

Filipino Martial Arts

Digest

Dedicated to the Filipino Martial Arts and the Culture of the Philippines

October is now Filipino American History Month in the United States!

Vol 7 No 2
2010

The Origins of Big Stick Combat

Split Second Deadly Movements of Mink Mongoose

Master Eddy Velez
Balintawak

Guro Jason Cruz
Legacy Martial Arts Studio
Submission Kali

Grandmaster Alfredo Carin
Carin's Doce Pares



FMA Digest

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Building Blocks of FMA

MyFMA.net

FMA Pulse

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

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Publishers Desk

Kumusta

As you will notice this issue starts with 3 interviews. First an interview with Master Eddy Velez son of Grandmaster Teofilo Velez, learning from his father and also training and gaining knowledge with Grandmaster Atty. Jose Villasin, Grandmaster Anciong Bacon, my brother Grandmaster Chito Velez and Grandmaster Bobby Tabimina.

Next Guro Jason Cruz of the Legacy Martial Arts Studio who has a school in Upland, CA. Guro Cruz has a very interesting past and also a bright future. Finally Grandmaster Alfredo Carin the son of Grandmaster Inting "Vicar" Carin who was associated in the second group after the Founders of Doce Pares in the 1950s. All three interviews you should find very interesting and informative.

Grandmaster Cecelio Sandigan will tell you about the split second deadly movements of Mink Mongoose and its weaponry. Got a question concerning him then Email him and find out more.

Darrin Cook talks about the Origins of Big Stick Combat and wraps the article up in discussing the baseball bat, traditionally used in the American

game, but can be a formable weapon

Bridges Intercultural Productions is an international dance-theater and cultural Organization who has brought unforgettable performances in Switzerland, Austria, Germany, England, Greece and the Philippines, performed Pagbunyag in Zurich, Switzerland. The first performance was such a huge success that the group decided to have another.

And of course the FMA Digest columns Building Blocks of FMA, MyFMA.net, and FMA Pulse; each bringing information that is informative and beneficial to you the reader.

The past events tells you what you have missed if you were not in attendance and the future events informs you of events that if possible you should attend.

Amo Guro Michael Blackgrave gives a weapons review of the Red Scorpion Six MKarambit and also informs you about the results of his performance test.

Check out the announcement section you will find that October is now Filipino American History Month in the United States, Pakamut promotion and

the passing of an unforgettable practitioner Grandmaster Federico T. Lazo.

So please enjoy.

Maraming Salamat Po



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Interview of Master Eddy Velez

(December 28, 2009 - Cebu City, Philippines)

By Fabien Jolivel

I went to the Philippines to avoid winter in my place (France) and to celebrate my Christmas and New Year in that country. I preferred to go to Cebu City where the climate is nice and hot. Every time I visit the Philippines, I always visit my teacher of Balintawak - Grandmaster Nick Elizar and his family that I met in 2005. In always stop to train and was lucky to come to the Philippines quite often to practice with him and many of the Masters. Grandmaster Nick Elizar always offers me the opportunity to practice with other Masters of other styles, to develop my own analyse in my practice of Balintawak.

He invited me to attend the WOTBAG Christmas party together with his two sons, Norman and Neil Elizar. WOTBAG is a newly organized group by the Balintawak members with some old practitioners, together with the three sons of the late Grandmaster Teofilo Velez who are Chito, Monie and Eddie Velez.

For me, it was the opportunity to meet some of the old Balintawak players, together with the new generation of Eskrimadors. The party was held at the Headquarters of WOTBAG, the place of Master Oliver G. Mag-uyon in Guadalupe, Cebu City.

The lechon (whole roasted pig) was so delicious and the food was in abundance, with the popular San Miguel beer and Tuba (a native wine which most Filipino people love to drink made from the coconut juice).

The party was nice, a lot of conversations about Balintawak,

Some of them remembering the past and some of them are singing together with the old Eskrimadors. The party was nice and everyone was happy.

I found it nice to see some old friends (Grandmaster Chito Velez, Grandmaster Nick Elizar, Master Eddie Velez...) singing together and making jokes which they probably did in the past.

Grandmaster Nick Elizar introduced me to Master Eddie Velez so I will be given the opportunity to be trained with one of the best Balintawak teachers and players. With Master Eddie Velez, we planned to train in the morning and afternoon, four to five hours a day. At the beginning, Master Eddie Velez was a little distant with me to check my ability in the Balintawak style.

Then humbly, Eddie Velez gives me some advice and explained to me the application of some techniques. He got a stick

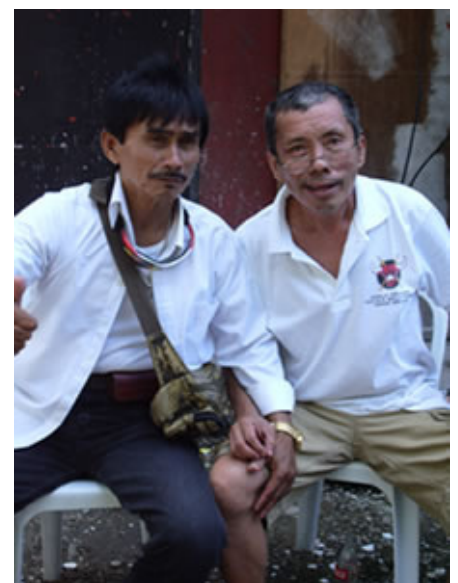


With the old tee shirt of Balintawak, Norman Elizar (who is probably one of the next Grandmaster of Balintawak) invites you to drink the tuba wine.



and he uses a diver's suit for his protection, then he started to teach me how to hit the opponent properly and gave me some ideas.

After only a few days, I memorized his hitting techniques, but I will still need lots of training and many years of practice to have his kind of ability to fight. He is a very good teacher, he shares unselfishly to all his students, and he



Nick Elizar and Eddy Velez before and always friends.

does not keep secrets. It is not very often that a Master like him will be willing to practice hard and accept hard hits from his students when the latter can not control the target. I am very happy when we play together, especially when he AGAK me (attack me) or when we play MARA-MARA (fight with control, but using all the techniques). His facial expression will change and I can see that he is enjoying playing, he seems like a kid.

During my training with Master Eddie Velez, I asked him a lot of questions about his prior training and his life.

I am sharing some part of our conversation and I hope that you will enjoy to know things about him and to appreciate him the way I appreciated him. I was very happy to meet him, proud to practice hard with him and enjoyed finding a new friend.

Jolivel: *Hi Eddie, please can you introduce yourself?*

Master Velez: I am Eduardo L. Velez, the youngest son of the late Grandmaster Teofilo Velez.

I was born on March 30, 1955 in Cebu City, Philippines. I am the fifth child of the late Grandmaster Teofilo Velez.

Jolivel: *Can you tell us when did you start to train in Balintawak Eskrima and who was your instructors?*

Master Velez: I started training on Balintawak Eskrima when I was 15 years old, in 1970. My instructors were my father Grandmaster Teofilo Velez, Grandmaster Atty. Jose Villasin, Grandmaster Anciong Bacon, my brother Grandmaster Chito Velez and Grandmaster Bobby Tabimina.

