

Filipino Martial Arts

Digest

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The Sword of Ilustrisimo

Dr. Jerome Barber

Modern Arms: The Art With-in Your Art

Women with Kombato mind-set

Beware Aggressors and Rapists...

Grandmaster Bob Silver Tabimina

JEDOKAN

**Discipline - Honor - Loyalty
Filipino Strength**

Grandmaster Cristino Vasquez
The Art of Ipit Pilipit

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The ideas and opinions expressed in this digest are those of the authors or instructors being interviewed and are not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions. Articles are also welcome.

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From the Publishers Desk

Kumusta

To start the FMA Digest has an excellent article on Grandmaster Bob Silver Tabimina Which definitely gives insight; on this very dynamic practitioner.

Learn a bit about Guro Al Galius and his son Guro Jason and Galius martial arts. And then Jeff Suministrado who teaches Jedokan which is non-commercialized, offering its members simple but scientifically-based techniques which can be learned and practiced by people of any age.

Ipit Pilipit is one of the advanced techniques of Arnis, which was invented and has been promulgated by Grandmaster Cristino Vasquez, which was developed to bring Arnis and Modern Arnis to a higher level using the basics.

Women are armed with the Kombato mind-set in Brazil, so aggressors and rapists watch out.

Dr. Jerome Barber explains his concept of Modern Arnis - The Art With-in Your Art. And it is very interesting and is being practiced at Erie Community College, in Buffalo, New York.

Master Tony Diego part II is a great follow up to part I and digs into the techniques behind Kalis Ilustrisimo.

Of course the FMA Digest Editorials are here. Dinuguan for Brunch by Jeff Finder tells it like it is, Robert Trinidad with the FMA Forum has some interesting subjects on his forum and just brings a subject that seems to continue on a lot of forum' "language", and finally the FMA Educational Depot, with another of the basics in the Filipino martial arts.

Finally a very sad thing for the Filipino martial arts community and that is the passing of a great man and a true promoter of the Filipino martial arts, Roland Dantes. He will truly be missed by all that knew him and even those that only met him briefly.

So please enjoy this issue.

Maraming Salamat Po



Roland Tango Pintoy Dantes a true promulgator and promoter of the Filipino martial arts and Philippine culture. He will greatly be missed by all.

Tabimina Balintawak

Grandmaster Bob Silver Tabimina

The son of Colonel Olympio N. Tabimina, former Deputy Chief of Police of Iligan City Grandmaster Bob Silver “Bobby” Tabimina was born, 1950. Grandmaster Tabimina has over 35 years of training, teaching and fighting experience in the martial arts. He started training in the martial arts in the early 60s eventually earning black belts in Shotokan Karate, Kodokan Judo, and American Combat Judo.

He was introduced to Balintawak in 1967 and has been with the art since. Among Grandmaster Tabimina’s teachers in the art of Balintawak was the Founder Anciong Bacon, Masters Jose Villasin, Teofilo Velez, Timoteo Maranga, , and traditional Great Grandmaster Ciriaco Cañete.

Because Grandmaster Tabimina trained under several Balintawak Masters, his understanding of the art is deep, and the way he trains his students reflects the depth of

his knowledge. On top of his own unique style, Grandmaster Tabimina can effortlessly fight using the forceful style of Maranga, the weaving style of Teofilo Velez, or the twisting and evading style of Anciong Bacon, enriching his students in the process.

Grandmaster Tabimina claims that Balintawak is an art where he has found his true home and challenge. He calls the art Sagrado, by virtue of its continued evolution into an ultimate bare hands fighting discipline. He has studied and perfected this art for close to four decades and still, considers his learning process to be in constant evolution. In his 58 years of age, he is indebted to teach and share his knowledge and skill among martial art enthusiasts. In his words, *“I am no longer a fighter in my prime age, but an instructor of humility and indulgence in this infamous secret world of the BALINTAWAK.”*

FMAdigest: *Can you tell us how you became involved in Balintawak?*

Grandmaster Tabimina: I came to know of the art of Balintawak in 1967, when my father, “Colonel Olympio N. Tabimina,” then Deputy Chief of Police of Iligan, asked around Cebu for the best martial art and subsequently learned that there were only two worth learning: Doce Pares and Balintawak. My father was however advised to steer clear of Balintawak, as it was considered foolhardy due to their tough and painful training regimen. But my father knowing me well knew I would only be interested in a true fighting art, so my father chose Balintawak and with the help of his contacts,



subsequently made arrangements for me to train with Attorney Jose Villasin, one of Anciong Bacon's more well-known instructors.

In 1971, Tatay Velez told me that "he had nothing more to give" and declared it was high time for me to meet the "old man" (Anciong) and learn from the Founder himself.

At the time, however, the Founder, Anciong Bacon was incarcerated in Camp Crame for killing a man who ambushed him, "Anciong's justification that it was self-defense was rejected by the courts because he was an acknowledged Balintawak Master and should have exercised more restraint".

Undeterred, I traveled to Manila to seek Anciong Bacon out, and with the help of his father's contacts, particularly Colonel Nadorra, CO of Camp Crame, I was able to arrange a meeting with Anciong Bacon. At this first meeting, I wasted no time and unabashedly told the Founder the purpose of my visit and requested the Founder to test me. The Anciong Bacon accommodated my request in his inimitable manner. And with broomstick handles as improvised weapons and only the jail guards, my father and the Provost Marshal as audience, I and Anciong Bacon proceeded to "play." In no time at all I learned why Anciong Bacon was Balintawak's Grandmaster.

Despite my over five years of experience and training, my attacks and defense were still nowhere near the level needed to overcome Grandmaster Bacon's and I found myself on the receiving end of Grandmaster Bacon's painful stick, punches, kicks and trips. Shocked but challenged, I soon became Grandmaster Bacon's regular student, and only visitor, taking care of his needs. In return for this genuine concern and kindness, Grandmaster Bacon trained me further, refining and modifying my skills. Grandmaster Bacon later revealed to me that his Balintawak had evolved and it was the reason I had a difficult time coping.

When Grandmaster Bacon was paroled, he did not fly to Cebu, but to Iligan City, where he continued to train me one-on-one. In the months that followed, Grandmaster Bacon continued to spend most of his time in Iligan training me, occasionally going to Cebu only to satisfy his parole conditions, a fact known only to a handful of people. It was during this time that I learned, and became proficient in the updated version of Grandmaster Bacon's Balintawak.





FMAdigest: *How was your training with Grandmaster Bacon?*

Grandmaster Tabimina: I was trained as a fighter first. I was among the Balintawak fighters of the 1970s. So my skills therefore come from the application of my training in combat. I have participated in many juego todo matches.

I also am one of the few individuals to learn the updated fighting system that Grandmaster Bacon developed during the time the latter was in prison and the period following his release. This fighting style is believed to be superior in developing body mechanics and empty-hand fighting compared to the older

Balintawak style, due to its closer range. I was personally and intensively trained in this style by Grandmaster Bacon between 1971 and 1975.

FMAdigest: *What do you believe makes Balintawak Arnis different from other Arnis, Kali, and Escrima?*

Grandmaster Tabimina: Balintawak uses a unique method to train its practitioners. After learning the basic offensive and defensive techniques, the Balintawak student is, from day one, placed in harm's way. He is given random and continuous attacks/strikes by his instructor, generally at a speed just beyond his (or her) current ability to defend against. The student's mission is simple: to defend and counter the attacks. The result is an instructor-led training framework - called agak - that immerses the student in a dynamic state of attack and counters that he must strive to overcome.



Dhon and Jojo-Ygay

This free-flowing duel programs the student to respond instinctively to random attacks, with crisp, effective offensive and defensive techniques executed fluidly and, if called for, continuously. Quickness, power, and economy of movement are emphasized.

As the student improves in this counter-to-counter play, the attacks become stronger, faster and more complex, progressively "pulling" the student's skill level upward. At all times,

the instructor guides the student, from the most basic, to the more advanced, techniques. Eventually, the student's defense, timing, speed, body mechanics, and techniques improve to a level where he is able to overcome his instructor's attacks. However, as the student improves, so does the training level. The higher the skill of the instructor, the higher the student can go.

A good Balintawak instructor constantly keeps the student in a state of jeopardy, challenging - but without overwhelming - him to strive to match the instructor's intensity and skill level. At the highest levels, the distinction between instructor and student diminish as both attack and defend with equal vigor and skill. This is known as cuentada.

Because of this, Balintawak can only be taught one on one, by an instructor more skilled than the student. It cannot be taught 'en masse.' It is this personalized tutelage that distinguishes Balintawak from other arnis/kali/eskrima and martial arts styles.

It is my belief that practitioners of other styles might think this is equivalent to what other styles call freestyle or laban-laro. This is not so. It has been observed that the freestyle and laban-laro exercises of other styles are choreographed. In Balintawak, the "give and take" is truly random. There are no patterns. Moreover, it is taught from the very beginning, unlike in other styles where sparring and "pseudo-freestyle" drills are usually reserved for advanced students.

In Balintawak, there is no such thing as a foul blow. At advanced levels, all conceivable attacks are allowed, including punching, elbowing, head butting, tripping, kicking, pushing, pulling, grabbing, butting, trapping, spitting, etc.

FMA Digest: *Can you tell me what makes your theory and philosophy of the art different from other Balintawak instructors?*

Grandmaster Tabimina: Let me make one thing perfectly clear. I acknowledge the good in all martial arts but I have also observed that most of them assume:

- a) The adversary is unskilled;
- b) Emphasize learning many techniques, to the detriment of proper execution; or
- c) Suffer from the fallacy that their style is unbeatable.

So I therefore seek to correct these possibly fatal flaws by balancing knowledge of technique with development of the attributes one needs to be a superior fighter: speed, power, timing, body mechanics, posture, balance, etc. Hence, all fighters, regardless of martial arts style, stand to benefit from my Balintawak training.

FMA Digest: *How do you train your students who wish to be fighters?*

Grandmaster Tabimina: In my teaching Balintawak we use the single olisi to train the fighters. The olisi however is only a tool. The movements of the olisi are directly translatable to empty-hand movements. Because of this, practitioners of Tabimina Balintawak are equally adept fighting with various weapons (stick, blade, knife, etc.), or without.

In training, the student is always taught to assume his (or her) adversary is skilled and will not stand still for him. Hence, it emphasizes the development of a strong defense in its training.

The student must also recognize that most fights are



Salinas Chapter training

spontaneous and finish up-close leaving little or no opportunity for an individual to arm himself. Hence, it stresses close-range fighting, and equips the student with the skills and attributes needed to be superior in this range.



Grandmaster Bob Tabimina and Gabe Rafael

hard and forceful to soft and snake-like, and student and instructor invariably walk away from every “fight” wiser and better.

And finally, the student recognizes that every individual is unique and that one’s personal outlook in life, inner-strength and self-determination are integral to shaping his or her martial approach. Therefore, learning never ends in Tabimina Balintawak. Every fighter possesses individual strengths and attributes which result in a personal fighting style that can range from

FMAdigest: *Can you please tell us some of the basic’s of your training?*

Grandmaster Tabimina: The first stage of training is called the “healing” stage. Here, the aim is to replace the instinctive human reactions that are inimical to effective defense and offense.

The eyes are usually the first to be healed. Let me emphasize that the eyes instinctively focus on a threatening object (this could be a stick, punch, kick, elbow, knife, etc.) and are trained to maintain instead a holistic view, alert and open to any attack that can literally come from anywhere. The trained eye is central in Tabimina Balintawak and is the reason the eye dominates the Tabimina Balintawak logo.



Grandmaster Bob Tabimina and Arnold Domingo

Next the posture, movement and distancing shortly follow. For example, the normal human reaction to an incoming strike is to move away from the threat. In Tabimina Balintawak, the opposite is taught. The student is trained to vector into, while parrying the threat. This allows him to avoid the attack, yet stay at a distance where he can control his attacker.

Once there is improvement in a student’s eyes, movements, posture and distancing, the speed and number of attacks, are keyed up, to refine the student’s movements. This is called the “sharpening” stage.

As the student progresses, stronger, faster and more advanced techniques and movements are added, to further provoke the student to improve, leading to an exciting and free-flowing counter-to-counter contest of speed, power, timing, and skill between instructor and student.

All stages of instruction is conducted within a flowing form of play called agak wherein the instructor, using the olisi, randomly delivers a series of attacks which a student must defend against and counter. The “dummy” approach typical of other styles where the attacker upon delivering a strike freezes or poses in the attack position so the defender can deliver multiple counters is never used.



