknowledges the importance and limitation of grappling and it teaches the time old Filipino tradition of bladed weapons. Although most contemporary fma styles today mainly use rattan sticks or is stick fighting based. AK, emphasizes the bladed weapon both sword and knife. This approach allows versatility and awareness in range and makes one's strategy of attack to be more direct and defense evasive.

In assessing any scientific principle there's one guideline that is almost always true and that is called Occam's Razor it can be interpreted as in assessing scientific principles hypothesis etc. in solving a particular problem the simplest principle or answer is most likely the correct one.

And Abenir Kalis perhaps is one of the simplest styles in terms of techniques and strategy but each one has been tested in real battle no flurries no fancy movement just one approach and a decisive cut and that's it.

**Preview for Future Here in the United States:**

We hope to start spreading Abenir Kalis in the US through the efforts of Guro Japs Jaime, Guro Dean Franco, apprentice Guro Tim

Quackenbush and myself and if luck would have it I would like to have master Bong conduct a master seminar in the US. My personal advocacy is simple promote Abenir Kalis because it can help an individual in a holistic way it will help them have better focus, better health and like or not the world we live in today is still dangerous t will help one survive when it counts...

**Japs Jayme**

**Background of Abenir Kalis and Why You Should Choose to Learn it**

*History of Abenir Kalis*

Abenir Kalis is a form of Filipino Blade Art, and is a combination of Filipino martial arts and Pencak Silat.

The roots of Abenir Kalis started in the early 90s, Pedro Reyes (Mang Pete) then came across founder Bong Abenir while the latter was teaching a friend knife techniques. Mang Pete took Master Bong under his care and introduced him to Tatang Ilustrisimo, the founder of Kalis Ilustrisimo. Mang Pete later on introduced Master Bong to Grand Master Tony Diego, Tatang Ilustrisimo's protege, to continue his training. Master Orlando Lapuz also trained Master Bong in Yaw Yan and Pencak Silat.

Master Bong Abenier was granted certification to teach the Ilustrisimo system July 13, 2013 by Grandmaster Tony Diego. Although the art carries the name Abenir Kalis, it is quite evident that most of the bladework taught is from Ilustrisimo. Master Bong also was fortunate to have trained under two renowned masters of Silat Pendekar Mohamad Hadimulyo who taught him the aspect of Silat for self-defense and for streetfighting and shared with him his knowledge in joint manipulation, sweeps, throws, takedowns, punches and kicks, ground fighting, kerambit, knife and so many things.

Master Bong was already involved in the practice of Silat in 1994 and was trained by Ferdinand "Francis" Pisa in 1996 after his entry to the Philippine



National Games. He was later certified to teach Pencak Silat in August 2000.

**Abenir Kalis** - Is the name we use and it has been named as Abenir Kali since 2001 and adopted the word "Kalis" when Grandmaster Tony suggested to use the term since it meant sword.

**Why I Chose Abenir Kalis?**

Aside from the obvious reasons of improvement in health, well-being and knowledge of self-defense.

Abenir Kalis Filipino Blade Art to me is a positive expression of whatever negative energies and impulses we have in our body. Insecurities can become self-confidence. It can hone good decision making and impulse control. If taught correctly, practice of fma not only challenges your physical abilities, it can also improve your self-esteem. And most importantly, it teaches you respect. Not only respect for yourself, but respect for others as well.

**Background**

It was more than 11 years ago when Japs Jayme entered the world of fitness training. Amidst life's challenges, he found focus, purpose and his calling helping himself and others become a better and stronger version of themselves.

Apart from working as a personal trainer in one of the premier gyms in the Philippines, he ventured into Boxing and Hybrid Yaw Yan as well. He's trained countless clients and

athletes with impressive results.

Being an avid learner and intent on tracing his family tree which hailed from Cebu, Japs came across Lapunti Arnis de Abanico. Lapunti's primary teaching tool is the stick and is characterized by fast "fan" like moves or "abanico". He became well versed in fighting with dagger, stick and dagger, and empty hand combat.

His profound thirst for knowledge did not stop there. He eventually reconnected with Master Bong Abenir who he met when he was 16 years old. Under Master Bong's tutelage, a Hall of Famer in the Philippines martial arts scene, Japs learned Abenir Kalis Fighting Blade Arts which is a blend of different fighting arts in the Philippines and Indonesian Pencak Silat. Before he migrated to the US, he was conferred upon the title of "Guro" or teacher of the art.

The brotherhood of Abenir Kalis continues to preserve this ancient fighting tradition and has maintained its training at its highest standard together with the sound applications of its principles and concepts well intact and practiced within our system.

Not only is he well versed in various martial arts techniques, he is also a photographer and budding cinematographer. He graduated with a double degree in Multimedia Arts and Photography.

*He currently resides in Orange County California.*

**Obsolescent in Martial Arts?**

By Jayson Vicente - The Path  
Sun.Star Baguio - October 28, 2016

The commercialization of today's martial arts is having its adverse effects on it's very essence. The demand is so overwhelming that one way to be on top and attract students is to discredit other martial arts disciplines and worst, instructors of other disciplines resort to destroying the credibility of instructors of the same discipline thus causing the fade of the most important value of martial arts: Respect and discipline.

The entry of martial arts in the professional and entertainment business scene has negatively backfired.

Please do not get me wrong. I still see and believe that there exist a few genuine

martial artists who are involved in the business because of some circumstances like earning a living, desire for action or competition.

But there are more mislead souls who enters the scene as hype riders and wants to be considered as martial artists but lack the qualifications.

In martial arts, whoever wins is never a big deal. Martial arts is noble, has integrity, tolerant and accepting. And most of all, it is eternal.

Martial arts has no retirement, martial arts is never quitting and it is said to be LIFE. That is why there is no such thing as obsolete in martial arts, much more an obsolete martial artist.

The path of a true martial

artists is a way learning the character and rigors of the art itself.


Martial arts is not about the better fighter. It is not about winning competitions.

It is all about character with integrity, discipline and most of all respect.

Skills and competence is mastered in dedication in training and not because you are a student of a former champion. Defeat and victory is not what defines true martial artists for he will never be obsolete as long as he pursues the perfection of his character.



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**II. Categories**

**Philippine Hall of Fame Categories:**

**Regular Category**

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

**Honor Award**

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

**III. Privacy**

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

**Recognition Award**

- Humanitarian Award
- Living Legend Award
- Ambassador Award

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



**The Nickelstick Balintawak Eskrima Bull Chapter Training and Application book**

By Guro Christos Koutsotasios

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

Preparatory excercises as well as basic and advanced material are presented in a step by step method, with detailed description and in depth explanation of the methods and applications for each technique.