Jolivel: *How was the training method at that time?*

Master Velez: The practice was made by grouping and was very hard and we were hitting each other very often. That's why we tried our best to make it faster. There were times when Grandmaster Anciong Bacon hit me at my head and caused blood to come out. The training with the old man was very rigid. The old Grandmaster Anciong Bacon told me that you will not be a good instructor if you can not experience swelling of blood in your body.

Jolivel: *Who made the grouping and why?*

Master Velez: The original who made the grouping was Grandmaster Atty. Jose Villasin.

He made the grouping so



that the student can learn properly the different level of techniques before learning and going to the next level.

In Balintawak, we do not use "belt" to know our level. Then, the grouping is like a belt.



Jolivel: *There was an exam to introduce the Balintawak group?*

Master Velez: (Eddie laughed) As long that you give drinks, you are welcome! Before, we were drinking beer before we practice. When we were a little drunk, we knew during our practice if the student had a good character or not. Then, we decide if we will accept him or not in our group.

As long as you reach the advance level, the hitting, snatching, Pok-Pok, pouching, pulling and "Mara-Mara" (Mara-Mara, is the level where you mix all the techniques that you learn, in a fight with control, but with hitting), that's the time they recognized you to become an instructor of Balintawak.

Jolivel: *Can you explain to us a little the history of the Balintawak Eskrima?*

Master Velez: Balintawak Eskrima is a style of Filipino martial arts developed by Grandmaster Venancio "Anciong" Bacon in the 1950s. At this time, my father practiced with Grandmaster Atty. Jose Villasin and Grandmaster Anciong Bacon.

It was named after Cebu City's Balintawak Self Defense Club, where it was originally taught. In turn, the club took its name from the street of its location, Balintawak Street, where the original Balintawak masters trained.

Jolivel: *Who was your partner in training?*

Master Velez: My close partners were Grandmaster Bobby Taboada, Grandmaster Nick Elizar, Master Ernesto "Joe" Cavan, Master Dr. Evencio Marapao, Sr., Grandmaster Teofilo Roma Vilbar, Master Butch Sepulvida, Chief Master Ramon Franco "Monie" Velez

and Grandmaster Pacito “Chito” Velez my two elder brothers. We had rigid practice with each other, sharing techniques, reviewing the techniques that were taught by our instructors. We usually started our practice at 7 in the morning until late evening and we stop only when we eat and of course drinking wine was our main menu.

Jolivel: *I hear that you learned Balintawak directly from the late Grandmaster Anciong Bacon. Can you tell us how your training with him was?*

Master Velez: Yes, it’s true.

When I was an advanced student already, my father introduces me to Anciong Bacon, and paid the “old man” to train me (The term of “Old Man” is a mark of respect to the Philippines). For one year I was training with him every morning. The training with Grandmaster Anciong Bacon was very hard, very painful. He will train you directly in random; it meant that you can hit him and that he can hit you. His hitting was not accidental because he liked that you feel the pain. It was very difficult. He will not teach you to be a trainer, but only to be a fighter. As I narrated earlier, the old Grandmaster said

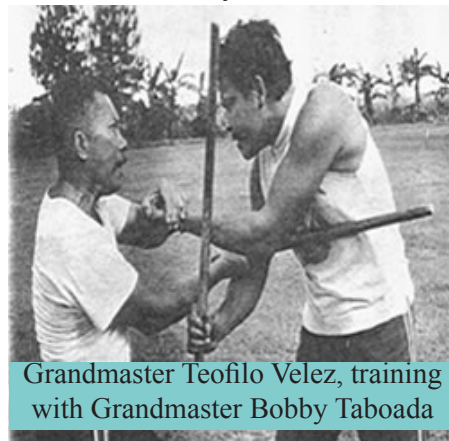
BALINTAWAK



that you will not be a good instructor if you will not experience bleeding from cuts in your body. Grandmaster Anciong Bacon was like a father to me, humble, meek, silent type person and he gave me training religiously and from the heart. I remembered one incident when I tried to apply secretly to surprise him, but to no avail. When I applied the technique to hit him, I was surprised because he quickly applied a counter technique and hit me at my forehead. And blood started to drip which resulted to a 5 stitches.

Jolivel: *And about your father, Grandmaster Teofilo Velez?*

Master Velez: My father was a



very good teacher. Many eskrimadors came to train with him and some asked for an instructor’s certificate. My father did not teach for the money. It was only to have a group with good relationship and with loyalty. Every time there was a student who can afford to pay for the training, my father will send him directly to Grandmaster Bacon, to help the old man who did not have lots of money at that time. My father helped a lot in the promotion of Balintawak. My father as I remembered, he trained students on semi real. I also experienced bleeding in my body especially in my eyebrow, nose, and in my mouth. I can recall one

incident with my father, when we had an argument with one of my sister. My father tried to intervene and he tried to hold me, and maybe it was an instinct of a martial artist to react quickly and tried to block his hand when he tried to hold me. But I did not know what happened, or what he did, but he lifted me up and threw me on the floor.

Jolivel: *Who give you the title of Master in Balintawak?*

Master Velez: I got the Chief Master Instructor degree from my brother Grandmaster Chito Velez and from all the members of our newly organized group WOTBAG, together with President Master Dr. Ben Morapao, Sr. and Vice President Master Ernesto “Joe” Cavan.

Jolivel: *Actually for you, the Balintawak system is still for fighting or a sport or just an art?*

Master Velez: Before, the Balintawak Eskrima was for fighting. We were a little “bad guys” and like to fight and compare our ability in stick-fighting, but now we are training the student for self defense purposes only.

Jolivel: *Now, some of your old friends of Balintawak make their own system or group, but still with a big respect for the Balintawak, Grandmaster Bacon and Grandmaster Teofilo Velez. Are you still in relation with some of them?*

Master Velez: Yes, after the death of my father, Grandmaster Teofilo Velez, some students made their own group, like Grandmaster Bobby Taboada, Grandmaster Nene Gabucayan, Grandmaster Nick Elizar, Grandmaster Teofilo Roma Vilbar and Grandmaster Bobby Tabimina and promoted Balintawak in America and every where in the world. But we are all the same; we are Balintawak

Eskrimadors.

Jolivel: *Some foreigners come from far away to learn Balintawak. What do you think about it?*

Master Velez: The foreigners who come to Cebu to practice and to learn Balintawak style is not a joke. They spend a big amount of money to learn and to be trained properly. The learning of the foreigners will depend on the instructors' capabilities.

Jolivel: *And about your French student, what is your advice?*

Master Velez: I meet my French student, Fabien through Nick Elizar who introduced him to me. When I saw him, he was very quick, very fast already. That was why I was proud of him, and wanted to teach him and to share some

of my techniques. I was so happy that he learned very fast and was very interested to practice with me regularly so he will not lose time. My advices to him were only to make him good and to always stay a humble man.

Jolivel: *The WOTBAG is born 2 years ago already with the help of Oliver. Can you tell us who is Oliver and the signification of WOTBAG?*

Master Velez: Master Oliver G. Mag-uyon is an old Balintawak practitioner. He started practicing at the age of nine. His first instructor was Grandmaster Bobby Taboada. The WOTBAG was formed with the help of members abroad and Master Oliver G. Mag-uyon who did the paperworks. He

is now one of our active instructors in the club. The signification of WOTBAG is "World Original Teovel's Balintawak Arnis Group" and is initially composed of the three Velez's brothers and some old Balintawak practitioners.