Wack-Wack core group

Dining in a restaurant with Grandmaster Tabimina



Wack-Wack group - 2007



Salinas Chapter core



Salinas Chapter - 2008

My motto is: *Advance Reflexive Response thru Random Based Training.*

Grandmaster Tabimina the FMA Digest thanks you for this interview.

Note: Grandmaster Tabimina is perfectly at ease teaching absolute beginners and advanced students alike. He is well versed in both the grouping system of instruction as well as the random method of instruction preferred by the older masters. He employs both methods when he teaches, to suit a student’s temperament and skill level, making each student’s training program truly personalized.

Bobby is a ferocious and skillful fighter, but also a humble and God-fearing man, devoted to his wife, children and students. Now 58, he is an excellent teacher who unselfishly shares all he knows with those who have an open mind and are willing to learn. He conducts his classes with genuine concern for his students.

Private or Group Private, lessons can be arranged by leaving a message at:



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Galius Martial Arts School

The baston in the Filipino martial arts is a very effective weapon. Accuracy is the main ingredient in the Galius Martial Arts School. The students are taught to strike the vital areas of an opponent, (i.e., eyes, throat, groin, hands, legs, head) to disable an opponent. Timing and rhythm are also taught so the student can be fluid in his motion when using the 360 degree circle or 45 degree triangle to offset your opponent rhythm in order to counter attacks that are common from different angles. Bladed weapons such as the bolo and the daga are also taught in the Galius Martial Arts School as well as empty hand techniques.

The baston is taught first before the bladed weapons because it is believed that transition from the sticks to the blade is much easier for the student to learn than vice versa. In general, the Galius Martial Arts School is dedicated to teaching men and women how to protect themselves and their loved ones from harm.

Founder and Chief Instructor: Guro Al Galius



Guro Al Galius was born 1948 in Waialua, Oahu, Hawaii. He was first introduced to martial arts by his brother Richard Galius who was training in Kenpo Karate. Guro Galius then started his study of Kenpo Karate in 1963 under Chief Instructor Frank Suan. In those days, training in the martial arts was very hard and intense a lot of discipline was required by the student. No one could ask questions until class was over or given permission by the head instructor.

He entered a Kenpo Karate tournament in 1967 hosted by the CHA-3 Kenpo Karate Organization under Professor Marino Tiwanek. He won first place in the brown belt division.

In 1968, he studied Sil Lum Kung-fu under Sifu Bucksam Kong, in Pearl City, Hawaii. Guro Galius moved to Southern California in



1969, and trained with instructor Ron Manuel of Shotokan Karate in 1971 continuing with Kung Fu with Sifu Wayne Lee in 1974. Guro Galius also trained with Guro Dan Inosantos in 1979 in Filipino Kali. In 1988 he studied the Villabrille/Largusa Kali System under Professor Greg Lontayao, who is the highest ranking Professor in The Villabrille/Largusa Kali System, Lakan Polo 10th Step.

Guro Al Galius credits all of his knowledge in the Filipino martial arts of Kali to Professor Greg Lontayao who was more than just a Kali teacher, but also a close friend. Guro Galius started teaching Kali in 1992 through 2005 in Long Beach, California. He received his 5th degree black belt in the year 2000.

Guro Jason is a 3rd degree blackbelt in the Filipino martial art of Kali he was awarded his belt in 2000 under The Lontayao Martial Arts Schools Organization of Hawaii, in Long Beach California. Jason has many years of experience training Kali, along with various different mixed martial arts systems.

Guro Galius now resides in McDonough, Georgia and is currently teaching Filipino martial arts at Hardknox Mixed Martial Arts School in McDonough, GA.

Guro Jason Galius was first introduced to martial by his father Al Galius at the young age of 5. He learned everything his father has taught him which at that time was mostly Kempo and Kung fu. No formal training until the age of 9, Jason decided to take on his own journey of



and more Kempo.



Georgia Class 2008

learning martial arts. In search of the Martial Art that would capture his attention. His father took him to visit a few different martial arts schools. Tried a few different styles, but being so young nothing caught his interest, until he was exposed to the Filipino martial arts along with his father and started his training in Kali at age 11 and has never turned back. Along the way he has also learned a little Kajukembo, Taekwondo,

While living in Hawaii he trained in Kali and other styles under his uncle Richard Galius at North Shore Martial Arts. Guro Jason Galius started teaching Kali in 2007 in Long Beach, California taking over his fathers' school, while his father started a new school in Georgia. Jason has now evolved his Kali system in a more Mixed Martial Arts style deriving from street fighting. The Long Beach Martial Arts class is very diverse and practical in terms of martial arts training.



L-R: Guro Jason Galius, Guro Al Galius, Grandmaster Ben Largusa, Grandmaster Joe Habuna, Professor Greg Lontayao, and Guro Greg Doroha



90's class Lontayao Martial Arts in Wilmington, CA



California Class



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By Marc Lawrence

Jeff Suministrado started training in the Philippines, his country of origin, dabbling first with boxing and practical self-defense, taught by his first instructor, a Pilipino Military Ranger. When Jeff and his family moved to the United States, he continued practicing and learning martial arts, moving into Tae Kwon Do, Hapkido, Muay Thai, Krav Maga, and Shotokan. Still striving for greater knowledge, he began training with Bobet and Ben Torres, Founders of the Kuroi-Samurai Karate-Do system of martial arts.

During his training with the Torres brothers, Jeff joined the KAFEPHIL - USA Chapter, the Founder and President of which was Dr. Guillermo "Doc" Barcelona Lengson. Dr. Lengson taught Jeff the Black Banders fighting system, which later was popularized by Jeff as the Lengson Karate Arnis, known back in the Philippines as "KAFEPHIL style". Jeff trained under different forms of martial arts, analyzing and comparing the different styles and systems. Ultimately, it was the Torres brothers' and Dr. Lengson's training methods which he felt to be the most scientifically correct and realistically effective for both physical conditioning and attaining versatility in martial arts.

With this belief in mind, Jeff began teaching people using a new system of martial arts which integrated methods he developed based on Dr. Lengson's and the Torres brothers' systems, techniques learned from other systems he had studied, as well as his experience in both competition and actual street fights.



Jeff Suministrado beach training

On August 9, 2000, Jedokan Martial Arts Academy was founded. Along with Dr. Lengson, the Torres brothers were (and continue to be) a great influence in the foundation of Jedokan. Ben Torres, an ex-U.S. Special Forces and member of the Korean Tigers military elite group, trained directly under General Choi Hong Hi, Founder of Tae Kwon Do. Bobet Torres is a champion in Armor Full Contact and Empty Hand Points System fighting. Both Ben and Bobet were members of Philippine Karate Association (PKA) and Karate Federation of the Philippines (KAFEPHIL).

Although both are highly skilled and proficient in all forms of combat fighting and self-defense, and have directly assisted Jeff in achieving his current level of expertise, it is their philosophy about martial arts that has created the most impact on Jeff. Ben and Bobet believe that the martial arts, is not a path to violence, but a path to peace and humility. It is not a way to gain notoriety in winning fights, but a way to learning how to apply its discipline and wisdom in averting violence. The Torres brothers believe and promote martial arts as a way of life, as a way to internalizing its principles and rigorous protocols that can lead one to achieve righteousness in all of life's endeavors. Unlike others who see martial arts as a way to learning how to fight, the Torres brothers see martial arts as a path to learning how to perfect oneself physically, emotionally and spiritually. This philosophy is wholly embraced by Jeff and is a vital part of his own training agenda. Ben and Bobet Torres currently serve as martial arts mentors and advisors to Jeff Suministrado and to the Jedokan Martial Arts Academy.



Bobet Torres



Ben Torres



Because of its obvious foundation, Jedokan is a modern Pilipino martial arts system. It utilizes a unique training method that incorporates the most effective martial arts training methods for self-defense into one comprehensive, dynamic system. While a martial arts 'style' limits an individual to a certain way of fighting, Jedokan's special training methods teaches its practitioners to be versatile. Jedokan specializes in training its members to be proficient in empty-hand combat and weaponry. Unlike most martial arts training, Jedokan is not a style, with the specific trademark of a puncher or kicker, but rather a system which incorporates the various martial arts styles in its techniques to ensure full versatility and adaptability.

There are martial arts teachers and students who argue that a martial arts system is insignificant in determining the outcome of a situation, but, rather, that success is determined solely on an individual's own ability. While true that individual ability plays a role in any martial arts training, a particular system programs an individual's reaction; and, an individual's reaction/response is what determines his success or failure in a

confrontation. Subsequently, it is imperative that a system trains an individual to react appropriately to a variety of situations, making the system equally as important as the individual's own ability.

Jedokan represents "unity through discipline and love". It stands for Jeff's (JE) Method (DO) of Karate (K) Arnis (A) New System (N). Jedokan emphasizes the following: discipline, self-confidence, inner peace, internal and external energy, weight control and physical fitness, flexibility, coordination, stress management, camaraderie and loyalty....a truly versatile martial arts system.



The members of Jedokan are part of an exclusive group. Jedokan is non-commercialized, offering its members simple but scientifically-based techniques which can be learned and practiced by people of any age. Jeff Suministrado is a skilled teacher imparting wisdom, guidance, and helpful feedback not only with the physical training but in all areas of life. He leads by example and is committed to providing the skills and training needed for members to be successful in all of life's ventures. In return, members are committed, dedicated and loyal, not only to Jedokan, but to Jeff himself. Members feel comfortable within this family-oriented organization, and have embraced Jedokan as a way of life. Members represent different races and ethnic backgrounds, and pride themselves on being a humble, supportive and united organization.

Jeff Suministrado's unwavering passion and dedication to promote martial arts as a life-long commitment has been the catalyst behind Jedokan Martial Arts Academy's explosive growth, leading the Academy to develop from a small group of dedicated members into several training centers throughout the San Fernando Valley. It is an ideal environment for people of all ages to develop the mind, body and spiritual self, while learning the path of righteousness, strength and discipline. Jedokan - the way to versatility and a life-long commitment to reaching complete self-actualization.



jedokan.com

Grandmaster Cristino Vasquez and the art of Ipit Pilipit

Grandmaster Cristino Vasquez commenced his training at the age of 13 years old from Roberto Presas. When he reached the age to where he could attend high school, Grandmaster Remy Presas sent him to Manila to gain more knowledge in Arnis de Mano. Once arriving in Manila, Cristino found that arnis was becoming a lost art and the popular martial art of the 60's was Karate. So Cristino took up the arts of Karate and Judo.

Once Grandmaster Remy Presas re-instituted the art of Arnis de Mano Cristino Vasquez turned back to his roots and once again training in Arnis came to the conclusion that this martial art was the best in his belief. For once he grew old he thought and believed that he could continue to adapt in executing the techniques with the cane.

Grandmaster Cristino Vasquez in reflecting on his knowledge of Modern Arnis expresses that even though each part of the art is important, he feels personally he excels in the classical arnis, such as Espada y Daga, Figure 8, Palis-Palis (go by the force techniques), double bastons, and Tapi-Tapi. Master Vasquez has a natural capability in Espada y Daga with the baston in one hand and the daga in the other. His movements have a poetic flow and rhythm. Making it seem as though he is creatively dancing while defending and counter attacking. In addition to mastering the techniques mentioned above, he has also made his own contribution to the art by inventing a unique style of pressure locking of fingers and hands, which he calls "Ipit-Pilipit". Ipit-Pilipit is a product of years of experience in Arnis and the careful study of hand and arm movements, pressure points and locking techniques.

Ipit Pilipit is one of the advanced techniques of Arnis, which was invented and has been promulgated by Grandmaster Vasquez. This was developed to bring arnis and Modern Arnis to a higher level using the basics.

The basic concept behind Ipit Pilipit is not to strike the opponent, but to twist and lock the opponents' fingers. In this one does not need to strike the opponent for once applying the lock the opponent is fully under control.

When this was brought to Grandmaster Remy Presas attention he commenced to offer Arnis de Mano instruction in the schools, trying to reestablish and bring back the interest of the art. Grandmaster Remy Presas believed that all persons should learn arnis for it is the martial art of the Philippines, which has been known throughout Philippines history whether it was called kali, Eskrima or just Arnis in its physical fitness, dance (sayaw), or sporting aspect or in its defense of the people and the country.

Basic Ipit Pilipit



In Negros Occidental, Grandmaster Vasquez teaches in his home, and shares his knowledge with various Barangay's in the area to show the advantage of arnis in their law enforcement duties. He also travels to Coron, Palawan and teaches employees and security personnel at the Hikari Pearl Company. He has traveled to Switzerland, Germany and Russia and has demonstrated and promulgated the art of Ipit Pilipit as an advanced part of Modern Arnis.