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

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



## Will Total Unity in the Filipino Martial Arts Ever Be A Reality?

FMA Informative

It is in just the last century that the Filipino art of Arnis has come out somewhat and has been taught to fellow countrymen and foreigners. Some of the legends which have passed away such as: Venancio “Anciong” Bacon of Balintawak Eskrima, Jose D. Caballero of De Campo Uno-Dos-Tres Orihinal, Filemon Canete of San Miguel Eskrima, Antonio “Tatang” Ilustrisimo of Kali Ilustrisimo, Benjamin Luna-Lema of Lightning Scientific Arnis, Jose L. Vinas of Lapu-Lapu Vinas Arnis and the list goes on, did not leave the Philippines, and were known but unfortunately became well known after their passing through their students dedication and teachings. Other legends such as Remy Presas of Modern Arnis, Eduardo J. Pedoy of Derobio Escrima, Angel Cabaes of Serrada Eskrima, Leo Giron of Giron System of Arnis Escrima (BAHALA NA), Isidro Pambuan of Pambuan Arnis Tulisan Caballero and others left the Philippines bringing their art with them and sharing it in the country that they resided in. Also one must not forget the practitioners that head their systems and are still alive and well and sharing their knowledge in the Philippines and also outside the Philippines.

With the coming of the Americans, in the beginning of the 20th century the Filipinos were taken in with this new culture, that most indigenous cultures were relegated almost to oblivion. The Filipino art known as Arnis, the Filipino martial art, almost suffered the same fate. Once the martial art of the pre-Spanish natives and the ilustrados of the Spanish era, Arnis almost disappeared in the urban areas and were mostly preserved in the provinces.

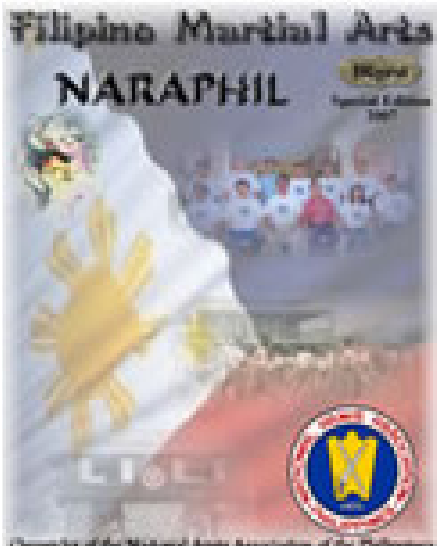
The rise to popularity of various non-Filipino martial arts such as Karate, Judo, Kun Fu, and Tai Chi brought the local martial art into the limelight. Suddenly, interest in Arnis began to surge.

The PKA a dominate martial art Organization during the early 70's while President Marcos was in office.

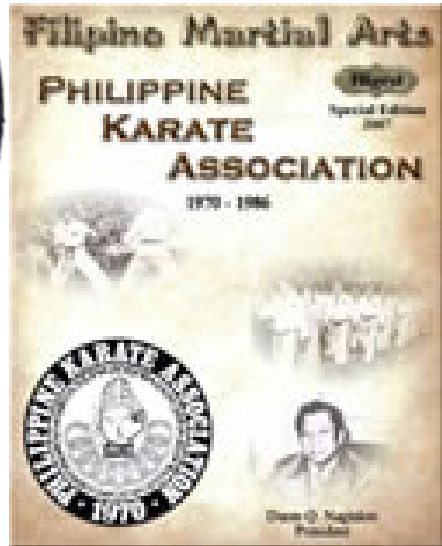


Popular practice of the art of Arnis however, also had its share of problems. For one, there was a dire need to consolidate the various forms, styles and strains of Arnis. Arnis is not just one technique nor just one school, it is as varied as the islands of the country, with its more than eighty (80) languages and about one hundred forty-two (142) dialects in an archipelago of seven thousand one hundred (7, 100) islands. Furthermore, there was also a need for a strong leadership to hold such schools or group together, to steer it towards a direction, so as to prevent Arnis from slipping into oblivion.

In 1975, the National Arnis Association of the Philippines (NARAPHIL) was formed by Gen. Fabian C. Ver. This Organization acted as the first National Organization for



FMA Digest Special Edition - 2007



FMA Digest Special Edition - 2007



Arnis in the Philippines. Its existence however, faded after the radical change and total revamp in the Philippine government caused by the Philippine Revolution of 1986. And today is still in existence and promotes its self, unfortunately it does not have the momentum as it did in years gone by. The FMA Informative tried to get an up to

date layout of NARAPHIL, and was met with smiles and head shaking affirmative, but of course after the meeting – nothing.

had been busy propagating the Filipino martial arts, pushing their teachings and techniques. Some people successfully made their way into martial arts schools, police academies, military schools, educational institutions, government agencies, and even in the entertainment world.



On July 11, 1986, Mr. Raymond Soriano Velayo, a young civic-minded and noted sportsman, convened a group of men truly devoted to the art at the Sulu Restaurant at Quezon City, Metro Manila, Philippines. They formed the Philippine Arnis Federation, which was later renamed as Arnis Philippines (ARPI). Succeeding meetings saw the joining of more distinguished men who were bent on making Arnis a pillar in the world of martial arts.

Because of the vacuum and taking advantage of the much preferred democratic space and of course, the renewed enthusiasm of the Philippine society, these Founders decided to bring together the various Arnis clubs and styles in the spirit of unity. This was preceded by the observation that Arnis, which was fast becoming a dying art in the country, should be revived and promoted. Thus, with the firm objectives of promoting, propagating and preserving the Filipino martial arts, the Philippine Arnis Federation was born.

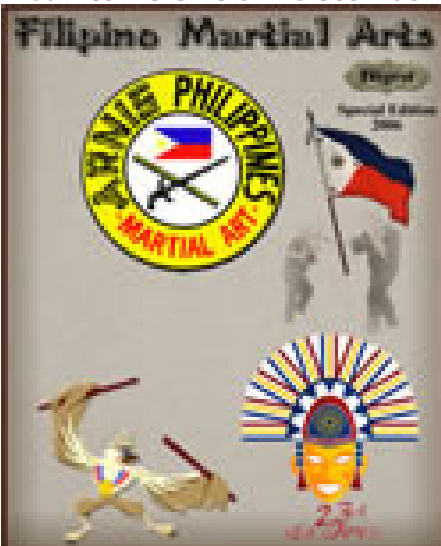
On August 20, 1986, the Organization was formally recognized as Arnis Philippines Incorporated. Arnis Philippines received immediate recognition from the official sports bodies in the Philippines. On January 12, 1987 Arnis Philippines was solely accredited Arnis arm and association in the Philippine Olympic Committee and was accepted as the 33rd member of the said Olympic Committee.

Also to note; always one to contribute and assist in the preservation and promotion of the Filipino martial arts, Roland Dantes held the position as Chairman of International Affairs of Arnis Philippines, and the International Arnis Federation, Arnis Philippines for those who do not know, are the official governing body recognized by the Philippine government are in fact the 33rd Member of the Philippine Olympic Committee. As the Chairman of International Affairs Roland Dantes worked not just with Organizations within the Philippines, but also with different countries to promote and bring unity to the Filipino martial arts.



2005 in Manila and other locations, all around the Philippines.

For Arnis they had six events, namely: men's full contact sparring (up to 71 kg), women's full contact sparring (up to 52 kg), men's anyo one stick individual (single stick forms), women's anyo one stick individual (single stick form), men's anyo two sticks team (double stick synchronized team forms), and women's anyo two sticks team



FMA Digest Special Issue - 2006

(double stick synchronized team forms).