Jolivel: *What is your wish about the Balintawak and the WOTBAG?*

Master Velez: My wish for our group is to be united and respect each other so that the Balintawak and the WOTBAG will always stand strong and will exist forever.

Jolivel: Maraming Salamat Po, Master Eddie, for your sincerity in your teaching, your friendship and for all your advices during ours training.



After the training with Master Eddy Velez and Master Oliver



During the Christmas Party of the World Nickelstick Eskrima Club (December 2009)

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Interview with Guro Jason Cruz of the Legacy Martial Arts Studio

By Chrissy Ellin

Legacy Martial Arts Studio is located in the beautiful city of Claremont, CA. Their humble beginnings started from backyards, parks, and in various alleys. Then Legacy Martial Arts Studio was born. January 2010 marks its first anniversary. It was a busy year for everyone; the school has hosted seminars from many different styles and systems. On its Grand Opening, living legend, Grandmaster Richard Bustillo conducted a 2-day seminar, packed with information from Bruce Lee's Jeet Kune Do, Muay Thai, BJJ, and Cacoy Doce Pares. Throughout the year, Legacy has hosted Guro Felix Valencia, Grandmaster Narrie Babao of Babao Arnis, Grandmaster Felix Roiles of Pakamut, Grandmaster Atillo of Balintawak, and Jeremy Lynch of Jeet Kune Do.

Below is an interview with Guro Jason Cruz where he expresses what his Legacy and studio is all about.

Ellin: *It's officially been 1 year since you opened, how does it feel?*

Guro Cruz: It feels great that we were able to survive the 1st year, thanks to our loyal group. The martial arts, isn't a way to wealth for me. It's a way of life that is simple, and rewarding in many ways via health, relationships, discovering more about myself, and expressing myself. Just like an artist with a canvas, I express through the martial arts. I have learned much since opening an official school.

Ellin: *What have you learned?*

Guro Cruz: I have learned that no matter how knowledgeable and competent you are in whatever your craft is. What matters is how well I can transfer the knowledge from person to person effectively. To be an effective instructor is what's most important. When I watch other instructors such as Sifu Richard Bustillo, Sifu Tackett, Sifu Jeremy Lynch, Guro Dan Inosanto, or Guro Valencia teach, my attention is more on



Guro Jason receiving the IMB emblem on the Grand Opening and Seminar of Legacy with Sifu / Grandmaster Richard Bustillo

how articulate their words are and the manner in which they are expressing the art. I learn much more from that than practicing the technique.

Ellin: *When did you start training in martial arts?*

Guro Cruz: My parents say since I could walk, I would imitate martial movements from watching my father and Bruce Lee movies. I literally learned the nunchuks / tabak tayok from slow motion on a beta tape watching Bruce Lee and Guro Dan Inosanto go at it in the movie

“Game of Death.” I memorized it, as it goes with all the Bruce Lee movies. I know the dialogues by heart.

Ellin: *Why did you open Legacy*



Jason practicing in the backyard



Young Jason Cruz - Shortest and Smallest of the group at this time he was Assistant Instructor



Teaching trapping to Leo and David at Claremont Memorial Park

Martial Arts Studio?

Guro Cruz: I've taught a small group in my backyard for a few years now. My cousin Chris and I would teach on the driveway or backyard to keep the arts alive. With the downfall of the economy, I lost my business and home. I then had a calling to simplify my life and pursue a passion. My wife and I decided to open Legacy Martial Arts Studio. I dedicated my life to the arts and now teach full-time, and it's not work when I go to teach, I love it. As long as there is willingness to learn, I will be there to do what I love. When I'm not teaching, I continue my own studies in various martial arts while balancing being a father and a husband.

Ellin: *Why did you choose Claremont?*

Guro Cruz: Well, first I was looking to open in West Covina or Rancho Cucamonga. I then discovered there were other Filipino martial arts schools in the area. And out of respect, I didn't open Legacy Martial Arts Studio there. I also sought advice from my elders in Filipino Martial Arts, and they were happy I didn't do that. Filipino martial arts schools are rare as it is, and it's a small world. I want to support my

fellow people and respect them in any way possible. Claremont was ideal since I had already been teaching at Claremont Memorial Park every Saturday morning, which I still do once a month to pay homage to our humble beginnings. I also live in Claremont within walking distance of the school. You can probably catch me jogging or biking to class or walking back home reading a book.

Ellin: *You recently moved to a new location, how do you like it?*

Guro Cruz: I miss the old school, because my family lived there as well. We lived above a Mediterranean Restaurant in a 2-story live/work loft. It was really neat to live like that. There would be Jazz Bands, Drum Circles, Guitarist, Belly Dancers just steps away. The

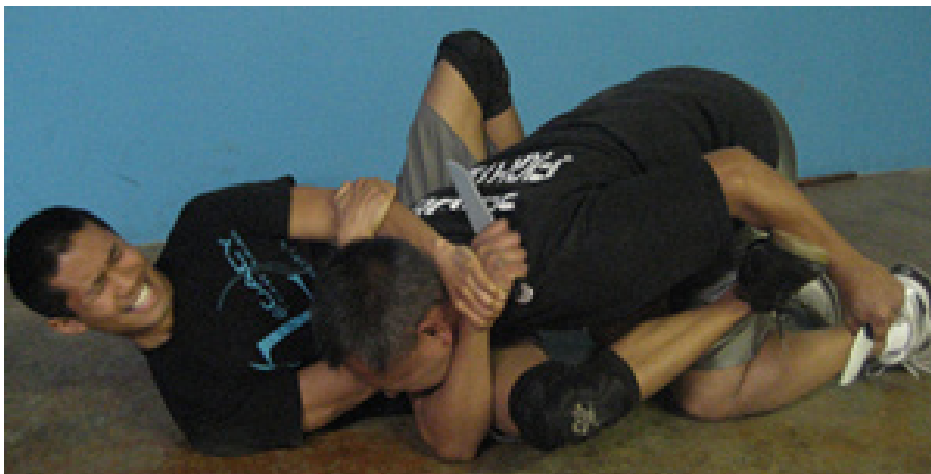
convenience was the best part, as all I had to do was go downstairs and teach class. But I'm ready for the new school. This time we acquired an industrial location which is a bit larger. So now we have more room to train. I am always thankful and tell my students to be thankful that we have a place to train. We are fortunate.

Ellin: *What is Submission Kali? Are you creating another system like everyone else?*

Guro Cruz: Submission Kali is my brain-child. It's just a name of the compilation of martial arts we are studying, training, and continuing to expand and evolve. It originated because the grappling in Filipino martial arts was so quick. The blade ended any chance of grappling for 20 minutes. When



First School located in 100 year old building that was restored. Claremont Packing House



Jason Cruz defending against a double bladed attack with a choke and foot check against Rollie Balao

on the ground a Kali fighter would simply take an edged weapon out of the boot or opponent's hip to finish and it's over. We may not have an edged weapon near us at all times and we can't deny the effectiveness of BJJ or Submission Fighting, so we implement that factor in our training with weapons. We train weapon to weapon, grappling, weapon to weaponless, weapon to unknown weapon, no weapon grappling. Nonetheless it's just a name describing what we do. We just produced our first DVDs that show what we teach in our classes. I hope to spread the word of Filipino martial arts to other Filipinos and non-Filipinos, as even in today's day and age, many are unaware of the rich history and effectiveness of the arts from the motherland.