Grandmaster Vasquez was able to share his knowledge of experience and training in 2006 in an episode of 'Fight Quest'. He was the instructor and choreographer for Modern Arnis, knife fighting and Mano-Mano.

Beware of Aggressors and Rapists... Kombato mind-set

By Master Paulo Albuquerque

Women are armed with the Kombato mind-set (and also with brushes, cell-phones and telescopic batons).

Nowadays, many Brazilian women, principally girls who live in Rio de Janeiro, are learning Kombato (the Brazilian military-based system based on Kali). There are special course, workshops and regular classes in many martial studios and academies – not only in military headquarters. That system, technically adapted to the reality of the women, includes security knowledge, prevention and reaction against rapes, bare-hands fighting, management and control of aggressive behavior, children security-care and specially knife and improvised fighting weapons. Such a system is focused on one or more enemies, most of the time those enemies being men.

Here we describe some of the basic strikes that can be read and learned by female readers:

Palm-heel strike from “Cheat” position



1. In this case, the aggressor is walking straight in the girl's direction; he is already screaming to make her afraid and clearly shows his intention to attack her. The female fighter just lifts both her hands, pretending she is with fear.
2. She strikes him by using the palm-heel strike directly to his nose, three times in a row, changing her hands. And now, she has the alternative to run and to call the Police.

The utilization of the palm-heel strike is based on orthopedic studies. Most of the women have a fragile bone structure in the wrist/hand, compared to male standards. Therefore, punching by using a closed hand is generally hard and dangerous for the female Combatants.

The girl is talking on the cell phone when...



1. The guy who is passing by tries to grab her from behind.
- 2/3. She uses the corner of the cell phone against his hand and grabs his pinky finger at the same time. And she turns that finger sideways, maybe breaking it.
4. The guy releases her, but she strikes his nose with the cell phone.



The girl is on floor:



1. The rapier is kneeling inside her legs.
2. She pushes against his hips to get room for...

3. A stomp in his face!

The Girl is walking in a deserted place:



1. Two guys come at her to grab her, and may be intend to rape her! (Sequencia4foto1.jpg)
2. She quickly pulls her knife. (Sequencia4foto2.jpg)
- 3/4. She Strike the first guy in the belly (it is a harder plane to defend), turns around and strike the second one.

The knife can be a Screwdriver, - or even a metal pen, but instead of using on belly, use on the aggressors eye.

Kombato System philosophy against rape:

In Kombato, we use the acronym C5 - it means "Comando de Voz" (Voice Command), "Correr" (Run), "Combater" (Combat), "Corpo Delito" (Proof of Rape), "Communicar" (Communicate to the Authorities)

Explaining one by one:

1. **Voice Command:** Say a strong statement as "Stop!" to the attacker or just scream "Fire". Most of time, the man just feels embarrassed and disappears.
2. **Run:** Run to a public place, a shopping mall, a store, a restaurant, or to the police, if possible etc. Remember that the run-phase can happen even when the opponent is ready to rape. "*A woman with her skirt upwards runs faster than a man with his trousers downward.*" - **Keep it in mind.**
3. **Combat:** Now we are in the physical part, martial arts especially Kali, or a system as Kombato will be very helpful. Remember that unexpected moves, gives a better result.
4. **Proof:** Maybe it is painful for you, but if it the rape happens - beside everything we said before - don't go home - go to the police station or the hospital and let them check what happened.
5. **Communicate:** Go to the police.

Remember: The "rapist" rarely comes from dark alleys, as the news may suggest to you. In most cases in Brazil and U.S, at least, he is a citizen that you already know. He can be in your University, College, or may be sits in the desk by your side in the office.



kali.kombato.org

Modern Arnis: The Art With-in Your Art

By Dr. Jerome Barber

When I first began my training under sifu Don Zanghi, in 1982, at the “Fighting Back Institute”, in Buffalo, NY, he was teaching the Tracy Kenpo System. Sifu Zanghi had just returned from a two week summer training camp with Professor Remy A. Presas, the Founder and Grandmaster of the Modern Arnis System and to put it mildly, Sifu Zanghi was ‘pumped’. He informed us that were about to embark on a new course of martial arts training. Sifu Zanghi re-wrote his Fighting Back Institute curriculum. He was blending Tracy Kenpo with Modern Arnis. The more our training progressed and the more that I learned about Modern Arnis the more I began sharing sifu Zanghi’s enthusiasm for his newly blended system. I could see and ‘feel’ the connections between Kenpo and Arnis. Because of the new program at FBI, the ‘art within your art’ concept was a reality for me before I ever met Professor Presas.

About 9 years later when I read an interview that Professor gave to Guro Rick Mitchell, ‘the art within your art’ was already ‘old news’, to me, but seeing it spelled out in print was exciting. In the article Professor stated: *“I like to call Modern Arnis ‘the art within your art.’ It can work side by side with other styles or systems such as kenpo, Kajukenbo, Judo, Aikido, Tae Kwon Do or Shotokan Karate. Once I teach modern arnis to other martial artists, they are surprised to see how it compliments what they already know.”* (Mitchell, 1991, p.16)

With that single statement Professor established two of the guiding principles of his art, innovation and flexibility. These 2 guidelines have influenced the course of action that I have taken over the full tenure of my teaching career in the martial arts. I was then, as I am now, fully committed to ‘The Art With-in Your Art’ approach to teaching martial arts.

When I first found out that Professor had taught Modern Arnis at several colleges in the Philippines before he immigrated to the USA, I vowed that I would teach a Modern Arnis program at Erie Community College, where I was already a tenured sociology professor. All I needed to do before I could get started on my ECC plan was to complete my own under-belt Kenpo-Arnis training with Sifu Zanghi. When I mentioned my plan to Sifu Zanghi and Professor Presas, they both encouraged me to proceed with my project; however, neither man offered me any curriculum guidance. I later found out why there wasn’t any offer of help. Professor did not have a written curriculum, nor did he have a permanent headquarters school in the USA. I would be on my own. The quick and simple solution became readily apparent. I would use my notes from Sifu Zanghi’s instruction plus those from Professor’s seminars and camps which I attended. In addition, I would use Professor’s first Modern Arnis video tape series as my curriculum resource materials. I completed my under-belt studies with Sifu Zanghi in December 1985 and immediately began compiling my collected data. I presented my curriculum proposal to the ECC Physical Education Department Chairman, Paul Barone, in April 1986. After the necessary departmental reviews and approvals, I was granted permission to offer the first 2 courses of my ECC Tracy Kenpo- Modern Arnis Self-Defense Curriculum in February 1987.

The first of the two approved courses opened in September 1987 at Erie Community College - South Campus, Orchard Park, NY. The courses were set up to run

in a sequential manner over four (4) consecutive semesters. Students could join the sequence at any point. New students or beginners would be separated from the more advanced people enrolled in the same course. I also planned for my more experienced people to mentor and coach the beginners. The ECC Tracy Kenpo-Modern Arnis Self-Defense Program had a 2 pronged approach. I was teaching all of my students both Tracy Kenpo and Modern Arnis techniques for self-defense, but I was also running a martial arts teacher training program. Once again I was following directly in Professor Presas' footsteps. He had taught Modern Arnis at the National College for Physical Education in the Philippines. Professor Presas was a 'teacher of teachers'.

In March of 1989, Professor, gave my curriculum a detailed, in-depth review. It took 4 hours for him to review the entire curriculum with me. I had to demonstrate every exercise, drill, anyo (form) and technique in the exact order that each item appeared in my curriculum. I was assisted by Mr. Duane Brown and Mr. Tim Kashino, my student teaching assistants at the time. The review was exhaustive and no detail escaped Professor's scrutiny. He questioned numerous items and I had to explain each one in detail. His biggest concern was reserved for why I taught the entire first course in the sequence without giving my students any stick training. I explained that I wanted to ensure good body and hand control plus emphasize safety training among my students before allowing them to do the stick work. It was also easier to get PE Departmental approval to run the courses by delaying the stick training until the second course. On the other hand I did introduce, triangular stepping, trapping hands, the de cadena drill, empty hand translations of the 12 stick angles of attack and defenses against 6 stick attacks in the first course. I simply made sure that only the instructor(s) used the stick.

Professor ultimately approved my curriculum in writing. I presented the signed document to the PE Department Curriculum Committee as part of the final review process for all 4 courses. The complete ECC Tracy Kenpo-Modern Arnis Self-Defense Program was given permanent status in the college course offerings beginning in September 1990. Over-all the ECC self-defense program has now run for 40 consecutive semesters or 20 uninterrupted years. To the best of my knowledge, this is the ONLY Tracy Kenpo and Modern Arnis college credit bearing program being taught in the USA or Canada. Incidentally, the ECC Tracy Kenpo-Modern Arnis Self-Defense Program has also been formally recognized in writing by Grandmaster Al Tracy and Punong Guro Tom Bolden, in 1992. Grandmaster Tracy is the Co-Founder and Director of the Tracy System of Kenpo. Punong Guro Bolden is the Founder and Chief Instructor of the American Modern Arnis Associates.

I believe that the reason I was able to secure Professor Presas' endorsement for the ECC Tracy Kenpo-Modern Arnis Program was because I included all of the salient points of Modern Arnis within my curriculum. My Modern Arnis core curriculum begins with the assumption that Modern Arnis is a fighting art that is based on the blade. I use wooden replicas of the Presas jungle bolo and the Negrito bolo in my ECC program.

I also teach Modern Arnis as a self-defense system. Further, I have adapted my Tracy Kenpo-Modern Arnis Program to fit into the American cultural context in general and New York State Penal Law in particular. Secondly, I have read and fully utilized all three (3) of Professor's books:

- Modern Arnis: Philippine Martial Art – Stick Fighting,
- The Practical Art of Eskrima,
- Modern Arnis: The Filipino Art of Stick Fighting.

My ECC curriculum is based on Professor Presas' statements and ideas as he published them in these books. The Rick Mitchell interviews published in Inside Kung Fu, merely added credence to my existing curriculum ideas.

I also used Professor's original 6 volume video tapes series to gain visual confirmation of some of his ideas. These tapes allowed me to clearly see what he was doing and review it as many times as necessary to get it right. My goal was never to mimic copy or clone his movements. I wanted to make sure that I understood what he was doing and why he did it in a particular manner. With those understandings in place I could build my Modern Arnis curriculum with confidence. By adding my own on-site training experiences with Professor Presas as well as Sifu Zanghi, I could build on the newer innovations that I was seeing and learning as Professor continued his own development within the art.

In the final analysis I have concluded that the essential principles that drove Modern Arnis under Professor's leadership can be summed up as follows;

- Modern Arnis is a blade oriented art, even though Professor presented it as a stick art in order to gain greater general public acceptance. He wanted the art to grow in size and popularity. (Presas, 1974, pg. 9)
- The weapon, be it stick, bolo, sword or knife is clearly an extension of the hand. Anything that one can do with their weapon can be approximated by the empty hand. (Presas, 1974, pg. 9)
- The single and double stick plus the espada y daga drills are taught to familiarize Modern Arnis students with some fighting styles commonly found in the Philippines. All of the stick striking patterns and drills convert to empty



hand drills. All of these drills are actually precursors to some practical empty hand self-defense applications. (Presas, 1974, pg. 9)

- All weapons drills are translatable to empty hand drills and by extension to self defense applications. (Presas, 1974, pg. 9)
- Arnis can and should be taught a part of a general physical education program at schools, colleges and universities. Arnis trains students to defend themselves against armed and unarmed attacks. (Presas, 1974, pg. 12)
- ‘Make the art for yourself’ because any martial art style or system that is fixed, rigid and tradition bound is not flexible enough to change to the times and new situations. (Presas, 1983, pg. 3)
- Body shifting and evasion are essential skills that students need to master because weapons defense require greater awareness and skill to defeat your opponent(s). (Presas, 1974, pg. 28 & 1983, pg. 26)
- The core or ‘life and soul’ of Modern Arnis are the 12 stick angles of attack. These 12 angles are paralleled by the 12 blocks, the 12 disarms and the empty hand strikes that mirror the 12 stick strikes. (Presas, 1974, pg. 32)



Outside Single Sinawali self-defense application as taught by Dr. Jerome Barber, at ECC.