With the conclusion of the 23rd South East Asian Games as time passed, many practitioners moved on their own way, not being a part of Arnis Philippines and instead continued to support their own art, club, organization etc. Arnis Philippines is still in existence but the unity cannot be noted as when first started.

In Roland Dantes quest to bring together the Filipino martial arts throughout the world he formed The Philippine Council of Kali Eskrima Arnis Masters.

The Philippine Council of Kali Eskrima Arnis Masters was incorporated under the laws of the Republic of the Philippines in 2005 and registered with the Securities Exchange Commission (Registration # CN200519278).



Roland Dantes the master mind of the Philippine Council of Kali Eskrima Arnis Masters passed away March 16, 2009, leaving the Philippine Council of Kali Eskrima Arnis Masters without a figure head of his capabilities and it is still not widely known but is truly represented on the United Kingdom, other than that it is not really known else were, and who has taken the reins and is in charge of the Organization? Still in existence does it have the spirit that it had when it was formed?

### Arnis Bill

Filipino martial art known as Arnis. It is to bring together and unify all Filipino martial arts of Arnis / Kali / Eskrima and establish a uniform set of rules and regulations for competition.

December 11, 2009

Senate Majority Leader Juan Miguel Zubiri who, along with Representative Henry Teves and George Arnais, authored the law making Arnis the country's national martial arts and sport. The Arnis Bill of Law, Republic Act No. 9850, an act declaring Arnis as the National martial arts and sport of the Philippines was signed by President Arroyo on December 11, 2009, a move that was welcomed by Senator Zubiri and the countless Arnis practitioners throughout the country.

It's quite ironic that Arnis, the traditional martial arts, is being practiced more in other countries than inside Philippines.

In Thailand they have Muay Thai Boxing, in Korea they have Tae Kwon-Do and in Indonesia they have Pencak Silat, now the Philippines; has Arnis as the national sport

The long wait was over for Arnis, the traditional Filipino martial arts, had become the national sport. And it took a Senator and Arnis experts as well, to give the sport, around the world, the recognitions it deserves.

The Bill is also to establish an educational program for schools from elementary to universities that are of the basics of Arnis that does not single out a particular art, but will teach the basics and leave it to the student if desired to seek outside the school if interest is of a particular style.

### What has been Heard and What are the Real Facts?

Now with the Arnis Bill being approved almost 7 years ago making Arnis the National Sport in the Philippines, one can't help but ruminate and wonder the amazing progress it will bring to the Filipino people if united. One of the major accomplishments of this bill is that Arnis, Kali and Escrima should finally gain recognition in the Philippines where the art is deeply rooted and throughout the world. Schools in the Philippines will be required to include it in their curriculum instead of the other international disciplines we have adopted for so long. Now, with the law being passed, it is not anymore a matter of choice or necessity for schools to implement its teachings; it is supposedly a matter of fact.

However what is perceived as a problem is that most clubs have their own set of rules and each has its own tenets that seemed resilient enough to stand on their own. There is exquisiteness in this but the predicament sets in when a National event is organized and the Filipino martial arts community starts to cogitate on which set of rules to apply.



Once the Arnis Bill was signed the Manila Bulletin Publishing Corporation published an article which in it stated: It didn't take long for the Philippine Sports Commission Chairman Harry Angpin to throw his full support into Arnis through a 5 million pesos pledge, and an office space for Arnis training at the PSC Building.

Soon afterwards some were claiming to be Executive Directors, (of what it is still a mystery) some were asking for some of the money to promote their events. Some submitted their established or suggested rules and regulations for tournaments. But no one was taking charge. Meetings were taking place with a lot of picture taking but not much else.

It has been rumored (cannot state as fact) that at one point an alliance was established in the Philippines directed towards the Arnis Bill, (and basically with only the practitioners in Manila, Philippines) but who is a part of it is not fully known outside of Manila or even outside of the Philippines. Finally sometime in the beginning of 2011 (it is said) that Senator Zubiri finally said he would be assuming the position of being in charge of the alliance. However since Zubiri resigned from the Senate he went on his way. So if Zubiri's agenda changed due to his situation would he continue to hold the top position in trying to bring together the Philippine martial arts community? Apparently no he did not. Did someone take the initiative to integrate the rules of each club, choosing only the best or something mundane might escalate into a bigger problem and the supposed Arnis Bill organization more or less disappeared. And really was not brought up unless it got someone something, and since this year (not being elected last election cycle), Zubiri finally got elected once again this time to Congress, he is popping up once again, per some of the practitioners. Will he take charge? Only time will tell.

The other dilemma which is not definitely known throughout the world in the Filipino martial arts community and also most likely throughout the Philippines is there a unified body that all groups can join and will recognize, accept, and look to in supporting and receiving support?

### Visayan Eskrimadors Friendship Gathering

In 2015 Wesley Crisostomo Sr. the originator of the “Visayan Eskrimadors Friendship Gathering” shared his (let us say) adventure in setting up an event that has rarely ever been done. Mr. Crisostomo visiting Cebu, Philippines only had a short time to accomplish a dream he has had and that is bring a group of Filipino martial art styles and practitioners together in a gathering of friendship and unity in Cebu, Philippines. This amazing accomplishment was very well organized bringing styles and organizations together that normally would never have come together. This would seem that it is a bright prosperous future for Filipino martial arts in Cebu, Philippines.

Visitors and guests were welcomed to the event on September 4th and 5th of 2015 and were able to witness the actual performance of the big names in Filipino martial arts. Eskrima as it is called locally was performed by the living legends of the art together with their trusted students. A short history of each Group was presented prior to each demonstration and photo ops were available throughout the day. There was also a stick signing during the event for a small donation and Eskrima sticks and products were available for sale inside the complex.

This gathering honored the presence of Eskrimadors with direct lineages to Saavedras and Anciong Bacon. Also the direct heirs of the systems left behind by families of Canete, Maranga, Lapunti, Velez, Villasin, Ceniza, Patalinghug, Heyrosa, Marapao, Elizar, Carin, Berdin, and the local manongs in the area.

Mr. Crisostomo also had the strong support of the students and members of various groups and community leaders such as Mr Stephen Jumao-as who made possible the preparation of the venue and made sure everything was in place before, during and after the 2 day event, Mr Danny Basaca and the cultural dance troupe of St. Louis College Cebu (SLC-C).

Mr. Crisostomo also had the wisdom of the 2 respectable authorities in the history of Filipino martial arts, the authors Celestino Macachor and Dr. Ned Nepangue. They authored the book “Cebuano Eskrima: Beyond the Myth” of which is a very good reading material for every serious Eskrimador.

The program during the gathering included each groups involved sharing their lineages, their current activities, their efforts regarding the promotion and propagation of the Filipino martial arts as a whole and a demonstratio/presentation of their abilities. The various systems or groups present were Lapunti, Maranga, Cacoy Canete, Nickelstick, Carin, Villasin, Diony Canete, Baraw Sugbu, Kutsillo Cebu, Filmocan, Teovel's Balintawak, KGB Maggs and affiliates of one or more of the same systems. We have each group submit their logos in small size banners and hang it for all to see around our biggest banner that reads “Visayan Eskrimadors Friendship Gathering”.