Ellin: *You started a Blog this year, what's your Blog about?*

Guro Cruz: It's a true account of my day to day life; showcasing the true life of a full-time martial artist. I post everything: class video, what I do when I'm not in class teaching, what I'm currently researching, The Legacy Diet, my exercises, my training. At Legacy our Kali isn't merely a martial art, it's a way of life. It entails Mental, Physical, The Legacy Diet, Martial Arts, and Life Lessons. We have

our physical martial art, which for most people enables them to strengthen their mental martial art--such as getting out of bed, working out, cleaning the garage, controlling your temper, etc. Go to www.legacylifeblog.com for more information.

Ellin: *Are you still training? What styles? Future training?*

Guro Cruz: I'm always training. Currently I train with various Filipino martial arts Masters and Jeet Kune Do with WNG out in Redlands. In the future, I plan to attend more morning classes at IMB academy in Torrance with Sifu Richard Bustillo. I would also like to attend regular classes at Inosanto Academy of Martial Arts, and attain a black belt in BJJ as well.

Ellin: *You are a young instructor, who do you go to for guidance?*

Guro Cruz: I try to model off the successful and legendary artists of our time. I go to my father for advice daily. He seems to be right almost all the time. My Wife always

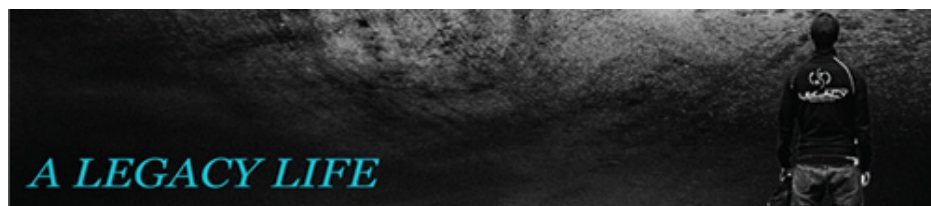
has our best interest in mind, so I go to her quite often as well. Also Sifu Richard Bustillo is a guiding light and influence to many around the world. His Aloha spirit always seems to make time for people. The people at IMB are the best.

Ellin: *How do you feel about the politics and pride in Filipino martial arts and other martial arts?*

Guro Cruz: I feel it's great to have pride in your group, style, or team; just like sports. I try to steer away from politics. However when I opened this school, I soon discovered that it is inevitable. Although you purposely avoid it, you are the subject of conversations in positive and negative ways. It seems people know all about you. Even though they haven't been to your school or met you, they are already judging you. You can't control other people. Legacy to me is a house for all martial arts. We don't think anyone style is better than the other. At Legacy we respect everyone's truths or paths, and students are encouraged to do the same. I just continue on my path and take the high road.

Ellin: *What styles have you studied?*

Guro Cruz: My Lolo was a boxer, judoka, and knew a double stick style of Arnis, which had no name. Back then I didn't know what value it really had. He demonstrat-

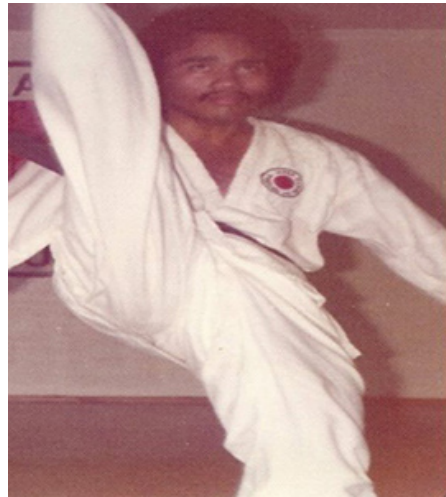


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Lolo Ising

ed and taught me different moves, which I used in my school yard days against people who would pick on me. I still teach those same moves today in my classes. My father taught me all of my fundamentals of punching, blocking, parrying, footwork, balance, and power. Even until this day, he will coach me on strategy. I remember he would be doing yard work while I would be practicing my martial arts in the backyard, and my mother cooking sinigang for dinner. He would give me compliments which motivated me to pursue my potential. I would ask him, "Dad do you think I can be fast just like Bruce Lee?" He would say, "Of course you have the potential; you just have to work at it." I was blessed with my father's ability to watch someone and imitate that move in an instant. It's like photographic memory however with the physical body. I use it with martial arts and dancing. Bruce Lee is a cha cha champion. There's a story my father told me once when he attended his first Aikido class. In a one 2-hour session, he had memorized and learned the curriculum of students that have been attending classes for more than 1 year. They even gave him a nickname for how fast he learned. I believe my daughter inherited it as well, because she can count in 6 languages. I am amazed.



Jason's Uncle, Ray Cruz 6th degree



Jason's Father, A Young Eddie Cruz putting his opponent on his toes with an uppercut

- Training with the Cruz/Daof Family Art. From Lolo I learned simple direct techniques along with projectiles. My Lolo passed away without me learning more about the history and art. It was a learning lesson in my life. Treasure your current instructors and respect them. I still train with my father every time there's an opportunity.
- Shotokan - Sensei Lester Patilla, Allen Hiroshi, Nick Regalado of Ray Dalke's group. 8 years training. Back then it took awhile. Nowadays I hear it's much faster.
- Kenpo - Mr. Robert Sotomayor. He is very good at sparring. I learned moves from him that I still use today. I remember the school had a list of techniques for each belt, and I could learn each belt's list in one night. Ask him.
- Grandmaster Dong Meyong Pangamot- My teenage years to adulthood with Grandmaster Dong Meyong Pangamot (His Family art of Empty Hand and Weapons). His Art is from Leyte, Philippines where he currently resides. I also had my first encounter with Doce Pares training with Dong Meyong. I told him I wanted to be just as good as him. He told me, "I will teach you to be better than me." I keep that with me, and pass that same philosophy to my students. Training here changed everything for me on how I looked at martial arts.



PKADO Grandmaster Dong Meyong of Leyte, Philippines

- PKADO- Pangamot, Kali, Arnis, Dumog, Olis i- Manoy's backyard training
- Muay Thai - Kru Joe: He also attended Kali class; however, he was an avid Muay Thai player. He taught me how to generate power with the kicks, since I had a smaller frame than my classmates.
- Valencia Lameco Eskrima - Guro Felix Valencia "Punong Guro Edgar Sulite's Brawler"
- Jeet Kune Do - Currently training with WNG Tim Tackett, Jeremy Lynch JKD

- JiuJitsu/ Submission Fighting - My cousin Jeff Gadigan.
- And many other martial arts seminar.



Training at WNG Group

Ellin: *What was the backyard training like?*

Guro Cruz: Hardest most realistic training I have experienced with pain. There were cinder blocks, balance beams, rope training, dirt, power poles, and homemade equipment that hit's you back. There was a full on stick and blade obstacle course. We would have to climb ropes and trees.