By simply taking what Professor had stated in seminars, camps and conversations, plus his written comments as being reasonable and then testing everything to see if I could replicate his results, I arrived at the conclusion that Professor’s method of instruction was both sound as well as practical. As a sociologist by training and temperament, applying the scientific methodology gave me the opportunity to discover the validity of Professor’s approach. As my research results come in and were analyzed, I concluded that Professor was essentially correct. I followed his advice, tailoring everything to fit my own body and mentality. Modern Arnis is a very effective self-defense art and easily blends with Tracy Kenpo. Professor has written that everyone should adapt “...arnis principles to his own feel for each technique. The method should fit the person not the other way around.” (Presas, 1983, pg. 5)

From 1983 when I first attended a seminar with Professor, until we had our last conversation in 1999, Professor always told his students and Modern Arnis instructors that we should ‘make it for ourselves’. When he referred to the “flow” in a conceptual sense, rather than as a technique, he wanted us to find, “...*the comfortable place where the movements of arnis and the individual human body meet for maximum effectiveness; body and mind blend to achieve the most natural fighting style based on an individual’s needs and attitudes.*” (Presas, 1983, pg. 5)

It is important to recognize that while Professor wanted his Modern Arnis students to be open, flexible, innovative and adaptable; there are, however, some very definite skills within the system that must be mastered. Modern Arnis is not based on an ‘open ended, anything goes’ approach. According to my notes and based on discussions with Professor Presas, it is imperative that the dedicated Modern Arnis student learns and masters:

1. The basic 12 single stick strikes and blocks
2. The use of the umbrella and slanting stick blocks.
3. The following traditional stick striking patterns:
 - a. figure 8,
 - b. rompida,
 - c. up & down,
 - d. banda y banda,
 - e. abaniko corto,
 - f. abaniko largo,
 - g. abaniko hirada,
 - h. abaniko double action,
 - i. double zero,
 - j. single stick redonda,
 - k. redonda x,
 - l. sinawali movements (single, double and reverse),
 - m. crossada,
 - n. palis-palis,
 - o. espada y daga
 - p. cinco tiros (five strokes).

Then the student progresses to the empty hand translations and applications of all of the above stick striking patterns along with the trapping hands techniques and the de cadena drill with applications. Subsequently still other skills are developed, including, joint-locks, spinning throws, take-downs, stick locks, empty hand and stick disarming techniques, sword and bolo disarming techniques, 6 count drill with variations off the basic drill, single stick sparring and counter for counter single stick drills and tapi-tapi drills.



Single Stick Application of block-check-counter: arm-bar to upward knee strike to opponent's chin. Single stick Self-Defense application as taught by Dr. Jerome Barber, at ECC.

Given the above mentioned skills and techniques that a student must learn and master in order to become proficient in Modern Arnis, it would seem obvious that one can not learn this art solely through attending seminars and camps several times a year. The student must be taught thoroughly and have the opportunity to work toward refining each of these skills over a considerable amount of time.



The 1990 Modern Arnis Summer Camp - Erie Community College, Orchard Park, NY - Courtesy of Guro David Battaglia. L - R: Dr. Jerome Barber, Sifu Don Zanghi, Professor Remy Presas, 2 unnamed participants, Guro David Battaglia.

ECC Tracy Kenpo-Modern Arnis Program

The ECC Tracy Kenpo-Modern Arnis Program is dedicated to teaching all aspects of Tracy Kenpo and Modern Arnis. This is supplemented by a companion student club program which gives my students further opportunities to continue their Kenpo-Arnis training 1 or 2 evenings a week after they leave the college degree credit program. At the

1991, 1st International Arnis Congress held at the Silahis International Hotel in Manila, Philippines, the assembled Grandmasters and Masters agreed that a reasonable time table for learning the art required at least 2 training sessions per week for a minimum of 1 hour per session for at least one full calendar year to qualify for ranking at the top of the under-belt grades.

In my effort to continue the work begun by Professor Presas and passed on to me through Sifu Don Zanghi, I have built and maintained the ECC Tracy Kenpo-Modern Arnis Self-defense Program for the past 20 years. I have been fortunate enough to have some very dedicated students who have assisted me over the years: Guro Tim Kashino, Guro Richard Curren, Guro Kenny Q., Guro Paul Martin and Guro Debra Moore, as well as an off-campus training partner, Guro Keith Roosa. Each of the above mentioned former college students have earned the minimum Arnis rank of Lakan Isa (1st degree Black Belt) in Modern Arnis and/or a Shodan (1st degree Black Belt) in Kenpo.

Guro Battaglia, my Kenpo-Arnis senior and an instructor at the “Fighting Back Institute” under Sifu Don Zanghi, has been a consistent resource and sounding board for me throughout my entire martial arts career. He runs his own school, “Amer-Asian Defensive Arts Academy”, in Kenmore NY. Together, Guro Battaglia and I have retained and built on the legacy given to us by Sifu Don Zanghi, through a private commercial venture and at a public educational institution. I am mentioning this fact because I believe it is important for the readers of this essay to fully understand that Professor Presas’ dream of making Modern Arnis a world recognized martial arts is happening. I am just one person working toward making the dream a reality. I am also cognizant of the factual reality that I did not get to this position through some magical process or without help from a number of other people, some of whom I have named above in this essay.

In September, 2006, 2 new sections of the Tracy Kenpo-Modern Arnis Self-Defense Program were opened at the City Campus of Erie Community College. David Battaglia, began teaching PE 200, Basic Kenpo-Arnis for Self Defense during the day and Guro Paul Martin offered the same course during the evening session. The 3 of us have worked together to establish the City Campus program. We expect that it will grow and prosper over time as has the South Campus program. The Tracy Kenpo - Modern Arnis legacies of Sifu Donald Zanghi and Professor Remy Presas are continuing to grow at Erie Community College.

C. Jerome Barber, Ed. D.
Professor, Erie Community College
Orchard Park, NY
November 24, 2007

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- Remy Presas: Modern Arnis: The Filipino Art of Stick Fighting. Ohara Publications, Inc., Santa Clara, CA. 1983.
- Remy Presas. The Practical Art of Eskrima, 2nd Edition. National Bookstore, Mandaluyong City, Philippines, 1994.

Magazine Articles:

- Rick Mitchell. “Remy Presas: Risking Life for his Art” Inside Kung Fu. December 1990.

- Rick Mitchell. “Presas takes his Modern Arnis to the World” Inside Kung Fu. January 1991.

Tatang and the Teachers of Kalis Ilustrisimo Part II

The Sword of Ilustrisimo

My understanding of the Ilustrisimo System

By Romeo Macapagal



Tatang and Master Tony Diego

Fighting techniques of any martial art are expressions of the point of view and the resulting strategy of that martial art. Typically these would come from a particularly noted warrior. Today, there is a great outpouring of martial arts all claiming superiority. Unquestionably, their original proponents were good and survived battles to be able to transmit their experiences of successful encounters. However, there is now a divide in the use of martial arts. There are those who intend these martial crafts for their original purpose of winning over an opponent in life and death situations. A greater majority see the martial arts as a form of

exercise with the competitive aspect modified as a sport. These different points of view naturally give rise to different emphases. Where sport is the objective, the life and death point of view must take a back seat.

Kalis Ilustrisimo in its pure form tries to maintain the life and death combative perspective and expresses this point of view in its techniques and their applications. There has been also a need to enter the Filipino martial arts world, which has a greater emphasis on the sports aspect. For this, Ilustrisimo methods and techniques have perforce been modified in order to keep within the structure of the necessary constricting rules of sports. These rules are meant for the safety of participants and life and death combat movements are illegal. This is true for other martial arts - Kendo, Jujitsu, Fencing, etc.

Because of the greater emphasis on sports in the present Filipino martial arts community, students are more - keen on learning techniques believing these will enhance their skill and their chances of winning competitions. In contrast, instruction in Ilustrisimo is based on the foundational combat philosophy of Antonio “Tatang” Ilustrisimo when teaching the techniques and their application. This point of view delineates objectives which give rise to the movements or techniques necessary to achieve such objectives.

The original main objective of Tatang’s fighting system is winning in battle and coming out of it alive and unhurt. For this, a flexible fighting capability is necessary.

Thus the Ilustrisimo system has a varied set of techniques which are effective at various distances and with various weapons all the way to empty hands.

Following are the techniques and fighting distances classified into seven sets based on the syntax, logic and pattern of the techniques.

The sets are:

- Elastico-Retirada: long to middle range
- Combate General: middle to short range
- Pluma-Cruzada: middle to short range
- Tochada-Media Fraile: middle range
- Daga y Daga Corto: middle to short range
- Trancadas: short range
- Sogo: middle to long range

These are played with various weapons.

The weapons are:

- Dos Navajas or Doble Baston which is two swords or two sticks. Two daggers may also be used.
- Sword and dagger
- Single sword
- Single dagger
- Single, double-handed long sword
- Staff or spear
- Double-pointed short sticks which originally were marlinspikes for splicing rope made of carabao or water buffalo horn. They should not be confused with the Thai double-ended knives with a handle in the middle.

Below are the different conceptual terms used and their applications in the Ilustrisimo system.

Sombra

The concept of angle and open of the forearm of the weapon hand: the edge or the point or the fist is always pointed towards the opponent's weapon hand, as it is the fulcrum of all weapon movement. Flattening this angle ensures that the forearm, elbow and arm are protected by your blade. The whole stance shadows the opponent's weapon. From this posture one can easily deflect and parry and cut. This is the general conceptual idea of sombra, of shadowing.

Cutting Angles

(Tom Dy in white shirt, Tony Diego in blue shirt)



Sombra also means really physically covering/shielding the opponent's sword, as with an estrella or any of the other techniques. This cover allows a movement either to command (take control of) the opponent's sword as in a seguida, or a kinabay-an or direct into the pasante as you cross your opponent's sword in his attack. So the sombrada, the pluma, the cruzada are sombras in the sense of a shield made of your own sword, keeping you safe as you move onto your cut - a pasante or a directa.

Praksyon

From the word "fraction" meaning a portion of. Praksyon means that a feeding set of, say 1-2-3-4-5 is suddenly broken up so that the feed can be a 5-3-4-1-2. This is the original meaning that Tatang explained for FRACCION (Spanish spelling). This is different from the common interpretation of praksyon which is actually a matter of timing which involves either cutting before your opponent's cut has matured or cutting after your opponent's has expended itself. This matter of timing also involves the setting up of the opponent so that he can cut only in a certain direction, left and down, left and up, etc., from his chamber or when he is unchambered and still out of control of his weapon. Praksyon can also mean a broken rhythm.

Directa

Recta or directa is again simply cutting at any target that is open. However, when teaching this part of Ilustrisimo, the mantra "sombra, pasante, directa" is inscribed into the student's consciousness as a strategy of victory. While we can see an opening and cut at it, the opponent's sword is free and may be able to parry or counter cut, which of course does not end in winning, for you. The bad habit of exchanging pot shots with a sparring mate has the result of just wanting to be able to deliver a cut instead of implementing a survival strategy intended for victory. What is this? It is to ensure that the opponent's sword is contacted, commanded (controlled), brought to a position where it is the least effective or harmless. That is sombra. The subsequent pasante cut to the arm or hand is to ensure that this neutralized sword is disabled. The third movement, directa, to an opening of a body target is the final act which ends in victory without having endangered ones' self. All of these in one movement.

Sniping or pot shots impose too great a demand on timing and skill. In a fight we are always behind in time so that we need strategies to ensure that we match up with opponent's time and overtake. In sniping, there are 3 results. Both are dead, the opponent is dead, you are dead. This 66% chance of dying is unacceptable. Even the 33% chance of surviving is not. Therefore, we employ the strategy of the mantra: "sombra, pasante, directa". The techniques of Ilustrisimo are designed for when you are ambushed, behind time. In fact, to be able to employ them properly, you have to be behind time. This precious paradox has been the objective of the best swordsmen all over the world. This is very important.

The nuances of measure, line, distance, time (beat) and timing, angle and specific techniques will be better understood once the foregoing is absorbed.

How to be behind time? Enganyo. Baiting. Feinting. Forcing an opponent to make a committed attack.

Note: *In the sombra your sword does not have to engage the opponent's. It simply shadows, as a hunter stalks its prey which is the opponent's sword. Engaging that sword, commanding it can come when necessary or with the left hand. But it must be shadowed and that is why its name is sombra which means something that provides a shadow, like a hat, a sombrero.*

Being so close to the opponent's sword and therefore sword hand the pasante is an automatic consequence. It cannot help but be delivered. Giving in to the temptation to attack the body leaves you open to a probable counter of your opponent's freed sword. This is unacceptable.

The directa is now simply a final option. To give your opponent the warrior's grace or shame him and be continually vigilant of his revenge.

Techniques

The sombra, pasante and directa: Sombra is parrying or sliding off or covering, shielding. Pasante means cutting at the hand or arm after the parry. And directa is simply cutting at a very small opening offered when the opponent cuts at you or after sombra and pasante. It is also cutting in with perfect timing without parrying as your opponent cuts at

you in order to avoid a reflex defense on your opponent's part upon feeling the weight of your blade on his blade. This directa requires absolute skill

When properly executed, Tatang's techniques look slow, lumbering even and you would be surprised that they are able to counter, parry, or simply cut away at a faster, stronger, more energetic opponent. It is the placidity of attitude and perfect execution of the technique which allows it superiority. The techniques were evolved for instances when one is behind time. The angle, distance, type of technique are the physical elements necessary to bring victory but only to the calm, unhurried, unafraid and confident mind.