The Visayan Eskrimadors Friendship project is still active and but growing very slowly. You can read about the original gathering by



downloading the FMA Informative issue #206

During 2015 Datu Shishir Inocalla of (the original Ninja Turtle fame) came out of seclusion living in Bicol, Philippines and commenced to promote Modern Arnis once again, trying to bring all of Modern Arnis together and at the same time supporting the implementation of R.A. 9850 declaring Arnis to be the National Sport and Martial Arts of the Philippines.

Supported by iArnis, Datu Shishir Inocalla is the International representative, Chairman, Committee on Culture & Tourism and in association with Dr. Mark V. Wiley the International representative, Ambassador, FMA Culture is attempting to bring together all styles of Arnis, Kali and Eskrima into a unity of Filipino martial arts.

Shishir Inocalla has established the World FMA Family (worldfmafamilly.com) supporting the implementation of R.A. 9850 declaring Arnis to be the national sport and martial arts of the Philippines. They are dedicated to preserving the Filipino martial arts by uniting practitioners, schools and associations world-wide. They are an umbrella under which others can gather and come together to teach, share and promote the Filipino martial arts with respect and integrity.

The World FMA Family welcomes membership as they set a standard for professionalism, respect, integrity in the teaching and promotion of Filipino martial arts among all groups in all countries worldwide.



worldfmafamilly.com

The community of Filipino martial arts practitioners throughout the world waits to see and hopefully follow the guidance if ever set from the country that brought the Arnis Bill about in recognition of all the practitioners throughout history that made the art of Arnis, Kali and Eskrima what it is today.

Several practitioners have tried or are trying to organize something, and continue to try to unite all of the Filipino martial arts, but really little success is being found. But at least there are those that believe and try.

Well it is hoped that someone will be able to bring all the Filipino martial arts together in the Philippines and eventually throughout the world. Amen



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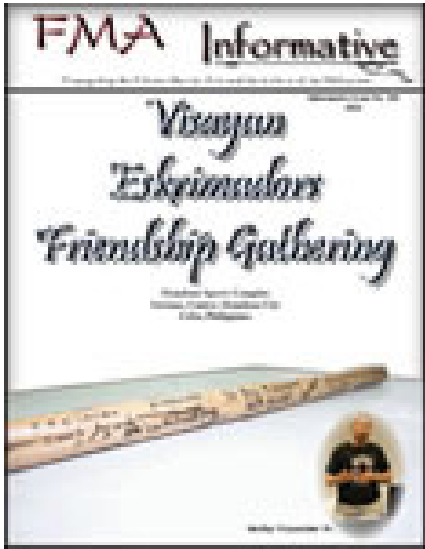


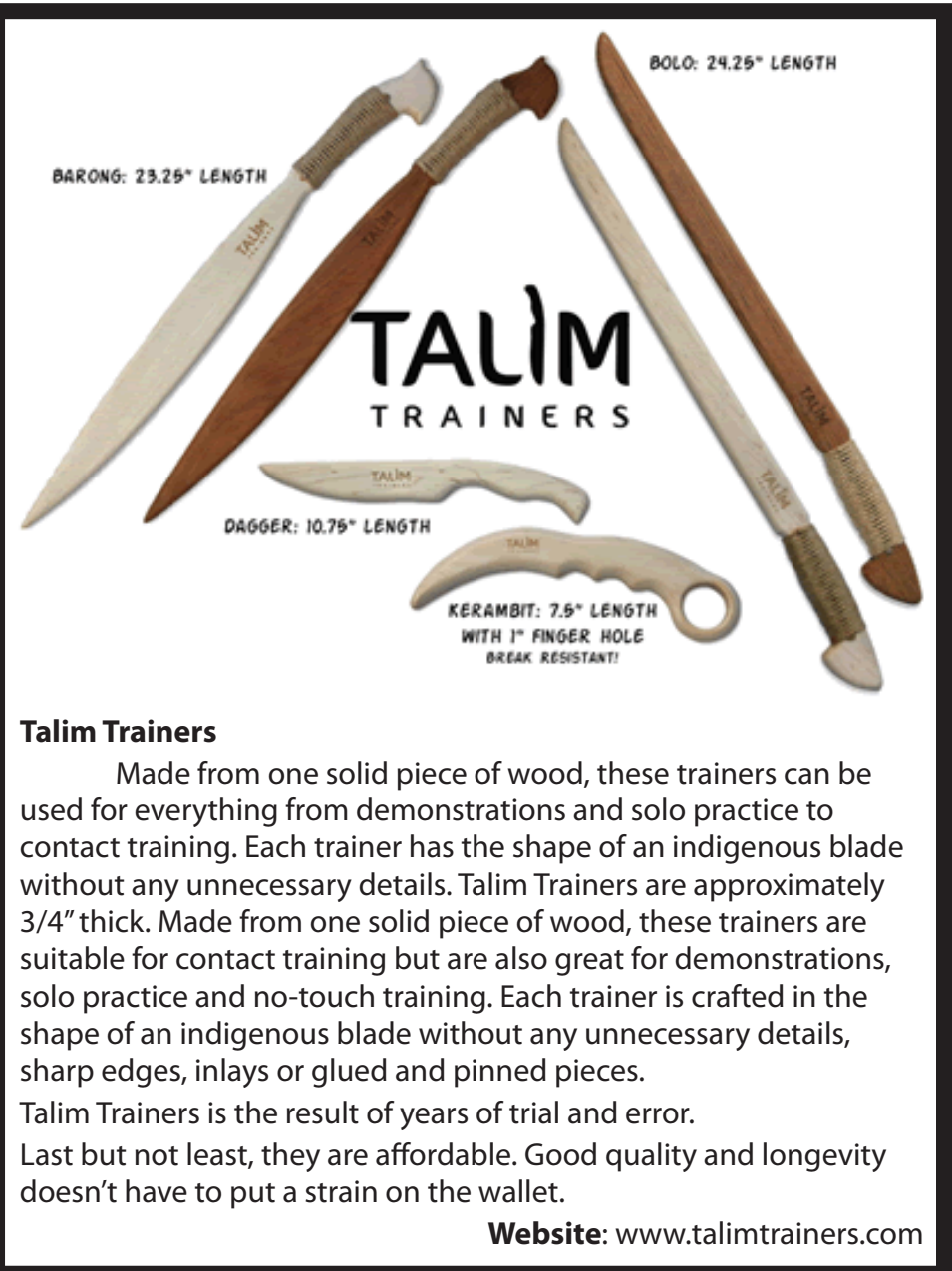
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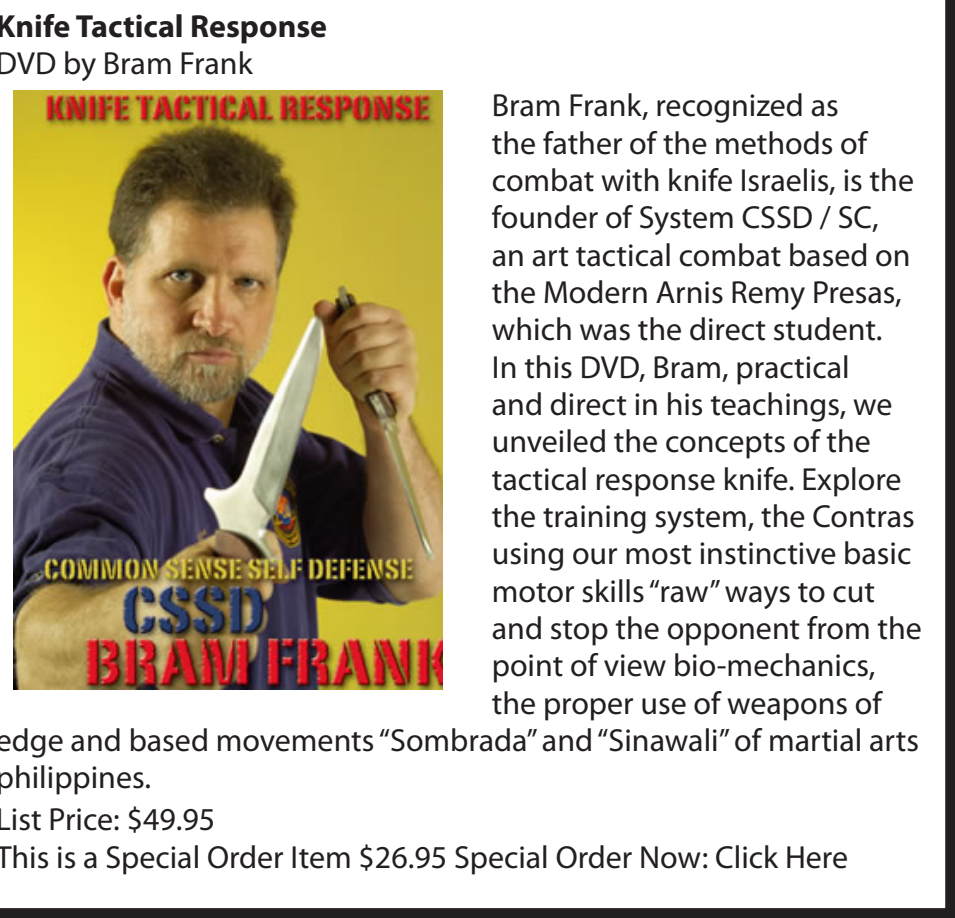