My instructor at the time would have us kick tree trucks with the rough bark. Sparring would be done with no padding, on the dirt. I remember always getting sand in my eyes and still having to defend myself. He would randomly throw us a clipboard, writing pen, towel, belt, stapler, chair, anything for us to improvise and use during our fighting. I try keeping the same backyard quality of teaching at Legacy.

Ellin: *Was your family strict on your continuing martial arts training, since it runs in your family?*

Guro Cruz: There was a time when I didn't want to attend classes because I wanted to hang out with friends. During my child-

hood, I was enrolled in so many activities, such as swimming, karate, acting class, boy scouts, dance, drums, guitar, and piano. I really didn't realize how lucky I was to be learning all these activities until I was older. I have so much to fall back on.

My parents led me in the right direction teaching me to continue my activities, despite obstacles, which is a great attribute they instilled in me.

Ellin: *Why did you choose to primarily teach the Filipino martial arts?*

Guro Cruz: My personal opinion is that it's the quickest to be the most lethal. The beauty and effectiveness of the Filipino martial arts and related arts is a challenge and an endless abyss.

Ellin: *Who or what are your biggest influences?*

Guro Cruz: My Father and Mother, Lolo, Bruce Lee, Grandmaster/Sifu Richard Bustillo, Guro Dan Inosanto, Grandmaster Dong Meyong Pangamot, my Uncle Sonny and Uncle Ray, who are both martial artists as well, and



Guro Felix Valencia



Guro Jeff Gadigan Jason's Cousin doing focus mitt drills

Martin Luther King Jr.

Ellin: *What is your favorite martial art?*

Guro Cruz: Well, I would have to say my favorite martial art is martial arts. I don't have a favorite style per se. I am really influenced by Bruce Lee's teachings. There is an interview of him on the Pierre Berton Show, where he explains he doesn't believe in styles anymore or Japanese Way, Chinese Way etc., as humans we only have 2 arms and 2 legs.

To me although there are various styles in the world as there are colors of skin, we are all humans, so martial arts as a whole is my passion.

Ellin: *What style do you think is the best?*

Guro Cruz: Everyone has something to offer. It's not the style or training method of a specific group, it's the user. No style or system has it all.

Ellin: *How do you feel about competition and tournaments?*

Guro Cruz: I think it's great. At

Legacy we don't push competition on anyone. When there is a student that wishes to compete that's totally up to him, and then we train him for it.

Ellin: *On your core training nights, do you guys really go all out?*

Guro Cruz: In class with my core group and with various camps, I go all out with whom I trust. There is a fine line between really fighting and not. For those people that understand this, I train with them. I know when I am about to break someone's arm, and my victim knows it too, so they should tap. If he doesn't tap, I may break his arm, if he doesn't respect the move. Because if I let him go, he may injure me, same goes for me. I don't mind tapping. I don't like to work out and practice where I am put in that position. I would just feel so bad, if I had to break someone's arm. There have been broken hands, teeth, muscle tears, and various other injuries; however, nothing too serious at Legacy. What good is it if I get injured in class? I try to stay injury free, in case I would ever need to defend my family.



Chris Cruz (Jason's Cousin) teaching on the driveway with Original Students Leo Cabugos and David Elgarico

Ellin: *What do you feel about other Filipino martial arts styles?*

Guro Cruz: I am in awe of the vast amount of knowledge and styles of Filipino martial arts and to other forms of martial arts of the world. Every time I see something I like, I can't wait to research it and learn whether it's Filipino martial arts or not.

It's funny to me sometimes when people get into the lineage / styles and are all about who they learned from. I learn moves from my 3-year old daughter. She is so unpredictable and non telegraphic. There are uncountable unknown Filipino martial arts that remain in secret.

I could be standing in line at a grocery store, and the person

behind me could be a bona-fide Kali practitioner that has used his skills in actual combat. I would never know who he was. He probably didn't have a name for his style or even names for his moves. It's so mysterious and has a certain mystique to it.

Ellin: *How do you best describe your teaching style and what makes your school different?*

Guro Cruz: I travel hours to learn more martial arts to bring back to the school. I host and invite different styles, because most students don't have the luxury of driving hours to learn from different instructors. When I teach, I show all options that were exposed to me. Even though they may not work for me, they may work for someone else. My teaching style to me is Fast, Quick, Straight to the Point, Physical, Mental, and most of all its FUN.

We laugh all the time in class and, at the same time, we are sweating and pushing our bodies to the limit. My goal is to make people believe in themselves and see results in their confidence, health, eating habits, self esteem, martial skill, relationships, work, and attitude. Martial arts is a channel to achieve all that and more. I want everyone to be better than me and go beyond for the next generation. At Legacy there are students that are better than me at different areas of martial arts. I learn from my students as well. Sometimes when I see a student that does something a little different and I like it, we add it to the teaching. For example it's like my father and mother taught majority of what I know in life however, I taught them how to use a DVD player. We promote emptying your cup, not to have an EGO as it hinders the learning.



Jason warming up the class in the new Legacy Martial Arts Studio location



Ellin: *From what your students say your workouts are pretty intense?*

Guro Cruz: I stress that no matter how good you are, if you are tired, your skills can't be used. I heavily participate during the class. In my core group, students see me bleed, sweat, struggle, get hit, get injured, push the limit, lose and win with them. I am a guiding light, not at all a person to hold in high regard. We are the same I tell my group. I have noticed that from majority of the original Bruce Lee students I have seen, they are all in pretty good physical shape unless they have an illness. I once went to a morning class at IMB Academy and the warm up had us doing sit ups. For every person there is a 20-count rep. There had to be about 10-12 people there. I witnessed Sifu Richard Bustillo in his sixties participating in the sit ups and counting with us. I was like- Wow. I want to be like that. I want to be a physically and mentally fit instructor.

Ellin: *How do you rank your students? I don't see any belts?*

Guro Cruz: We have levels that certify you know the material. However it has no bearing on abil-

ity. Have you ever met someone that is very knowledgeable; however, he's not so good at applying techniques? On the other hand, there are practitioners that are excellent in fighting and actually applying the techniques, and yet can't teach. I believe we need both in this world. That knowledgeable person may influence or teach someone that has better attributes than them, which may occur in giving birth to a great martial artist or champion fighter.

Also we have an unorganized progression. It's so loosely organized, yet it's organized. It's mainly based on "The Kali Flow". If the practitioner is able to flow through the different ranges seamlessly, it's a good sign. I prefer the Flow versus the technique Memorization.

Sometimes the first-time student will be learning the same lesson as the advanced. We attempt to make the teaching and learning applicable to all levels at the same time, giving a personal prescription for each student. The Kali Warrior Kids class has a belting system.

Ellin: *Tell me about your Kali*

Warrior's program for Kids?

Guro Cruz: It's awesome. It was my first time teaching Kali to kids. It's an ongoing effort not to show them dangerous moves at their age. All I have to say is these kids are good. I mean really good. They are way better than my generation.

Ellin: *Who and What kind of people attend Legacy?*

Guro Cruz: People from all walks of life are attending our school; doctors, professors, teachers, businessmen, electricians, pilots, young, old, contractors, experienced martial artists, etc. Our Adult group is the largest. Some have 20-30 plus experience in martial arts and put their beginner's cap on to learn our art. To me that is the most admirable thing for someone of so much experience to do. I consider it a complement that some Legacy students have more martial arts experience in years than I and; are attending my class. Also beginners get to train with people that have been training for years as well.