Cutting at the opponent's hand (Pasante)

Cutting at the opponent's hand as a defense and offence in one movement



Examples of commanding or taking control of the opponent's blade by sliding it off and moving it out of the line of attack



Close up



Close up



Visagra

At an earlier stage of practice, the turning point is moved off center as far as the outer opposite edge of the body, so turning from either right or left hip will provide the most offset. However, once measure and timing are acquired, including the courage to take un pulgada, an inch distance of the opponent's blade from one's self, one pivots from the exact center line of the body. Thus, if a thrust is directed at the left half of the body, a beginner should pivot on his right heel and hip. This provides a lot of clearance and allows confidence to build up. However, the perfect movement is to allow the thrust to nearly graze the body as you pivot around your center line. This un pulgada movement allows the body to be used as an anvil upon which to pincer the blade with the hand and the arm taking command.

Striking

Any striking martial craft depends first on timing. Technique and strength come next. Of course, good technique helps timing. The jumping and rolling around of Silat is more for evasion than attack. The light-bodied Malay has very little competition when the need for lighthness and agility are concerned. They have exploited these with all of their movements. Again, the public does not recognize that the jumping and rolling and body-Englishing are almost purely for evasion. Very little for counter-striking.

The tricky counter-strikes at very close range of KI come from the Silat ancestry albeit modified by the discipline and physics of Spanish fencing. I hope that one day

some people will see the essentials of both Silat and European weapons work and become better through these.

Note: *There is no such technique as "trancada heneral."*

Trancada means to lock. However the sound is similar to atracada which is to come along broadside, a nautical term. When cerrada is attached to atracada, it means to come in VERY close. The heneral means "in general" and is used to denote 19 or so techniques, as in combate heneral. There is a technique which is ala contra cerrada which means to prevent your opponent going into cerrada from abierta and involves yourself moving into cerrada, going forearm to forearm to block and attack at the same time.

In all, trancada heneral was coined, I think, to mean "close in techniques" at trancada range in much the same way Caballes, a student of Tatang, coined "Cerrada System" to mean "close in work". There is an Obsession in the Filipino martial arts with flow while fighting at very close quarters, the idea being to be able to continue cutting and parrying at sweat-to-sweat distance forever. This is actually a training drill. In an actual fight, a hit would be scored by either opponent within the first 3 exchanges at most.

Efficiency: the shortest distance

Tatang always emphasized efficiency and stressed the concept of taking the shortest route to an objective whether the objective is a cut or a parry. Of course, there is no difference between the two as understood in Ilustrisimo. The cut is a parry, the parry is a cut. What Tatang meant was not to take extraneous movements which would take time and delay delivery. When we look at the concept of sombra, in the sense of shadowing, we can see that shadowing the opponent's sword is ensuring the shortest distance for our own sword to travel towards the opponent.

Count

Tatang referred to this as "bilang" which means count. The idea is to have the least number of movements, preferably one movement only in fighting. If a parry were conceived as a pure parry, meaning to deflect and another movement taken to deliver a cut, the resulting two-move technique would create a gap and allow a skilled opponent to come and counter or cut between the one and the two count.

Gap

For Tatang gap meant an opening which offered an opportunity to defeat an opponent. This gap could be one of awareness where the opponent is awake but unable to move. An open guard position which would require too much time to defend against a strike. The split second in between the two movements of a block and a strike. A controlled weapon hand of the opponent is a gap thru which he can be struck.

Using the opponent's force

Almost all Ilustrisimo parries use the force of the opponent's attack to provide energy for a counter cut.

All of the foregoing are separate descriptions of the Ilustrisimo point of view concerning efficiency. In a life and death situation, the most efficient technique gives you the edge towards victory. There is no other result acceptable.

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escrima.blogspot.com

Setting Training Goals for 2009

I'm not usually big on making resolutions for the New Year but I decided to make an extra effort to see that 2009 is a year of solid improvements for my students and myself. Here are some questions that might help you set and achieve new goals. If you take some time to think about these points, perhaps you too will be inspired to step up your personal commitment to progress in martial arts.

How often do you train? Is this regularly? Is the frequency great enough to build skills, just enough to maintain them, or barely enough to remember them? When you are learning new skills, repetition is important, so creating short mini-practices, even 10-15 minutes several times a day, can aid memory retention and neurological programming. Advanced practitioners generally benefit more from longer sessions that allow them to loosen up and flow, but when time is a factor, even then there are hidden moments in a day to sneak in a bit of extra practice.

Do you have an instructor or a coach, someone with greater skills or experience, or are you practicing with folks at your own level? A balance of both would be my suggestion, especially if it means making more time for training. Good instructors give us direction and insight, without which we can waste time and effort, while a solid workout partner is invaluable for honing those lessons between classes. If you work out with people less skilled than yourself, your test is to find ways to elevate them. When they can challenge you, then you grow together.

Do you train across a wide variety of methods, such as drills, flow sparring, live sparring, empty hands, grappling, kicks, blades, flexible weapons, etc? To what extent is your practice based on core techniques versus concepts? How you define the goals of your program? Self-defense tends to focus on down and dirty tactics to end a fight

quickly, while tournament competitors spend much more time on conditioning and timing for the ring.

Do you do supplementary exercise such as running, swimming, yoga or weight training? Strength, speed, flexibility and endurance are interrelated, but each has different requirements. Nobody is equally good in all areas. Do you train to maximize your strengths or to strengthen your weaknesses? There's no clear-cut right answer to that either.

How about iron body (impact resistance) conditioning? There are few people who are skilled enough to avoid ever getting hit, and those who are, probably got hit more than a few times to become that good. Boxers, wrestlers and football players aren't dangerous just because of their skill or size but also because they are toughened by continuous contact in training. Resistance to pain takes mental resilience as well.

How long or intense are your sessions? Do you get a good physical workout? When you finish do you feel a sense of accomplishment? Being confused or frustrated isn't necessarily a bad thing either, if you use it as motivation to push forward. We all have good days and bad.

How far are you willing to travel to train? Some folks think across town is too far. I traveled 150 miles round trip to train with Angel Cabales. Others fly around the world to visit a teacher. If you really want something, you'll find a way to make it happen. Some opportunities to train with people may only come once, though not everybody realizes this.

How much are you willing to pay? The best program for you may or may not be expensive, but then of what value is lesser instruction? Your true cost can include time and other commitments, not just money.

Similarly, do you go to seminars? If so, are these with instructors from the style you already practice, or do you expose yourself to different styles? It can take courage to step outside one's comfort zone, but then you had to start somewhere to get where you are now!

When I began looking for FMA, there were few schools and fewer seminars. Nowadays we have access to an amazing array of talented instructors. The goal in attending seminars is rarely to switch styles or learn a whole new system, but rather to expose ourselves to different ideas and methods.

If I learn even one new idea at a seminar, I consider that a day well spent. The lesson learned isn't necessarily the most obvious either. As an instructor, I'm as interested in how the other person teaches as in what is being taught. There are many intangible qualities behind mastery of a craft, and those have to be experienced directly to be fully appreciated.

If you already are a teacher, have you yourself done seminars or public demonstrations? These are opportunities to recruit, along with ways to break up the routine of training your students while giving them performance goals and a chance to see them deal with stress. If they cannot perform in public, how would they fight for real?

The same goes for tournaments. Some look down on these as diluting the true art, but if competition has a place as a step or tool along the road to mastery, then one can see the values of finding the courage and commitment to face the intensity of the ring. Win or lose, I always considered a match an opportunity to learn about myself and how to handle the event.

Finally, do you ever just visit or practice with other schools or styles? Do you do this openly or do you have to keep this hidden in any way, your training affected by politics?

One thing I'd like to see is more informal sharing of teaching between schools, where instructors are invited to teach each other's classes from time to time. This kind of grassroots exchange doesn't cost anything and provides a chance for students to see things with a fresh eye.

Such cross training with other arts outside the FMA can provide powerful insights as well. An empty hand fighter might feel at home with our tactics and have fresh input to offer from his perspective. This should be no surprise to anyone who has read the many biographies in different issues of the FMA digest. Many of the top people in this field have distinguished themselves in more than one combative method. That in itself should be a key to keeping an open mind in training. Look for the relationships between different arts, and you will also discover the distinctions that make each unique.



www.stickman-escrima.com

FMA Past Events

Martial Arts Legends and Luminaries Honor The 60th Birthday of Professor James Hundon

November 16, 2008

On November 16, 2008, a 60th birthday bash was held in Berkeley, California, on behalf of Professor James Hundon, a world renowned martial artist and pioneer. More than 80 people, most of them distinguished martial artists themselves, came to pay their respects to a man whose life has been a deep inspiration to their own, and who is a role model and mentor to countless people. Numerous testimonials were made by martial arts Masters, students, friends, family and people from all walks of life, citing the profound impact Professor Hundon has had on them, leading by example. Statements were also sent by martial arts notables who could not be present, including Aurelian Henry Obama- a martial arts movie producer and publisher from Cameroon, and Hanshi Desana Stone of New York. This was a joyous, moving, and heartfelt celebration.

Professor James Hundon is one of the unsung heroes of the martial arts world, whose humble demeanor conceals tremendous accomplishments, which speak for themselves. He has more than 38 years of experience in the martial arts training with many legendary Masters such as Dr. Moses Powell, Great Grandmaster Wally Jay, Professor Don Jacob, Soke 'Lil' John Davis, Newt Kamakani, Felix Macias Sr., and Pangulong Guro Sultan Uddin, to name only a few. He has competed and taught internationally, winning many awards. In the 1980's he became known in the media as "*The dancer who is a jujitsu fighter*" due to his graceful fighting style. He holds 2 Seventh Degree Black Belts in Jujitsu, and Black Belts in numerous other styles, is a Punong Guro in the art of Eskrima Serrada, and is an accomplished Boxer and Capoeirista (for a more complete bio, [Click Here](#). He is a truly gifted martial artist, fierce

fighter, creative genius of movement, and a Master teacher.

One of a small group of trailblazing African American martial artists who fought the tournament circuit in the 1970's through the 1990's; and one of the original west coast Capoeiristas, Professor Hundon has continued to evolve beyond all boundaries to become a leader among his peers, as well as in the greater martial arts community. His own art of Ju Trap Boxing (JTB) is making waves for its unique blend of Jujitsu, Kung Fu, Boxing,



Great Grandmaster Wally Jay

African, and Filipino martial arts; and also for its subtleness and sense of style. Professor Hundon is one of the few African American martial artists to be not only inducted into the U.S. Martial Arts Hall of Fame, but also given the title of "Most Distinguished Master."

Great Grandmaster Wally Jay was the first speaker, describing how he and his student, Professor Hundon, toured internationally together in the 1970's and 1980's, demonstrating and going to tournaments to promote the young art of Small Circle Jujitsu.

As he spoke, a slideshow with photos from throughout Professor Hundon's life was a testament to this history. Great Grandmaster Jay emphasized how "Jim" was his top student, and a tremendous fighter. He recounted a situation where Professor Hundon had to fight 3 attackers simultaneously in the street, and added with pride, "*He could have fought five and won.*"

Other martial arts Masters who have worked with Professor over the years, including Master Ken McCullum, Master Terry Baruti, Grandmaster Julius Baker, and Guro Carlito Bonjoc, spoke of his amazing knowledge and abilities, greatness as a fighter, deep principles, humility, generosity, and mentorship. Friends and family members attested to the same outstanding qualities in a man they know so well from different



Master Ken McCullum



Guro Carlito Bonjoc

areas of life. Students lined up to tell the audience how deeply they appreciated their teacher, and how much being his student means to them. At the end of the program, Professor Hundon took the mic, visibly moved by all the love and appreciation, and gave thanks and respect to all his family, friends and associates. He called all his students up to the podium and thanked them for their dedication and support.



One of Professor Hundon's trademarks is that he always pushes himself to develop new levels in his art and teachings; and he helps his students to do the same, both in training and in life. Even with his formidable background, he considers himself to be a lifelong student, never too full of ego to learn something new. Professor Hundon; is a truly remarkable teacher because he understands the learning process, has the ability to break down movements into their fundamental building blocks, and is able communicate that in different ways to different types of people.

Evident in every aspect of Ju Trap Boxing is Professor Hundon's motto of "*Blending, adapting and becoming one with the movement.*" JTB is a combination of a deep understanding of fighting principles, meticulous technique, graceful form, flowing movement, sensitivity, style, and attitude.