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**Website:** [www.talimtrainers.com](http://www.talimtrainers.com)



**Knife Tactical Response**  
DVD by Bram Frank

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

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**Simply Complicated**  
By Jayson Vicente - The Path  
Sun.Star Baguio - November 3, 2016

With the interest hype on Filipino martial arts specifically the art of the Arnis, many instructors try to come up with fancy moves that aims to mesmerize in order to sell their art and attract more students specifically foreigners.

The stick has potential and characteristic, which is an alter ego of the blade that is later on discovered to be more flexible and innovative in strikes and not restricted with just one side or two sided edge.

The rounded stick can come from any angle, others even term it as sub angles as it moves and passes through unorthodox angles and directions.

But the effectiveness of the fancy move is a question of how it can be used because many instructors only develop the strikes but could not fully explain its essence.

This is the very reason why a fundamental basic strike should be rooted to the students and should be more adaptive to anything that develops learning.

Time and time again you would hear it from genuine instructors, "learn the basics by heart and everything would be easily adapted."

The beauty will lie on how

strong your fundamental is, not everything will matter if for a time it would crumble due to poor fundamentals.

The history of Filipino martial arts is based on what works in less time and less movements. Masters have been this skilled and this effective in practicing their art.

Time changes the skill of this generation and it is just amazing to watch something magical, but in the past up until now, we train to end an encounter in the shortest possible time in the less possible strike or move.

The more the encounter lasts, the more dangerous it becomes, thus the element of surprise is always a factor in surviving.

This is the reason why most of the remaining respectable legitimate masters have only a few techniques to teach.

What comes from technique is character of the individual. It does not have to always be from the instructor that is the beauty of instilling the right fundamentals the simplicity of the art does not mean less effectiveness it means stronger fundamentals that would surely yield beautiful complications.

**Do More Now - Faster Skill Development for Kali, Escrima, Arnis**  
By Leslie Buck



We all seek ways to get better at our skills. We learn new drills. We add new techniques to our arsenal. We find new ways to test our skills. Learning these things can keep us excited about growth. However, learning new techniques and drills don't always make us better or even more skilled in applying our chosen arts. A lot of our improvement comes from spending time cultivating the skills that we have already learned. It's not so much about the techniques, but the quality time we spend practicing them.

We need many repetitions and the experience that comes with those repetitions to get better. Initially, we start

developing a new skill by training the body to move properly. With more repetition, we develop precision that allows us to control the weapon and be more accurate. Eventually, we begin to "feel" the right movement without needing to think about every detail. It takes a lot of repetition to make this happen.

With all of this repetition, we learn subtle details about the movement that allow us to play with it. We learn how we can modify it and how we can connect it to other movements that we know already. This is how we commit a skill to long term memory and make it a part of us. This is how we make a skill



**Counter Blade Tactics Ohio Seminar DVD**  
By: Guro Jerome Teague

This DVD is the covers the introductory seminar presentation of the Counter Blade Tactics curriculum instructed by Guro Jerome Teague. This presentation includes a basic overview of blade to blade and empty hand against blade applications. Thank you to the owners, staff, and students of Endeavor Krav Maga and Crossfit for hosting this event.

This DVD covers:

- Blade to Blade Application
- Footwork
- Anatomical Targeting
- Fatal and Non-Fatal Applications
- Empty Hand to Blade Basics
- Flow and Reflex Drills

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available for use. This is the initial progression for mastering a skill.  
**The Power of 500**

The truth is, you need a lot of repetition and experience to make significant progress. However, how long that takes is up to you. If you change your training approach, you can also change your skill development timeline.

How can we do that? Put simply: Do more now. Get more repetitions done in a shorter amount of time. If you approach your training this way, you will begin to notice improvements in hours vs. weeks, in days vs. months, and in months vs. years.

**Imagine this scenario:**  
Someone challenges you to a fight, or maybe you just sign up for a tournament. You are scheduled to fight after two weeks. Both you and your opponent train to prepare for the fight. As a part of the training, you both decide to practice striking combinations with a rattan stick. You each start a daily routine.

Your opponent decides to do one hundred strikes a day in order to prepare for the fight. One hundred is a good number for repetitions. Many people get bored after just fifteen or twenty. You, however, really want to be ready, so you

decide to do five hundred strikes per day. Let's look at how this unfolds:

**After day 1**, your opponent has practiced 100 strikes. You have done 500.  
**After day 2**, your opponent has done 200 repetitions. You have done 1000.  
**After day 3**, your opponent is at 300. You are at 1500.