Ellin: *What are your activities or hobbies besides teaching and learning martial arts?*



Madison, Malee, Saif, Dylan, Mikey

Guro Cruz: Most important to me is my family. I love to spend time with them and create good memories. That's the good thing about being a full-time martial artist. I am there at breakfast, lunch, and dinner. Every day I can take my daughter to school and pick her up. If she has activities, I can usually attend them with no problem. On my spare time, I play Ukulele which I can just spend hours on. I also play the drums, piano, and guitar once in awhile. I devote time to researching about nature, food, and the earth. I am an Eco-conscious person.

Ellin: *Who would you like to thank?*

Guro Cruz: Thank all the Filipino martial arts practitioners around the world for keeping the arts alive.

To Lolo - *Thank you for teaching me more than martial arts.*

To Grandmaster Richard Bustillo - *Thank you for your wisdom and continuing support in my endeavors.*

To Grandmaster Dong Meyong - *Thank you for introducing to me a whole new way of martial arts training.*

To my Pangamot Cousins - *Jay, Joe, Rick Rogers, Igor, Junni, Chris Cruz, and Jeff Gadigan.*

To Grandmaster Narrie Babao - *Thank you and your family for being so supportive of our school and driving from a far distance to teach us your style. I hope you return again.*

To Guro Felix Valencia - *Thank you for all your teachings and bruises.*

To Lester Patilla - *Thank you for your training and support.*

To Robert Sotomayor - *I learned so much sparring from you. Thanks for the angles.*

To Nick Regalado - *You always treated me with kindness and welcomed me into class for over 5 years.*



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Carin's Doce Pares

By Marc Lawrence

This article is based upon an interview with Grandmaster Alfredo Carin of Carin's Doce Pares.

First here is some background about Carin's Doce Pares.

Hidden away in Cebu City is treasure that goes back to the days of post war Doce Pares times. This school is an affiliate school of Doce Pares. The school Carin's Doce Pares is run by Alfredo Carin. He is the Grandmaster and Chief Instructor and his brother Inting who is also a Master runs the school. When Alfredo is not teaching Arnis he is working as a Mechanical Engineer by profession and presently working as a manufacturing manager.

Alfredo Carin is the son of Grandmaster Inting "Vicar" Carin, he was one of the second group after the Founders of Doce Pares in 1950s. Grandmaster Inting Carin was the Founder of the

Arnis/ Eskrima knife fighting combat judo Filipino martial arts systems. He took his knowledge and developed his art. The school was known by his father's name Vicar Self-Defense club. The school was established as Carin's Doce Pares in 2005. They started full operation of training foreign students in June 2008. Their first foreign students were participants of Doce Pares WEKAF Eskrima World Tournament held in Cebu 2008, they were French, Austrians, British and Germans.

I interviewed Grandmaster Alfredo Carin about his school and his family fighting system here is what he said in the interview:

Question: *What makes up this fighting system?*



Grandmaster Carin: It involves single stick, double stick knife and hand to hand fighting known as Combat Judo.

Question: *What are his methods of teaching?*

Grandmaster Carin: Carin's teaching method is this: The modules for new beginners start with single and double stick exercises and calisthenics. They learn our 12 basic offense strikes. We enable the student to learn to movement in rhythm their arm and wrist to adopt the rhythm flow of Eskrima strikes. We have single and two stick methods for performing Eskrima (Amara strikes) forms and drills training.

They will be trained to execute good foot works and proper stances in offense and defense pattern. They will continue to



Grandmaster Carin with foreign students



Grandmaster Carin (center), his right is Inting Carin, Jr. and on his left is his younger brother Roger Carin.

learn my late father's developed Eskrima lessons and methods for medium range we have the "Avercenario" and "Bosyonario", long range the "Hirada", "Largada" and "Retirada", in short range we have the "Corto" and "Sombra". Etc. We have the stick and dagger (Espada y Daga) Carin's version performing.

In the next level they are trained to excel in both armed stick disarming and empty handed stick disarming techniques. In focused or expertise training they will learn how to make offense and defense, make counter attacks. Modestly aside to say we have all the tricks and ideas how to win in actual fight engagements, we inherited from our late father. We emphasized the maximum utilization of live hand which we believed it will open your opponent's defense systems.

Question: *What training devices do you use?*

Grandmaster Carin: We utilize tire bags in training. The purpose of hitting the tires is to make the student make a good and strong

grip of the stick to withstand heavy stick in meshes while in fighting situation. We train our students to learn Eskrima for fun, interest, exercises, calisthenics and self defense in unexpected situations that would endanger lives. As well as to be knowledgeable for the maximized use of the Eskrima stick also called "garrote" as a weapon.

Question: *What about Combat Judo and Knife fighting?*

Grandmaster Carin: In our knife fighting and combat judo methods, the student is trained to handle a knife or long bladed weapon. They learn how to execute our 12 offense knife attack and identify body targets. Then as a defender they will be trained how to make a good block, hold, parry, evading body movement and proper foot-works adaptation. When they can master these methods, they can apply their defense, execute knife disarming (disarmed knife to instantly inflict fatal wounds to the attacker),

arm, hand and head breaking locks, pinning's, body throws and foot sweeps and etc.

They learn both knife armed fighting and empty handed methods. They learn how to conquer fear when in real fight situation. This can be applied and executed with proper timing and strong will power, determination and constant training and practice. For throw and ground work we have matting. It is a cushion for our throwing and foot sweeps exhibitions that we teach to our students.

These offense and defense mechanism were used by my late father in his actual fights that saved his life. The identity of our knife fighting/combats judo methods is "Inting S Luba' ng Pagpanagang". A local dialect "Luba" means knife attack and same "Pagpanagang" means its defenses and "Inting" was my late father's nickname. For the past years it has been noted that in his place in Dalaguete Cebu for every annual town Patron festivities celebration there was always a casualty killed by "LUBA" or knife attack. My father better idea is to prepare himself of this Luba so he developed his defenses.

Question: *Have you ever used your methods is self defense?*

Grandmaster Carin: I have exper-



Grandmaster Carin and student training

rienced a knife attack and had gun in front of my face in which all I subdued.

Question: *What are the costs?*

Grandmaster Carin: To be trained by Grandmasters, costs the student 20 US dollars per hour. Under assistants and associates training the cost would be cheaper. As affiliated under Supreme Grandmaster Diony Canete Doce Pares they have established a standard training fee schedule.

We follow our late fathers' methods of training students. We will train and share with them our best knowledge of our Filipino martial arts systems. We are privileged to say that a good teacher will produce good students. We can accommodate our students for training on their schedule, time and we can impart to them the best of our ability they wish to acquire and learn from our systems. Our Organization is not so popular and we are still in the infancy stage of our promotion. All I can say is we can give and share to interested people rightful information about history, culture and other informative aspects of Eskrima.

Question: *What are your thoughts about other Arnis/Eskrima systems?*

Grandmaster Carin: There are lot of Eskrima Grandmasters and Masters Instructors and Organizations in the world today. They vary in their styles and techniques. It is the privilege of the interested individual who wishes to learn Eskrima to choose the better one. In my opinion all Eskrima methods are good, "what matters how its exhibitionist make demo and perform the art".