Professor Hundon is no stranger to the process of developing a new martial art. The top student of Great Grandmaster Wally Jay, he was there from the time of his early development of Small Circle Jujitsu (SCJ), and his successful tournament career and reputation was instrumental in popularizing his teachers' art. Professor Hundon was part of the collaboration to create the first book Great Grandmaster Jay ever published on SCJ, "Dynamic Jujitsu." Now that his, own art of Ju Trap Boxing is coming into its own, the circle is being completed.

Modern Arnis Mano Mano Filipino Martial Arts
Arnis Seminar
R and O Academy
Villamor Air Base, Pasay City
January 10, 2009

Modern Arnis Mano Mano Filipino Martial Arts (MAMFMA) held its Arnis Seminar last January 20, 2009 at R and O Academy Villamor Air Base Pasay City. MAMFMA conducted the Seminar for the Kid Arnisadors for them to understand well the History and Background of our very own Arnis and Filipino Martial Arts. The R and O Students who attended were Cielo Marie Octavio, Ma. Letty M. Laureta, Irish Jenn Tafalla, Kristoper John Soriano, Katrine Joyce Soriano, Regi Val Hebrewel B.



Contillo, Mary Jeanne Tolentino, Trisha Kate Adrales, Vince Alvin dela Cruz, Jzar Julianne Camacho, Jzar Jarom Camacho, Nazi Camacho, Nymrod Owen Contillo, Nicole Mari Sibayan, Sean Jayfred Ocampo, Sean Wilfred Ocampo.





The Seminar was conducted by Punong Lakan Garitony Nicolas and Lakan Anthony Gatchalian, with guest Sensei Danny San Joaquin and Dayang Rhiverli Quine of MAMFMA.



Website



MAMFMA

Pabgasisan Chapter - Cakca Martial Arts
19 Rizal Ave.
Malasiqui Pangasinan
(0910) 215-0955

Website



Eric Nold and
Grandmaster Richard Bustillo

**Grandmaster Richard Bustillo Seminar
and
Grand Opening
January 24 - 25, 2009**

Legacy Martial Arts Studio just Opened in January 2009 in the City of Claremont, Calif. In their Grand Opening Month they had a Legendary time with Martial Arts Legend Richard Bustillo. At 67 years of age he is still practicing and teaching to preserve FMA and JKD as taught to him by Bruce Lee.

Awaiting him were an eager and interested group of local martial arts practitioners. He was enthused with his new surroundings. Fortunately for all those in attendance he greatly enjoyed Claremont and the group that assembled. Only a few of those in attendance had frequented numerous seminars or training sessions with notable martial artists and the Filipino martial arts and JKD Instructors. The novice Bruce Lee worshipper attended to get a glimpse of the

closest reincarnation to their idol. Little did they know that Richard Bustillo was distinct and special like his teacher, but also very different in many ways. In a sense this was a very good thing. Richard Bustillo was diverse in his nature, perspective and practice. This blended well with the diversity of an eclectic group of excited martial artists. All forms and styles of the arts were represented on that day.

The karate practitioner attended to acquire some secret technique that might add to his “deadly” arsenal. Two law enforcement personnel were present to gather new information on the criminal intent. And of course the so-called “JKD” practitioner was there to further his growth in the art and science of a great master. In many respects we were all like naïve children who really didn’t understand the true meaning of simple and more important things.



Guro Jason Cruz and Grandmaster Richard Bustillo

In this way it was our own egotistical superficiality that was confusing. There was so much to learn.

Grandmaster Bustillo started the morning with an introduction of himself and the participants and had an open question and answer session. Then started with the warm-up and the energy level throughout the day was felt through the halls of the entire building.

Grandmaster Bustillo was asked a question about the similarities between the Filipino martial arts and Bruce Lee's JKD hand trappings. Grandmaster explained that “Both arts have great similarities. Eskrima and JKD stress the lead hand whether it is right or left. The power or strong front hand takes precedence over the rear hand.

There is a live hand and that is the front hand. In Eskrima they use the term rear hand checking which is very similar to trapping. This is the same rear hand trapping we do in JKD. In some respects it is even more intricate and effective than JKD trapping. Furthermore, eskrima is not just about stick and knife. There is so much more to it, just as JKD is not just about trapping, like some people mistakenly think. Once you explore the art and all it has to offer you can see just how complete and effective Filipino Martial Arts really are. They are a good compliment to what people call JKD.”

It was the history and warrior development of the Philippines that intrigued Bustillo. It could even be said that his JKD led him to the world of Filipino martial arts and a greater appreciation for Filipino history.

The Filipino people are a proud group Grandmaster Bustillo said. Like most ethnicities, aspects of the culture specializing in a distinct area can often permeate into daily life, so much so that it becomes the defining component. The development of the Filipino Martial Arts exemplifies this translation of a warrior mentality to daily living. The Filipino brand of martial training and fighting have their roots in the Filipino culture and the society, strongly forged by their history. The centuries have been replete with historical accounts of the battles the Philippine archipelago has endured at the hands of foreign attackers. The Spaniard ships led by Ferdinand Magellan in 1521 lost the battle to Filipino Datu Lapu Lapu’s warriors at the Battle of Mactan Island. This is just one example of a long combative history of a great people. Through the years a system of combat was refined and formulated with a plethora of different “family” styles and

systems. Names like Canete, Cabales, Lacoste, Illustrismo, Villabrille, Giron, Largusa, Pedroy, Sarmento, Revillar and many others forged a classical history and modern development. Later proponents of the arts emerged such as Cacoy Canete, Dan Inosanto, and Richard Bustillo. (With respect to the many other legions of practitioners it is impossible to be complete. Guro Jason Cruz will now follow this legacy.

On the 2nd day more participants attended the seminar which packed the studio wall to wall with great martial artists. Tired, sore and elated with new training resources, the seminar concluded with the passing out of the seminar participants certificates and a special award to the farthest traveled participants: Narrison Babao from San Diego 3 hours drive and Brad Barlow from Ventura 3 hour drive. Grandmaster Bustillo also presented Guro Jason Cruz with a big Bruce Lee portrait, a copy of Bruce Lee's Definite Chief Aim and the last photo taken of the Bruce Lee family. The seminar was a success leaving Guro Cruz with tears of joy.



Leo Cabugos and Fred Grochulski



Richard Dye and David Elgarico



Vince Osorio and Sam Vo



Nicole Disarming Master Julio Balacy



Jeff Gadigan (Associate Instructor) and Grandmaster Richard Bustillo



Legacy Martial Arts Studio
Filipino Martial Arts - Universal Kali
 532 West 1st Claremont, CA. 91711
 (909) 568-1800
Email: legacymartialarts@gmail.com
Website: www.claremontmartialarts.com

IMB Academy
 www.IMBAcademy.com



Philippine British Culture Week
 British School of Manila
 February 2-5, 2009

The British School of Manila celebrate it's week long Philippine British Culture on February 2-5, 2009. One of the highlights is the Filipino Culture and the British Culture which there were several events. The Modern Arnis Mano-Mano Filipino Martial Arts headed by Punong

Lakan Garitony C. Nicolas held a demonstration and a whole day of training on the 3rd February.

This event was hosted by the British School of Manila with the head teacher Mr. Chris Mantz and ASA Coordinator Ms. Sally Moore. Participation was by the MAMFMA (R and O Academy headed by Mrs. Susan B. Contillo school Directress) and the MAMFMA Main Head Quarter.

The following is a list of students who participated in the event:

From the British School of Manila:
 Dayang Mikeli Mapua, Guro Jeff Becker, John Becker and Christopher Napoles.
From the R and O Academy: Nymrod Owen Contillo, Regi Val Hebrewel B. Contillo, Andrea Pelovello, Vince Alvin dela Cruz, Khristoper John Soriano, Katrine



R and O Students with Ms. Sally More – ASA Coordinator of the British School of Manila and John Becker with Punong Lakan Garitony Nicolas of Modern Arnis Mano-Mano Filipino Martial Arts.

Joyce Soriano, Irish Jenn Tafalla, May Jeanne Tolentino, Cielo Marie Octavio, Ma. Letty Laureta and Phia Marie Laureta.

From the MAMFMA Instructors: Dayang Rhiverli C. Quine, Lakan Junar F. Vidal, Lakan Ronald Regalado, Lakan Romeo Solatorio and Nazi Spratley Camacho.



John Becker (9 yrs old) of British School performing the Advance Anyo.



Redonda demonstration



Christopher Napoles and Jeff Becker performed the Bangkaw Sinawali



Arnis training at the British School of Manila



Mano-Mano Training by the Modern Arnis Mano-Mano Filipino Martial Arts

R and O Pupils play at the Cebu Cluster Playground.



[Website](#)



MAMFMA

Pabgasisan Chapter - Cakca Martial Arts

19 Rizal Ave.

Malasiqui Pangasinan

(0910) 215-0955

[Website](#)

2009 USK Open Martial Arts Tournament

February 7th, 2009

Cary, North Carolina

Kuntaw Palace brings home top places.



L to R:

Front Row: Elijah Farmer and Harleigh Perry

Back Row: Katria Farmer, Cameron Walston, and Cassandra Kossmann

Results:

- Katria Farmer: 13 to 14 year old yellow belts - 1st place fighting, 1st place weapons, 2nd place forms
- Cassandra Kossmann: 13 to 14 year olds - 1st place weapons, 3rd place in forms
- Harleigh Perry: 5 to 6 year old yellow belts - 2nd place fighting
- Elijah Farmer: 5 to 6 year old yellow belts - 2nd place weapons
- Cameron Walston: 10 to 12 year old brown belts - 3rd place weapons



www.kuntawmartialarts.com

5th Founding Anniversary

R and O Academy, Inc

February 7, 14 and 13, 2009

The R and O Academy, Inc., has celebrated its 5th Founding Anniversary at Villamor Air Base Pasay City headed by Susan B. Contillo School Directress,



Jonathan Ceasar Santos - Project Coordinator and Cherry Grace Latube - Assistant Project Coordinator.

February 7 was the Talent Nights and Beauty Contest for the candidates of R and O Academy with judges: Myronne Ray Tupan and Jianne Roselle Carlos. February 13, 2009 The Coronation Night with Guest of Honor and Speaker

Grandmaster Roland Dantes and Punong Lakan Garitony Nicolas of Modern Arnis Mano-Mano Filipino Martial Arts with special Arnis Demonstration by the selected pupils of R and O Arnis Club (Arnis for Kids) Regieval Contillo, Owen Contillo and Vince dela Cruz and the last day of the occasion February 14, 2009 is the Parade within the area of Villamor.

Here are the lists of winners:

February 7, 2009 Talents Night and Beauty Pageant

- Maryjeanne Tolentino - Best in Talent
- Trisha Kate Adrales - Best in Formal Wear, Casual Wear and Most Photogenic
- Nyanza Kaye Kuizon - Best in Sports wear
- Manuel Colo - Best Talent, Best in Sports Wear, Best in Casual Wear
- Eldric Mamitag - Most Photogenic and Best in Formal Wear

February 13, 2009 Coronation Night

- Ms. Little R and O - Nyanza Kaye Kuizon
- Mr. Little R and O - Emerson Poblador
- Ms. Valentine - Katrine Joyce Soriano
- Mr. Valentine - Daniel John Pducay
 - 1st Runner up - Mary Jeane Tolentino
Manuel Antonio Colo
 - 2nd Runner up - Jzar Julianne Camacho
Eldrick Mamitag
 - 3rd Runner Up - Trisha Kate Adrales
Louis Cobarrubias



Grandmaster Roland Dantes with
Ms. Little R and O 2009 Winner and
Mrs. Susan B. Contillo - School Directress.



Grandmaster Roland Dantes and Mrs. Susan
Contillo giving the Cape to
Emerson Loblador as Mr. R and O 2009.

Ms. Love - Jasmin Pearl dela Cruz

Ms. Hope - Maryette dela Cruz
Ms. Charity - Princess Arizza Sekine
Ms. Faith - Bea Jozzel Tuñacao

February 14, 2009 Parade

- Best in Float - Float no. 7
- 1st Runner up - Float no. 5A
- 2nd Runner up - Float no. 6



Best Float



Arnis Demo by Regie Contillo, Owen Contillo and Vince dela Cruz



Giving the Plaque of Appreciation to Grandmaster Roland Dantes by Mrs. Susan Contillo - School Directress during the Coronation Night at R and O Academy February 13, 2009

The First Filipino Martial Arts Self Defense Seminar

For Filipinos Living and Working in Israel

February 21, 2009

By Neta Shermister



On Saturday night, February 21, at 9pm, Filipinos from all over Israel came to “Venga” studio in Tel Aviv, to be part of Jon Escudero’s self defense seminar and workshop. The seminar was dedicated to meeting the risks that the Filipinos encounter living and working in Israel.