**Who is going to win after 2 weeks of this?**

You both had the same amount of time (two weeks), but you trained much more in that same amount of time. If you both actually trained for all fourteen days, then your opponent would have completed 1400 strikes, and you would have completed 7000. This approach is what Grand Tuhon Leo Gaje calls "the Power of Five Hundred." It's more than just cranking out more repetitions than your opponent.

**It's More than just the Total**  
If you perform five hundred repetitions in a row of one movement, then you will develop much more skill in that one training session, than if you were to split those repetitions over several sessions. This accelerated development is not just from the numerical fact that you have done more repetitions. It is also due to



the fact that when you do many repetitions in a row, you become more aware of the subtleties of the movement. As you become more aware and more intimate with the movement, you can refine it more. If you only do a few repetitions in a row, then you will have a harder time recognizing and cultivating the subtleties that could make a big difference in your ability to apply it.

If you break up the repetitions across multiple sessions, you lose some of that intimate familiarity with the movement. This is true even if you just break up the repetitions into smaller sets, with breaks in between those sets, all in the same training session. After a break of even just one minute, you will have to work back into the state of deep awareness that you cultivated in the previous set. If you break up the same number of repetitions among different training sessions, then you may even backslide a bit between sessions, so it will take you longer to get back to where you left off. Try to do all five hundred, in one session, with no breaks.

The actual number of repetitions does not really matter. It could be 300, 500, 600, 1000, etc. What matters really is the concept of pushing yourself to do a lot more repetitions in a shorter period of time. This approach is especially relevant when you are developing your coordination and

familiarity with a new skill.

Quality, not Quantity

You must stay engaged for the training to work. Your mind must be present and working hard during all of the repetitions. You cannot just blow through repetitions while your mind drifts. You must consciously practice with the intent of making each repetition better than the one before it. You must explore, analyze, test, reach, and adjust the movement in what Anders Ericsson, an expert in what drives human performance, calls deliberate practice. Deliberate practice is a method of using high concentration and self challenge to reach high levels of skill.

The quality of your attention during practice is more important than the quantity of the repetitions you complete. Practice with quality being more important than quantity. Five hundred repetitions performed without you trying to learn from and improve them are almost wasted repetitions. You will get more out of only one hundred repetitions if you are truly engaged in them. However, with practice, you will be able to stay mentally engaged for longer durations. This mental stamina will allow you to perform more quality repetitions in a single session.

Putting it into Practice

When you start training in high volume, gradually work

up the repetitions over a period of several days or weeks. Allow yourself time to recover between sessions. Warm up before your training. Stretch and mobilize your joints to avoid become overly sore and tight. Overuse injuries like tendonitis can be a big setback if you do not take the steps to prevent and manage them. Learn to recognize the warning signs you are over doing it and get rest when your body needs it.

Apply the power of five hundred with the skills that will give you the most use. This includes your fundamentals. You can easily use it to improve your footwork and striking skills. You can apply it towards your biggest weakness and eradicate it quickly. Consider reducing the number of new skills that you practice in a session. Focus on making more progress with just a few things. Instead of touching on ten skills or techniques, devote your time to only two or three. This will allow you to dig deeper into the things you practice and benefit more from the depth of understanding that you develop.

When you practice drills and techniques with a partner, do more repetitions before changing roles. It does not need to be five hundred for you to see the benefit. Instead of doing three repetitions, then switching roles with your partner, try ten repetitions, then switch roles. It makes a difference. Incorporating high

repetition training into your regular practice sessions should not replace the other practice that you do. There has to be a balance in your training. The high repetition approach is for primarily for developing your coordination and stamina. You do need to learn new things, and continue to improve the skills you have already been learning with other training methods.

Conclusion

The value of this approach is that you can get much better at a skill in a shorter period of time. Apply this method regularly or simply use it when you are preparing to meet a specific goal or challenge. Get battle ready for a tournament or be unstoppable on sparring night. Prepare for a test or be just ready for anything.

In short: Do the work now. Do more of it now. Dedicate yourself to improving your skills right away. Don't think it must take you a lifetime to be good. Aside from the skill itself, you will develop stamina, discipline and grit. Now, pick up your stick. Go outside, and get to work!

Rattan sticks are essential tools for practicing Kali, Escrima, Arnis. If you need a rattan stick to work on your striking skills, check out the options we offer at Kali Gear. Let us know if you like heavy, light, thick thin, or in the middle.

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Davao City's 17-Member Pencak Silat Team Ready

By Adam B. Morrell  
Sun.Star Davao - November 21, 2016

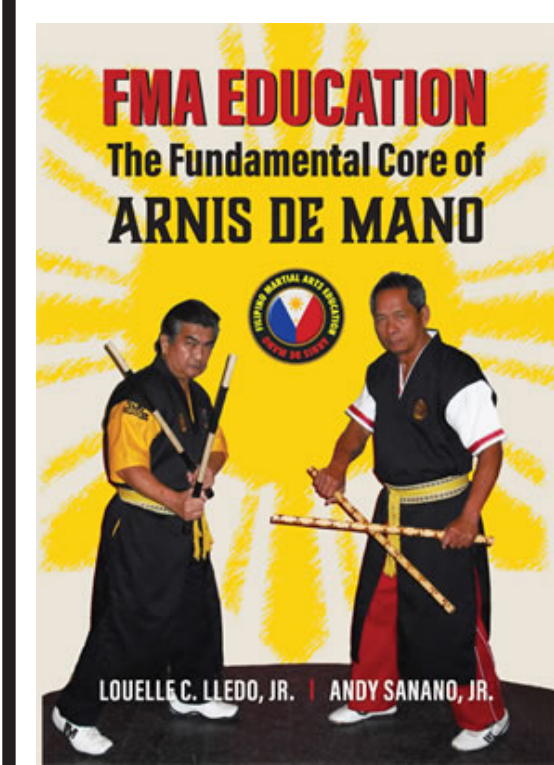


Davao City's pencak silat athletes and coaches pose after their training at Bagani Martial Arts in Claveria, Davao City. (Contributed Photo)

anything yet, but will do everything to bring home the honor.

Cordero also said the athletes are thrilled to compete in the nationals as all are dedicated to their training. "Mga believers ang mga athletes natin (Our athletes are believers), and they are not new with competitions, kasi yung iba galing pa sa iba't ibang martial arts (because the others came from different martial arts)," Cordero said. He will be assisted by Richard Paul Sapar and Junno Hiramis. He added that Negros and Zamboanga City are among the top teams to beat.

FMA Education: The Fundamental Core of Arnis de Mano



Purchase at: Tambuli: [www.tambulimedia.com](http://www.tambulimedia.com)

By: Louelle C. Lledo Jr. and Andy Sanano Jr.  
Research and development of authentic indigenous classical maneuvers within FMA training has given rise to the formation of this FMA Education: Fundamental Training Manual. The basics and drills leading to skills are firmly rooted in a common language of biomechanics based upon anatomy, physiology and physics, and this is the foundation presented in this book. FMA Education correlates the techniques of Filipino martial arts and creates a basic standard of fundamentals from which all FMA style can be built. Most improtant are the small set of "classical maneuvers" from which all techniques are based, and the two "basic strikes" from which all strikes derive.