Grandmaster Alfredo Carin

Email: alfredocarin_docepares@yahoo.com.ph.

The school is located at 23 E T. Abella St. Cebu City. It is located two miles away from downtown Cebu City. Currently the school is developing in a website and can be found on Face Book under Carin's Doce Pares,



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Split Second Deadly Movements of Mink Mongoose

Grandmaster Cecelio Sandigan

Kali, Arnis, Eskrima - The Survival Arts of the Philippines

Grandmaster Cecilio Sandigan, says he has spent time in building, developing, and theorizing the most powerful and effective Filipino martial arts techniques in history. He has researched, formulated, theorized and tested these techniques for over 30 years, and in his opinion he has found the most powerful and effective martial arts techniques that he calls the survival arts of the Philippine Islands. Grandmaster Cecilio Sandigan system of Filipino martial arts is composed of well mobilization, foot work, flexibility, and smoothness of movement to avoid the opponent by moving away from the point of attack in order to counter with the right timing to counter attack the opponent.

Grandmaster Cecilio Sandigan system of martial arts is specializes in the use of weapons, particular in long and short stick weapons, and long and short bladed weapons. This martial art not only teaches the usage of those weapons but also the art of disarming these weapons from an opponent. This martial art also specializes in bare hand combat particularly locking techniques,

counter-lock techniques, lock-releasing techniques and arresting techniques for law enforcement. The art also specializes in striking techniques using different points of attack which may result to paralyze the opponents' body.

A sudden full impact of strikes, with speed and timing once the opponent obtains hits to any part of the human body can cause paralysis because of heavy impact of the strikes and it would be impossible to counter the strikes delivered. This kind of martial art is very applicable to all practitioners who trains consistently and with discipline and also the training is applicable in daily living; especially to those persons who make a living as law enforcement, security and body guards, and other jobs with physical attributes of self defense.

Grandmaster Cecelio Sandigan's martial art must be embraced by the Filipino people because it is originally made by Filipino's and it is adopted by the Filipino Martial Arts Association of the Philippines even the World Master Alliance Council and Philippine Council of Kali Eskrima Arnis Masters have recognized the art.

What are these split seconds deadly movements about? The split seconds deadly movements are a secret deadly dance with tremendous speed and proper timing and never using emotions in attacking the opponent. It observes a sense of precision and understands of no fear and provokes its opponent to strike and gives it the full manipulation



of the fighting situation giving the opponent no opportunity to counter or follow up their movements. The movement teaches the fighter how to think and relax at the time of challenges and keeps the practitioner thinking whether just to disarm or paralyze the opponent. It is experience of the split seconds deadly moves, teaching the ultimate science of self defense, it is the experience and power of Singing Garab Mano Mano, Arnis Labtik, Arnis Hagupit, Arnis Kawil, Arnis Balatinga, Arnis Kade Kadena, Arnis Bakus.



Singing Garab Mano Mano - consist of ring metal that has a curve blade, the upper part of the ring is able to slash the nerves.



Arnis Labtik - consist of 28 inches of foldable, flexible, hard material that has 2 inches solid metal in both ends of Arnis Labtik.



Arnis Hagupit - consist of 28 inches of flexible hard material that has 6 inches of metal in its handle and has 2 inches solid metal in its end of Arnis Hagupit.



Arnis Kawil - consist of 22 inches of small rope that has a 2 metal curb in its end it is similar to the materials for catching fist, it is used for full martial arts self defense in Arnis.



Arnis Balatinga - consist of 22 inches of small rope with 2 pieces of small balls that made of metal.



Arnis Kade Kadena - consist of 22 inches of metal chain with 2 pieces of round stainless metal on both ends.



Arnis Bakus - consist of 46 inches of leather belt with a sharp bladed weapon that is secretly inserted inside the leather belt.

Mink Mongoose Kali, Arnis, Eskrima
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The Origins of Big Stick Combat

By Darrin Cook

It was not my intention to create a new style. I decided long ago that I would not start calling myself Grandmaster, Guro, Punong Guro, Datu, etc. I set out to improve the art of self-defense with a long stick of walking cane length, just as my teachers have urged me to do. As Grandmaster Estalilla says, the goal is to “refine the system.” Grandmaster Vasquez studied Tapado with the system’s founder, and adapted the style’s techniques to the point that he called his new system “Modified Tapado.” Grandmaster Vasquez encouraged me to develop the art when he told me, “Someday you will write a book, Ultra Modified Tapado.”

Although I began with the goal of improving the long stick style of Kabaroan, in time I developed a method that was unique. The style, which I am calling Big Stick Combat, is more than a compilation of techniques or a mish-mash of styles, but a synthesis of styles and techniques based on principles.

My purpose in this article is to explain my qualifications to offer a new method, as well as to explain the evolution of my thinking and the principles that are the foundation of Big Stick Combat.

Grandmaster Estalilla

Kabaroan

I studied one-on-one with Grandmaster Ramiro Estalilla in the art of Kabaroan (*kah bar wahn*), which is a Filipino stick fighting art. Perhaps more than 95% of Filipino martial arts feature

knives, machetes, or short sticks approximately 28 inches in length as weapons. Kabaroan is unique in that it uses a heavy stick about 36 inches in length.

Most practitioners of the Filipino martial arts think of the long stick styles as long range or *larga mano* styles. The late Grandmaster Giron was a master of the long range method. In *larga mano* the defender extends his reach as far as possible, hitting the opponent’s closest targets, typically the hand. Surprisingly, Grandmaster Estalilla does not do *larga mano* at all.

Grandmaster Estalilla wields the stick with one hand at medium range, a distance where he can blend with the opponent’s attack and hit him in the head at the same time. At close range Grandmaster Estalilla holds the stick like a staff, hitting with either end like a boxer and with the portion of the stick between his hands.

Grandmaster Estalilla authorized me to teach Kabaroan.

Grandmaster Vasquez

Modified Tapado

For years I did not study further in the Filipino martial arts because my interest was in the long stick. Then I saw a technique of Modified Tapado in the FMA digest that looked like a technique of Kabaroan. So even though Tapado uses a short staff of approximately 47 inches in length, I sensed that it shared principles in common with Kabaroan and its techniques could be applied to the long stick.

I traveled to Bacolod City in the Philippines and studied one-on-one with Grandmaster Mike Vasquez. Grandmaster Vasquez and Modified Tapado stylists grip the short staff (which is approximately 47 inches long) with both hands like a baseball bat. I was stunned by the awesome power of Modified Tapado strikes, which cannot be grasped by looking at pictures. Grandmaster Vasquez has an incredible insight into the interplay of body mechanics, angle of attack, and the application of power. He also shares with Grandmaster Estalilla an emphasis on simplicity, on simultaneous attack and defense, and a very sophisticated concept of merging with an opponent’s attack.

The chief principle I learned from Grandmaster Vasquez is that the long stick is a two-handed weapon. A long stick style that does not feature two-handed strikes is not exploiting its full power potential. I am also proud to have been appointed by Grandmaster Vasquez to be the Northwestern American representative of Modified Tapado.