Master Jon Escudero, a Lightning Scientific Arnis Master from the Philippines who came to Israel last year with his Israeli girlfriend, Neta Shermister, was requested several times by Filipinos to start

teaching FMA particularly for self defense of the Filipinos living and working in Israel. To facilitate this, Master Jon interviewed Labor Attache Merriam Cuasay and Consular Assistant Rodrigo Gavino from the Philippine Embassy Tel Aviv, and spoke to many Filipinos working in Israel, in order to get a better idea of the hazards they encounter living in Israel. After gathering all the information both from the embassy and from fellow kababayans, he sat down and composed a talk and a training methodology, specific for these situations.

The seminar was composed of two parts:

First Part - Lecture on self defense and awareness.

Second Part - Drills and practical training.

The seminar was conducted with the participation of the Philippine Embassy staff in Israel. Her Excellency the Ambassador Petronilia Garcia had graced the seminar with her presence and participation all throughout the workshop. Her Excellency congratulated Master Jon on the

attendance and the important work he is doing for the Filipino community. "In addition to being a useful skill, the Arnis Self Defense Seminar was also a good platform to showcase Filipino Martial Arts and Philippine Culture. It teaches discipline and the importance of mental and physical fitness" said the Ambassador.

Among the participants, Israeli members from Master Jon's local Arnis Club, LSA Israel came to help out with the demonstration of techniques and partnering up with the Filipinos.

At the entrance while signing up, the participants received a copy of "Focal", the Filipino community in Israel Magazine, issue #153 which features Mr. Escudero and his girlfriend Ms. Neta Shermister on the cover. In that issue they could find a lot of detail regarding Mr. Escudero, Filipino Martial Arts in the Philippines and Lightning Scientific Arnis International, the system that Mr. Escudero teaches.

The seminar started with a one hour talk where he discussed self defense concepts such as: What is self defense? When do you fight back? When do you run? What are the legalities of defending yourself? What is the difference between fighting and defending yourself? How to keep develop and maintain awareness? What is considered harassment?



The second part of the seminar was dedicated to actual training and learning of self defense techniques. Mr. Escudero associated every day basic activities, such as washing your face, hanging laundry, brushing your teeth etc... with how they can be used as self defense techniques. For example, the move we make while brushing our teeth can be an elbow side strike, stepping on an "ipis" can be stepping on someone's foot etc...



The practitioners partnered up and practiced the techniques Mr. Escudero taught, like how to block someone who is invading your personal space, how to strike him, how to get out of the way etc... at the end, the crowd separated into two groups while each person got to be the attacker and the other person the defender. Persons being attacked had to react fast while getting out of the way as quickly as possible, not turning their backs. This fast paced drill left everyone in high spirits and ready for more action.



As Elizabeth, one of the practitioners said: “like for me I want to know more, I’m excited, it’s interesting and as a foreign worker in Israel it’s important for us to know how to defend ourselves”.

The seminar ended with an official group picture with the Ambassador, her Staff and all the participants who also received cookies as they departed.



(052) 224-9313

Email

Website: www.l sai.co.il

Jeff McGregor’s Open Karate Championship

March 7th, 2009

Yanceyville, North Carolina

Kuntaw martial arts practitioners compete and return with tall winnings.

Virginia Beach and Wilson members of the International Kuntaw Federation unite as they compete in open martial arts competition. Members bring back 7 FEET TALL trophies, and no one came back empty-handed.

Wilson members (Kuntaw Palace)

- Alicia Lanada Kossmann, Senior Men and Women Black Belts: 1st place weapons, 1st place forms.

- Cassandra Kossmann, 13 to 15 year olds, red/ brown belts: 1st place forms, 1st place weapons.
- Cameron Walston, 10 to 12 year olds, red/ brown belts: 2nd place forms, 2nd place weapons 3rd place sparring.

Virginia Beach Members:

- Moreno Santos, Men's red/ brown belts: 1st place weapons, 2nd place forms, 2nd place sparring.
- Sheila Llanderal, Women's' white/yellow/orange belts: 1st sparring, 1st place weapons, 2nd place forms.
- Emily Nevoraski, Women's' white/yellow/orange belts: 1st place forms, 1st place weapons.



L to R: Cassandra Kossmann, Sheila Llanderal, Alicia Lanada Kossmann, Emily Nevoraski, Moreno Santos



www.kuntawmartialarts.com

BladeSport Blade Fighting at Compete Internationals

March 1, 2009

By Rich Verdejo and Gigie Alunday



Compete Internationals at the Ontario Convention Center in California was the first open tournament for BladeSport Blade Fighting for 2009. We would like to extend our gratitude to those who helped make this event possible. Shihan Mohamad Jahan-vash, the tournament promoters, for entering hosting BladeSport Blade Fighting at their

tournament, the Whipping Willow Association, and Galius Martial Arts for lending their support and expertise in judging the event with us. Also the participants from Kenpo Evolution, especially Steve “The Wonder Boy” Baca, Valencia Lameco, Legacy, House of Champions, and FCS Kali Cali for participating on such short notice.

Once again the stage attracted onlookers as two blade fighters faced off. At the end of 2 minutes or 5 points, one competitor was hailed the winner of the match. The defeated competitor walked off the stage with a body full of chalk marks as evidence of the match that simulated cuts received. However, the winner didn’t walk off completely clean either. As in a true blade confrontation, the competitors prove that when it comes to a blade confrontation, expect to cut and be cut.

The kids division started off the day with the ongoing “sibling” rivalry between Jessica Guerrero and Ryan Michael Moguel. The two have followed us through our tournaments since its inception. The competitive rivalry began at BladeSport’s inaugural tournament at the San Diego Grand Internationals 2008. It was a very close fight with both competitors exhibiting their growth in the sport and incorporating defensive bobs, weaves, checks and attacks. This time, Ryan takes the win and leaves the record at 2-2, for now. Can’t wait for the next event at the San Diego Grand Internationals 2009 to see who will take the lead!



Jessica with a stab to Ryan in the Kids Single Long Blade Division



Steve and Graham facing off

Next on the stage was the adult division. Congratulations to Elheferios “Larry the Greek” Zarpas for sweeping all 3 divisions; single blade, double blade, and tactical blade. Closely behind him was Graham “The Graham” Baker who also swept 2nd place in all divisions. “The Graham” was also awarded the “Best Technique of the Day” with a very clean check to “Larry the Greek’s” live hand

followed immediately by a thrust into the chest. Taking 3rd place in single blade was Rich “Ruff” Prepuse. Leo “The One Legged Boxer” was awarded 3rd in the double blade and tactical blade divisions.

Congratulations to all participants and we look forward to seeing you all at the next tournament, Disneyland Martial Arts Festival on March 28, 2009.

Results:

Kids Single Long Blade Division

- 1st Place - Ryan Michael Moguel
- 2nd Place - Jessica Anne Guerrero

Adults Single Long Blade Division

- 1st Place - Larry Zarpas (Valencia Lameco)
- 2nd Place - Graham Baker (Serrada/Valencia Lameco/FCS/UCS)
- 3rd Place - Rich Prepuse (FCS)



Steve and Leo

Adults Double Long Blade Division

- 1st Place - Larry Zarpas (Valencia Lameco)
- 2nd Place - Graham Baker (Serrada/Valencia Lameco/FCS/UCS)
- 3rd Place - Leo Cabugos (Universal Kali)

Adults Tactical Blade Division

- 1st Place - Larry Zarpas (Valencia Lameco)
- 2nd Place - Graham Baker (Serrada/Valencia Lameco/FCS/UCS)
- 3rd Place - Leo Cabugos (Universal Kali)



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Roberto Trinidad

Filipino FMA Terminology

I find it ironic that at a time that Filipino Congressmen are pushing to have English as the sole medium of instruction in our public school system, we get foreign Filipino martial arts practitioners over at the FMA Forum asking about Filipino FMA terminology.

A common question is what the Filipino / Tagalog / Cebuano / etc. word for a particular term is. A recent example is a post made by a member asking for the Filipino term for a dojo

[www.fmaforum.org/index.php?showtopic=3917]. For most Filipinos, this is a perplexing question since traditional training is done in any available open space. Yuli Romo uses the term "hapag sanayan" as a transliteration of "training hall", but students of Master Yuli will attest that they've never practiced in a training hall under him.

Another post asks the proper way of using certain phrases in a particular Filipino language

[www.fmaforum.org/index.php?showtopic=3623]:

"I need help in proper grammer with terminolgy I want to say this: (English)This place is where we honor the older brothers who came before. (Cebuano) Kini daupit mao ang asa kita kadungganan ang manongs kinsa abot kanhi. My Cebuano is limited, so I am giving it my best."

Considering that there are more than a hundred living languages in the Philippines, it comes to no surprise that even hardcore Filipino FMAers are stumped when asked about the meaning or etymology of some commonly used terms. An example is a post asking about the meaning of "Hirada Batangueña"

[www.fmaforum.org/index.php?showtopic=3873].

In a previous article, I mentioned a post examining the question, "Why are FMA terms in Spanish?" [www.fmaforum.org/index.php?showtopic=6]. While the post eventually turned into a debate on the origins of FMA, the first few pages contain posts about Filipino terms that have been supplanted by Spanish ones.

If you have any questions on Filipino terminology in Filipino martial arts, or any question about Filipino martial arts for that matter, feel free to post on **fmaforum.org**. Also, if for some reason you are not comfortable posting on a public forum, you could always send me an e-mail at **robbie@rtrinidad.com** and I'll post for you along with my personal response.

Hanggang sa susunod (Until next time).

See you there!

FMA Future Events

Seminars

Senkotiros Bay Area Seminar

April 4, 2009
San Jose, CA
(408) 849-8321

Email

Website

Tuhon Ray Dionaldo - FCS Seminar

April 18 - 19, 2009
White Lotus Kung Fu Studio
18369 Eddy St. Unit B
Northridge, CA. 91325

Contact: Gigie and Rich

Email

Grandmaster Richard Bustillo

Doce Pares System, Jeet Kune Do, Grappling Seminar

April 25 - 26, 2009
Crows Martial Arts Academy
1015 N I35 E Suite 218
Carrollton, Texas

Email

Website

Philippines, Seminar/Workshop

April 25 - May 3, 2009
Anilao Training Camps
Anilao East, Mabini, Batangas, Philippines

Email

Website

Website

Guru Cass Magda Seminar

May 2 - 3, 2009
Phoenix Martial Arts
344 Jericho Turnpike
Floral Park, NY.

Contact: Greg Pichardo

(516) 437-7132

Email

Website

Silver Dragon Martial Arts Senkotiros Seminar

May 16 - 17, 2009

Silver Dragon Martial Arts

St. Mary's, PA.

(814) 512-5001

Email

Website

Website

Kalis Silat Seminar/Workshop

Grandmaster Jon Bais

May 23, 2009

Black Tiger Martial Arts Academy

Security Square Mall Windsor Mill

Baltimore MD.

Website

Website

4th British FMA Festival

June 6 - 7, 2009

North Romford Community Centre

Collier Row, Romford, Essex RM5 3QJ

For Advanced Pre-Paid Booking and Registration

07932 746642

Email

Flyer

Ricarte En Cruzada Aldabon

June 13, 2009

Ron Smith's Muay Thai Academy

5731 Dale Ave

Saint Louis, MO.

Email

Website

Senkotiros Texas "Halad" Seminar

June 20, 2009

Temple, Texas

(254) 271-8383

Email

Website

Website

Website

Sifu Greg Pichado Seminar
June 20 - 21, 2009
Phoenix Martial Arts Massachusetts
Boston, MA.