With nearly 1,000 photos and 250 pages of text, this training manual merges the authors' previous four handbooks into a single, newly expanded and comprehensive volume. The expectation of this book is to help develop the ability of teachers and students to present a consistent educational curriculum across all of the traditional systems and schools of FMA (Arnis/Eskrima) while understanding and respecting the variations among them.

Remember the FMA Digest



The FMA Digest was published from 2004 through 2010

The FMA Digest was published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects. Now offered on Amazon the FMA Digest Quarterly issues in Volumes 1 through 7 that is from 2004 through 2010.

Printed in 8.5 x 11, Full color

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

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

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

A 17-MEMBER Davao City pencak silat team will see action for the first time in the Batang Pinoy 2016 National Championships that will formally open Sunday, November 27, at Davao del Norte Sports and Tourism Complex in Mankilam village, Tagum City.

The team is composed of Paolo Del Victoria, Ricmar John Matinao, Jay Ian Pabilan, Raphael Prince Piansay, Isiah Noel Arcenas, James Micheaus Cabrera, Wyngard Menan Sapidan, Chad Levin Herrera, Michel May Hong, Abigail Mesiona, Rogel Henric Caasi, Jerome Pajaron, Christian Huey Capalitan, Nianne Toshi Magante, Aziza Dorothy Dorado, Marian Etheil Gabral, and Franzine Faegarie Bea Haban with Reynaldo Cordero as coach. Cordero said the Tagum-bound athletes were champions of the 31st Kadayawan sa Dabaw Festival Pencak Silat Sultan's Cup, citing Del Victoria, Magante, Piansay and Gabral as strong bets. Cordero said they started training last August, training three times a week. "We do sparring, pad works and a lot of conditioning. The athletes are now ready," Cordero said, adding they can't promise

Modern Arnis: The Art, Science and Conceptual Foundations

By Dr. Jerome Barber

The definitive book about the hidden conceptual foundations of the Modern Arnis Filipino Martial Arts System, developed by the late Professor Remy Amador Presas. This book explains hidden conceptual foundations that tie all of the independent aspects of Modern Arnis into a unified whole, stand alone, FMA system. Dr. Barber has taken the written ideas and statements of the late Professor Presas and woven them together to create an in-depth analysis of why Modern Arnis works so effectively and efficiently as a self-defense system. You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.

Redonda Long Blade Essays on Modern Arnis

By Dr. Jerome Barber

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

stick, Filipino long blade (bolo), evasive footwork and body-shifting in the Modern Arnis system. You can obtain an e-book on disk for \$20, plus \$2 s/h, payable in a money order sent to: Dr. Jerome Barber, 14391 Spring Hill Drive, Suite 180, Spring Hill, FL 34609.



FMA Informative Publishing Partner Moves On

Steven Dowd has trained for 45 years in the Filipino martial arts (TRACMA - Kuntaw - Arnis Balite). He has not trained in Karate, Kung Fu, Judo, Jujitsu etc. So one could say he has dedicated his life in the Filipino martial arts.

From 1977 through 2003 he wrote for magazines such as, Inside Kung-Fu, Martial Arts Masters, Journal of Asian Martial Arts, Filipino Martial Arts magazine, The World of Martial Arts, Budo (French magazine) and El-Juramentado (German magazine). And in 1977 he published his first book and many followed until 2016.

Owner and Publisher of the FMA Digest from 2004 through 2010 he put together and published 30 Regular Issues (which came out quarterly) from 2004 through 2010 which can be obtained from Amazon.com (all 7 years), 43 Special Issue from 2005 through 2010, 75 Special Editions from 2005 through 2010, 22 Mini Issues from 2008 through 2010, 7 Recognition-Issues from 2004 through 2010, 4 Legends Issues, and an issue on FMA Digest Staff and the final issue – 2 which comes to a total of 183 issues.

Closing the FMA Digest in 2010 due to lack of material and his mother passing away and having to move to where he could take care of his father.

In 2011 along with Mr. Mar Angeles they started up the FMA Informative. Since 2011 they have put out a Newspaper every month from 2011 through 2016. They have published 244 issues.

Farewell,



Quitters never win is a mantra we often tell ourselves to keep going for our dreams. But what if some dreams aren't worth pursuing anymore, or if a project you have poured your heart into is no longer as fulfilling as it's supposed to be?

That's the thought I have pondered on in these past few months, and the contemplation finally gave me an answer.

When I started the FMA Digest (2004 – 2010) and entered into partnership with Mar Angeles (2011 – 2016) totaling 12 years, I was wide-eyed and ready to try anything to promote and promulgate the Filipino martial arts and the Philippine Culture. I tried to find as many practitioners and material on Philippine culture uncovering little known and well known practitioners and Philippine culture.

I traveled to the Philippines 10 out of the 12 years missing two opportunities due to his fathers' surgeries and one surgery of my own. Also during the FMA Digest period I travelled throughout the United States too also gathering material for articles and issues. During the FMA Informative years I was not able to travel throughout the United States as much due to having to be around to take

care of my father.

The FMA Digest and the FMA Informative was born out of a mere quest to satisfy my curiosity and my passion for the Filipino martial arts, and that thirst for knowledge about the Filipino martial arts and Philippine culture and share it with as many interested to also know about the Filipino martial arts and Philippine culture. The FMA Digest with a little over 5,000 subscribers and the FMA Informative with a little over 8,000 subscribers. Never really taking the credit for either publication I would just say I just put the material together it is about the practitioners, organizations, federations, associations etc. And none of this would have been possible were it not for my decision to pursue this 'passion project.'

But don't get me wrong. I still love the Filipino martial arts and Philippine culture, and am thankful for all the readers who liked and shared the material that was put forth.

I would also like to personally thank all the contributors who have injected their humor, opinion and expertise into the FMA Digest and the FMA Informative wide-ranging of contents.

Again, thanks to all the readers for joining me in my journey. If the FMA Digest and/or the FMA Informative has inspired even just one soul to become more curious, to never stop asking questions and to look at the past - present - future with renewed interest, then there's no doubt that if I have with the FMA Digest and the FMA Informative have already accomplished my mission.

I am leaving now hoping what has been put out remains relevant and engaging for the years to come. For that, I can't thank you enough.

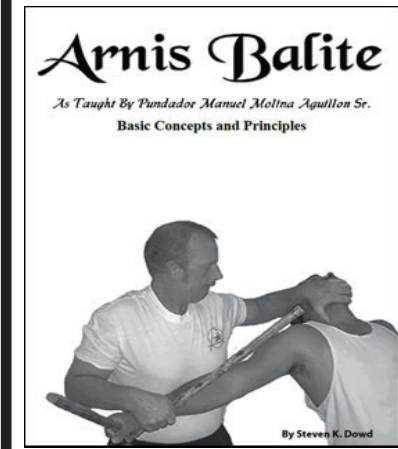
Steven K. Dowd

Note: The FMA Informative will continue as long as material can be obtained for either the FMA Informative Newspaper of a FMA Informative Issue. Material for the FMA Informative newspaper and/or the FMA Informative Issue can be sent to [fmainformative@gmail.com](mailto:fmainformative@gmail.com).

Mar Angeles - Owner  
[www.fmainformative.info](http://www.fmainformative.info)

Arnis Balite “As Taught By Pundador Manuel Molina Aguillon Sr.”

Basic Concepts and Principles  
By Steven K. Dowd



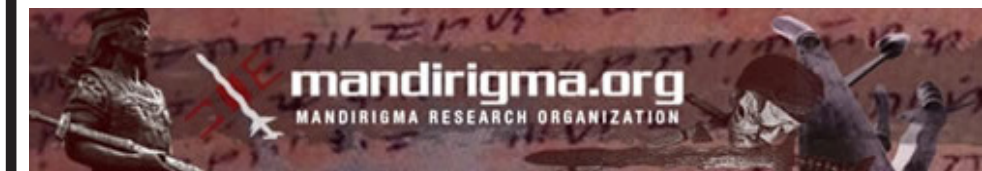
This book will give the reader the basic fundamentals, concepts and principles of the art of Arnis Balite as taught by Pundador Manuel M. Aguillon. Though there is no replacement for in person physical training by a qualified teacher.

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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For more information on how to be a “Sponsor Member” or donate to the cause, please go to the following link.: [Click Here](#)  
Please contact us for any further questions. - Thank you for your interest and support! - Maraming Salamat Po!

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



Face Book: Click Here

Email: [Philippinemartialartshalloffame@yahoo.com.ph](mailto:Philippinemartialartshalloffame@yahoo.com.ph)

II. Categories

Philippine Hall of Fame Categories:

Regular Category

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

Honor Award

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

III. Privacy

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

Recognition Award

- Humanitarian Award
- Living Legend Award
- Ambassador Award

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

April 22 - Martial Arts Seminar MMDA Arena

April 23 - International Tournament MMDA Arena

April 24 - Gala Night at Makati Sports Club

April 25-26 - Beach Calatagan Batangas

Just in case there are some changes will be posted only at Website, FB Pages and Group

Rate:

5 Days Event - US \$350.00 April 22-26, 2017

Includes:

- Seminar, Tournament, Gala Night and Beach Resort
- Food, Certificate, Souvenir items
- Accomodation for the Beach Floating Cottages, Tourist Bus going to Stilts Beach Resorts

3 Days Event US \$130.00 April 22 - 24, 2017

Includes:

- Seminar, Tournament and Gala Night
- Certificates, Souvenir Items, Lunch and Gala Dinner

April 24 Gala Night US \$100.00

Includes:

- Dinner, Certificates and Souvenir items

The Nomination for the 4th Philippine Martial Arts Hall of Fame will run from September 15, 2016 - December 15, 2016. Open to all Martial Artists.

All entries must send: [philippinemartialartshalloffame@yahoo.com.ph](mailto:philippinemartialartshalloffame@yahoo.com.ph)

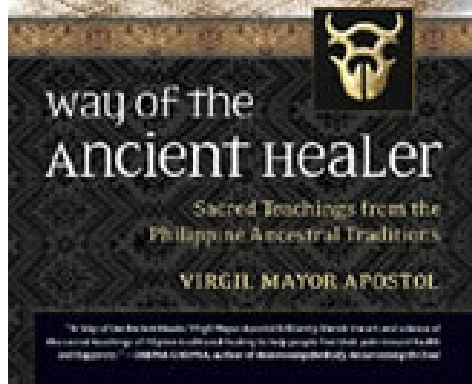
Once ballots are received, nominees are notified by the board of directors for induction. The Martial Arts Hall of Fame induction ceremony is a formal event.

Requirements:

1. Profile or Resume
2. Photo Whole Body and Half Body
3. Certificates/Diplomas
4. Letter of recommendations

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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Books by Bram Frank



**Perspectives of Modular Instructor Guide**  
By Bram Frank

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

**FMA Grandmasters and Masters**  
By Bram Frank

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

**Conceptual Modern Arnis**  
By Bram Frank

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

**Bram Frank Knives**  
By Bram Frank

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

**WHFSC Grandmaster’s Council: a compendium of the world’s leading Grandmasters**  
By Bram Frank

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

**WHFSC GM book vol #2**  
By Bram Frank

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

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**Fighting Patterns of Kuntao and Silat: Chinese Indonesian Combat Arts** (Paperback)  
By Chris Derbaum and Justin Miller

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

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**Latosa Escrima Edge Weapons Training**  
By Rene Latosa



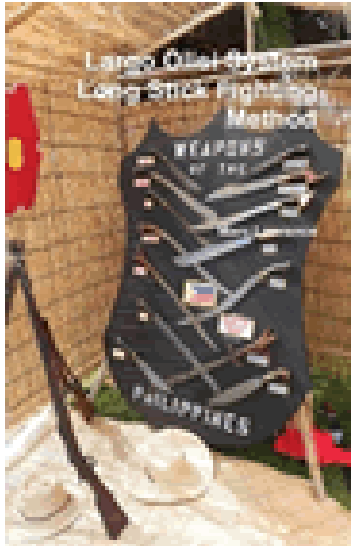
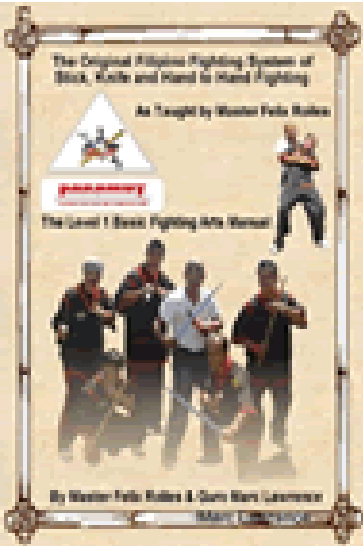
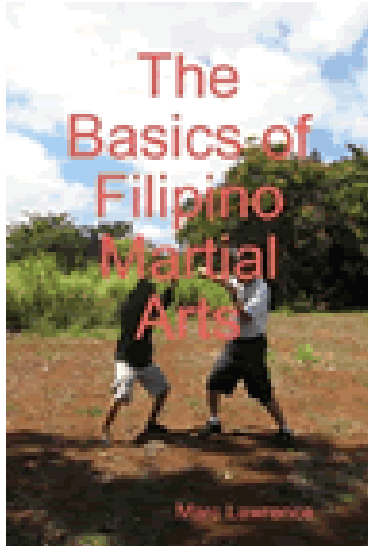
The main emphasis of training with an edged weapon is knowing and understanding all the dangers associated with this type of weapon. All the “What if’s”, and “Yeah but’s”, are all great for trial and error, and assuming predictability. The serious danger of edge weapons is real, and should be treated 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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Books By Marc Lawrence



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By Marc Lawrence

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**PAKAMUT Filipino Fighting Art**  
By Marc Lawrence

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**How To Make Your Own Filipino Martial Art Supplies!**  
By Marc Lawrence

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

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By Marc Lawrence

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