Contact: Dustin Santomenna
(516) 353-9223

Email
Website

Seminar and Workshop
Senior Master Lito Brucal
July 11 - 18, 2009
Egg bei Zuerich, Switzerland

Email
Website
Website

Supreme Grandmaster "Cacoy" Canete Seminar

July 18, 2009
307 White Horse Pike
Absecon, NJ

Email
Website

Long Beach International
Filipino Martial Arts In Brotherhood
USFMAF and Master Jun Onas
1st Eskrimador World Tournament
August 9, 2009
Long Beach Convention Center
300 E. Ocean Blvd., Long Beach, CA 90802
Suite B & C
(562) 436-3636

Flyer
Website

Presas "Kombatan Training Camp" Poland

August 8 -16 and 16 - 22, 2009
Wegierska Gorka, Poland

Email
Website

Senkotiros Texas Seminar

August 26 - 27, 2009

Georgetown, Texas

(512) 869-2615

Email

Website

Website

Website

Senkotiros Seminar I

August 29, 2009

Castro Valley, CA

(510) 860-8501

Email

Website

Website

Website

Sifu Greg Pichardo Seminar

September 19 - 20, 2009

Red Dragon Martial Arts Academy

10 N. Arlington St.

Manville, NJ

Contact: Sifu Robert Teodorczy

(908) 253-0022

Email

Website

Guru Cass Magda

October 3 - 4, 2009

Phoenix Martial Arts

344 Jericho Turnpike

Floral Park, NY

Contact: Greg Pichardo

(516) 437-7132

Email

Website

Silver Dargon Martial arts/Senkotiros Seminar

October 10 - 11, 2009

St Mary's, PA

Contact: Guro Brocks Genavro

(814) 512-5001

Email

Website

Website

Senkotiros FMA Seminar

October 24, 2009
Castro Valley, CA
(510) 537-0901

Email

Website

Website

Website

Tournaments

27th Annual Maryland Open Championship

April 19th, 2009
Best Western Hotel & Conference Center
5625 O'Donnell Street
Baltimore, Maryland 21224
[410] 370-4455

Email

Website

Website

1st Pasay City Martial Arts Fighting League

World Empire Mixed Martial Arts Command
Headed by Master Restie Obispo
Modern Arnis Mano-Mano Filipino Martial Arts
Headed by Punong Lakan Garitony Nicolas
April 19, 2009
Pasay City Sports Complex
Philippines
Email

2009 World Eskrima-Arnis Championships

April 24-26 2009
City Sports Club Cebu
Cebu Business Park
Cebu City, Philippines

Email

Website

San Diego Grand International Martial Arts Competition 2009

May 16-17, 2009

San Diego Sports Arena

3500 Sports Arena Blvd

San Diego, CA

(866) 825-7346

Flyer / Registration

Website

2nd Annual Vallejo FMA Goodwill Tournament

June 6, 2009

Vallejo Waterfront - Vallejo, CA

Mare Island Way

Vallejo, CA

Email

Website

1st Annual Battle of Mexico

June 19 - 21, 2009

Colegios Peterson Mexico

(Gym Peterson Campus Cuajimalpa)

Huizachito # 80 Col. Lomas de Vista Hermosa

Cuajimalpa D.F., C.P 05720

15 minutes drive from lomas de chapultepec

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Contact

Conmutador: (52) 55 5290 4112

Interlomas: (52) 55 5290 3704

Zacatecas: (52) (492) 92 52468

Email

Website

Supreme Grandmaster "Cacoy" Canete

Championship Tournament

July 19, 2009

Spontaneous Sport Center

6622 Black Horse Pike

Egg Harbor Twp., NJ

Email

Website

Long Beach International
Filipino Martial Arts In Brotherhood
USFMAF and Master Jun Onas
1st Eskrimador World Tournament
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Long Beach Convention Center
300 E. Ocean Blvd., Long Beach, CA 90802
Suite B & C
(562) 436-3636
Flyer
Website

2009 Queen City Laban Laro
October 17, 2009
Buffalo Niagara Court Center
425 Meyer Rd
West Seneca (Buffalo), New York
Email
Website



By Luis Rafael C. Lledo, Jr.
www.amara-arkanis.com

Basic Thrust (ULOS)

In Filipino Fighting Arts, a thrust (*ulos*) is different from a strike (*hablig*). While *hablig* is an angular, cutting, slicing, slashing or hacking maneuver, *ulos* is basically a forward stabbing, piercing, penetrating tactic. *Ulos* (sometimes also known as *saksak* or *tusok*) is delivered using the tip of the knife, the end of the stick or the butt of the stick. When a knife is used alone, it is sometimes also used for slashing. But whether the knife is used for thrusting (stabbing) or slashing, the main pattern of motion is the multiplication sign or the X pattern.

Originally used exclusively in close range knife fighting, the *ulos* became part of *Arnis de Mano's espada y daga* (sword and dagger) system. In *doble baston* (double sticks) system, the tip and the butt are used as a knife.

There are two directions of *ulos*, overhand (*pabulusok*) and underhand (*paahon*). Overhand is executed normally in a downward motion with the hand raised above the elbow or the arm raised over the shoulder like a baseball pitcher throwing a fast ball. Underhand is executed normally in an upward motion with the hand below the level of the elbow or the arm below the level of the shoulder as a softball pitch.

Any part of the body that is hit with a knife, the end or the butt of the stick will cause injury, however, since the Filipino fighting art's principle is one-strike-one-kill, there are specific targets to achieve this goal.

The two main targets of an overhand knife thrust are the carotid arteries on the sides of the neck. Cutting or severing the carotid artery causes severe bleeding, depleting blood to the brain and other parts of the body that will have fatal result.

The two main targets of an underhand knife thrust are the heart and the liver. Injury to the heart disrupts the efficient pumping action of the organ. When the heart is damaged, blood supply is disrupted which normally have a fatal result. Damage to the liver may cause both external and internal bleeding which likewise may be fatal.

Injury caused by the end or the butt of the stick may not cause bleeding but may cause severe trauma that is just as deadly and fatal as an injury caused by a knife.

The underhand thrust to the heart was the thrust of choice when live blades were used. With the advent of the use of sticks, several variations were adopted. Thrust to the eyes, and thrusts to the other parts of the body were added to the repertoire of stick-fighting blows.

A thrust, particularly the underhand thrust is a very deceptive maneuver. In tournaments, the thrust is rarely used or allowed despite its effectiveness and speed of delivery. In defensive situations, the thrust stands out as a decisive blow that is quick to employ and not easy to block or defend against. The downside of the thrust is it is practical for close in and middle range of fighting but impractical for long range fighting unless using a sword or a long stick.



Underhand thrust with stick to the heart and the eye.



Double underhand thrust to the heart.



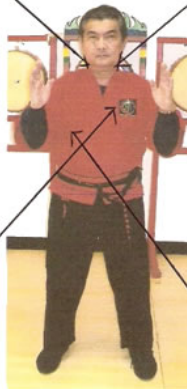
Combination overhand and underhand thrust to the heart.

The basic pattern of motion of the thrust is the multiplication sign or the X pattern.

Thrust to Right Carotid



Thrust to Left Carotid



Thrust to Heart



Thrust to Liver

Study all the Techniques and Retain those that will Best Work for you.

Questions or Topics of interest for the Filipino martial arts contact:
 Mataw Guro Luis Rafael C. Lledo, Jr. - **Email**

Roland Tango Pintoy Dantes

1945 – 2009

A very sad day for the Filipino martial arts community throughout the world, Roland Dantes was rushed to the Philippine Heart Center, East Ave., Quezon Coty, Philippines and expired at 1:52 am on March 16, 2009.

Just the afternoon and evening before he had joined in a gathering of Filipino martial arts practitioners at Peachie Baron-Saguin home, enjoying the camaraderie and brotherhood of fellow martial artists.

Untiring in his quest in the promulgation and promotion of the Filipino martial arts, Roland Dantes was a man that had touched every one's life that had met him, a true crusader and ambassador of the Filipino martial arts and the Philippine culture.

Roland Dantes was viewed by family, friends and fellow martial artists at Marian Memorial Chapel located on Marcos Highway, Antipolo City, Rizal, Philippines; he was dressed in his Arnisador uniform with two bastons at his side.

Roland Dantes was laid to rest on March 22, 2009 at Heaven's Gate Memorial Park, Antipolo, Philippines.





Intermediate Eskrima - Instructed by Thomas Sipin
Assisted By: Master Kelii Sipin and Guro Jenny Noval

The FMA Digest was asked to review and make a few comments on the new DVD's that Century has put out on Intermediate Eskrima by Grandmaster Thomas Sipin.

Intermediate Eskrima is a set of 4 DVDs which sell separately for \$14.99 each. They are professionally put together, which would be expected by Century. Grandmaster Sipin gives a very good presentation throughout each video, speaking clearly and precisely demonstrating the movements in an expert manner which whether a beginner, student, or a seasoned veteran the individual will most definitely get a valued amount of

knowledge.

The first two volumes are well put together that instructs the basics of Doce Pares. They are easy to follow and with Grandmaster Sipin, explanations and the demonstrations with his assistants bring about a learning experience as if being taught in person.

- **Volume 1:** Corto Abesedarios and Basic Forms - Shows you Doce Pares forms 1 through 4, with a sword and daga variation. Also covered are drills to improve close range attacking, checking and countering.
- **Volume 2:** Larga Mano Abesedarios and Intermediate Forms - Introduces Doce Pares forms 5 through 8, and addresses long range attacking, countering and movement drills.

In Volume 3 Grandmaster Sipin and his assistants use some realistic and basic traps, locks, and disarming techniques that are practical and easy to add to a persons' arsenal of knowledge. His explanations are easy to follow and can clearly be understand.

- **Volume 3:** Intermediate Weapon Disarming - Demonstrates trapping, locking and disarming drills against both stick and knife attacks.

Competition is a default area to really instruct in, for it takes a feeling and many training sessions to really perfect an arsenal that will be effective. However Grandmaster Sipin through Volume 4 breaks down various techniques which can be used and points out some very interesting thoughts on competition, which even some seasoned practitioners forget from time to time.

- **Volume 4:** Training for Competition Stick Fighting - Demonstrates how to improve your training for competition stick fighting with striking combinations to develop continuous hitting, along with footwork and movement drills.

It is highly suggested that if you have not experienced Doce Pares, get the DVDs to learn insights into the art. If a student of Doce Pares it would be great to have in your library as reference and even if a veteran, you might find some things which can assist in bringing out some valued points in teaching the art.

Grandmaster Tomas Sipin has been teaching martial arts approximately 40 years, beginning with his father a Filipino immigrant, at the age of three. In 2005 Grandmaster

Sipin became the first person born in the U.S. to earn the rank of 9th Degree Black Belt and be named Grandmaster of one of the most famous styles of the Filipino martial arts, Doce Pares Eskrima. Former President and Director of the World Eskrima, Kali, Arnis Federation (WEKAF).



www.centurymartialarts.com
Order the DVDs - [Click Here](#)



www.fwma.net



FMA Direct is a UK-Filipino company formed back in 2006 as a subsidiary of Ramin Sports. Our Philippine manufacturing operation is modest with a 10000 sq ft shop situated 30 minutes drive from 'Manila International Airport' in Kamias, Quezon City (25 mins walk from the famous 'Araneta Coliseum' - where Muhammad Ali fought in the 'Thrilla in Manila').

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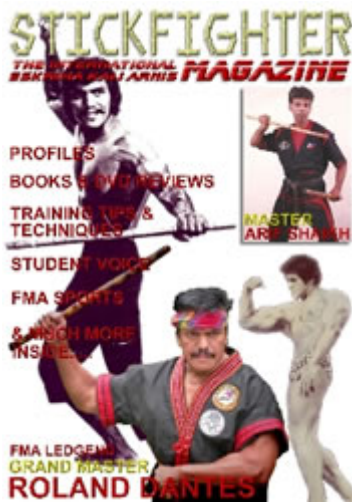


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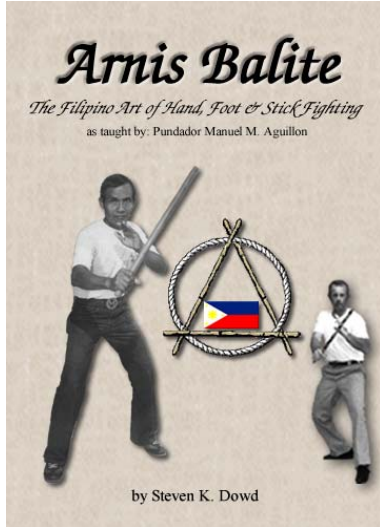
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Arnis Balite

The Filipino Art of Hand, Foot & Stick Fighting

As taught by Pundador Manuel M. Aguillon

By Steven K. Dowd



This book will give you the Fundamentals and Basics of the art of Arnis Balite as taught by Pundador Manuel M. Aguillon. Though there is no replacement for personal physical instruction.

Steven Dowd was the first and only non-Filipino to be taught the art of Arnis Balite and was promoted to instructor.

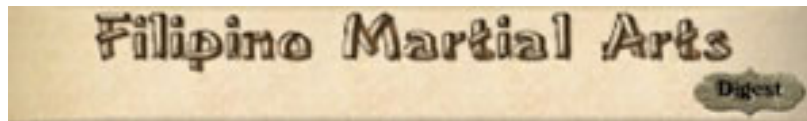
And since Pundador's passing has inherited the art, per the family's request.

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