Yet the one flaw of Tapado is that it has no close range defense. You either destroy the opponent at long range or you are defenseless if he gets in close. I also believe that the long stick is a more practical weapon in an urban environment, because a walking cane can be carried legally and also because it can be wielded indoors and at close range more easily than a short staff.

So I came away from my Modified Tapado training with the concept of a long stick method that

hit with two hands like a baseball bat at long or medium range, and from my Kabaroan training, the idea of using two hands holding the stick like a staff in close range combat. The short range techniques of Kabaroan complemented the long-range techniques of Tapado, and remedied the lack of a close range defense.

Grandmaster Maranga

Combat Eskrima Maranga

Grandmaster Drigo Maranga is a master at extremely close range combat with a short stick. I really did not plan to study a short stick style, but of all of the stick fighting masters in Cebu, Philippines that I met, Grandmaster Maranga was the only one who would pick up the stick and spar with me (and beat me soundly).

Furthermore, Grandmaster Maranga was the most down-to-earth of all of the Cebuano masters I met. He is humble and has a great sense of humor. While other styles do demonstrations in very colorful costumes, he and his students perform in jeans and t-shirts. His father, the late Timor Maranga, was a peer and confidante of the legendary Anciong Bacon.

Grandmaster Maranga specializes in defending against grab-and-hit, a technique used by many of the stick fighting masters, which is to grab the opponent's stick and hit him repeatedly once his stick is tied up. The counters that are typically taught against a stick grab are almost impossible to apply in real life because while you are trying to get your stick free, the opponent who holds your stick is hitting you freely.

One of Grandmaster

Maranga's principal counters to grab-and-hit is to keep both hands in close proximity to each other. If the opponent grabs Grandmaster Maranga's stick with one hand, Grandmaster Maranga's free hand is already in position to counter. So I realized that a two-handed grip of the long stick was not only vital to hitting powerfully, but to defending against stick grabbing. I came away from this training with the key principle that I should always have two hands on the long stick, regardless of the range or situation.

The idea of keeping both hands on the stick meshed with my earlier training in Tapado, where I realized that the second hand is not just gripping the stick, but actually serves the role of the live hand to help control the opponent's weapon. Furthermore, since you cannot use your live hand at long range, it makes sense to use it to add power to the stick and to help secure it.

I showed Grandmaster Maranga close range staff techniques with the long stick. I soon realized that although staff techniques with the long stick may work against a heavy weapon like a shovel in close, they are too slow against an opponent with a light stick, empty hands, or a knife. When I showed Grandmaster Maranga the long stick staff grip he immediately commented, "I don't like that. It's too easy to disarm. I would hold the stick like this." Grandmaster Maranga held the long stick in what I am calling "rifle grip," with one hand palm down and the other palm up, just like you would hold a rifle.

At first rifle grip seemed awkward to me. It was contrary to what I had been taught. Yet the

more I experimented with it, the more I began to see the advantages of rifle grip. In every fighting situation I could imagine, rifle grip was better than staff grip.

Then I had a "eureka!" moment when I realized that from bat grip, with both hands at the end of the stick, I could easily and almost instantly slide into rifle grip, and vice versa. Rather than having two styles, Style A, long range bat grip, and Style B, close range rifle grip, I had one style that could seamlessly transition from one method to the other. Simply sliding the left hand forward or back enabled me to brake the stick, to suddenly change the stick's direction, to strike deceptively, to choke up on a closing opponent, and to slam an opponent back into the kill zone where I could finish him off by sliding back into bat grip.

Once when we were training in how to counter the staff, Grandmaster Maranga executed a "curvada" strike with a staff, based on a short stick strike designed to hit an opponent in close. I had never thought that it was possible to hit with a very long stick that close, and so I had the idea that I could apply the same principle to the long stick. Although I always want to fight at long range, my goal is to be able to confront an opponent who is standing nose-to-nose with me and still blast the hell out of him.

Training with a close combat expert like Grandmaster Maranga was invaluable, because the only strategy against the long stick is to rush in and get inside the long stick's ability to hit effectively. With the increased popularity of grappling arts like MMA and Gracie Bothers ju-jitsu, the threat of a rushing, tackling, and grappling

opponent must be taken seriously.

The Unlikely Weapon:

The Baseball Bat

Another unexpected breakthrough in my thinking occurred when I saw the videos of Irish stick fighter Glen Doyle, who uses a shillelagh. As I analyzed his art, I realized that he was using a club, not a stick. A stick is uniform throughout, and can be held at either end. A club, though, is heavier at one end than the other, and has a handle. While you can grip a stick at either end, if you grip a baseball bat or a golf club at the wrong end, for example, you have a very awkward weapon. At first I dismissed the club as cumbersome, but as I thought about it, I realized the club has very real advantages over the stick.

A baseball bat is a club, not a stick, and as I analyzed it, the advantages of the baseball bat became apparent to me.

Advantages of the Baseball Bat as a Weapon

- 1) The Baseball Bat Hits Harder. Because one end is heavier than the other, a bat hits harder than a stick. Imagine a hammer that weighed no more at the striking end than at the handle --a hammer like that would not hit as hard. If you could hit more powerfully with a stick, baseball bats would look like sticks, not like clubs.
- 2) A Baseball Bat Has a Handle. This is a key advantage over a stick. A stick can be gripped at either end, which means that an opponent who grabs the other end of your stick has a grip that is just as good as yours. If an opponent grabs the striking end of the baseball bat, your grip is better than his.
- 3) A Baseball Bat Has a Pommel. The typical Filipino weapon is in actuality a farm tool. This makes sense, because the typical Filipino farm worker does not have a samurai sword, but he does have a machete or other tool that can be used as a weapon. While this tool/weapon may not be pretty, it is designed to take punishment, and is very effective as a weapon, because it's designed for optimum efficiency in cutting, or chopping. As I studied real Filipino tools/weapons, I found that they almost always had pommels (that is, added weight at the butt end of the weapon).

In the first photo Darrin Cook hits one-handed because he is suddenly confronted with a knife. In the next two photos Darrin Cook uses both hands to hit the opponent from a distance, aiming for the head to shut him down, "The hand is a very mobile and elusive target".



Making the Art American

While a rattan stick and a machete are not out of place in the Philippines, the baseball bat and the walking stick or cane are more natural in an American setting. I have also decided to use English terms exclusively. It is my goal to adapt the art to life in America, while still respecting the Filipino origins of the style and the Filipino Masters who taught me.

I invite readers to contact me and to visit my blog: BigStickCombat.wordpress.com.

PAGBUNYAG

Revelation... Enthüllung

Zentrum Karl der Große Kirchgasse 14, 8001 Zurich

“An evening of poetry, rap, dance, song and drama celebration of love”

Proceeds went towards saving the Philippine Eagle and the Banawe Rice Terraces.

Bridges Intercultural Productions is an international dance-theater and cultural Organization that seeks to connect people from all walks of life by uniting them in artistic expression. Founded in 2000 by Edessa Ramos, Kimberly Zanetti, Alexandra Brodmann and Hilarius Dauag, Bridges has been presenting issues that affect the human condition, such as human rights, cultural identity and environmental preservation. Its artists possess a history of unforgettable performances in Switzerland, Austria, Germany, England, Greece and the Philippines. Bridges played a major role in the cultural program of the “UN World Conference Against Racism in Durban, South Africa”.



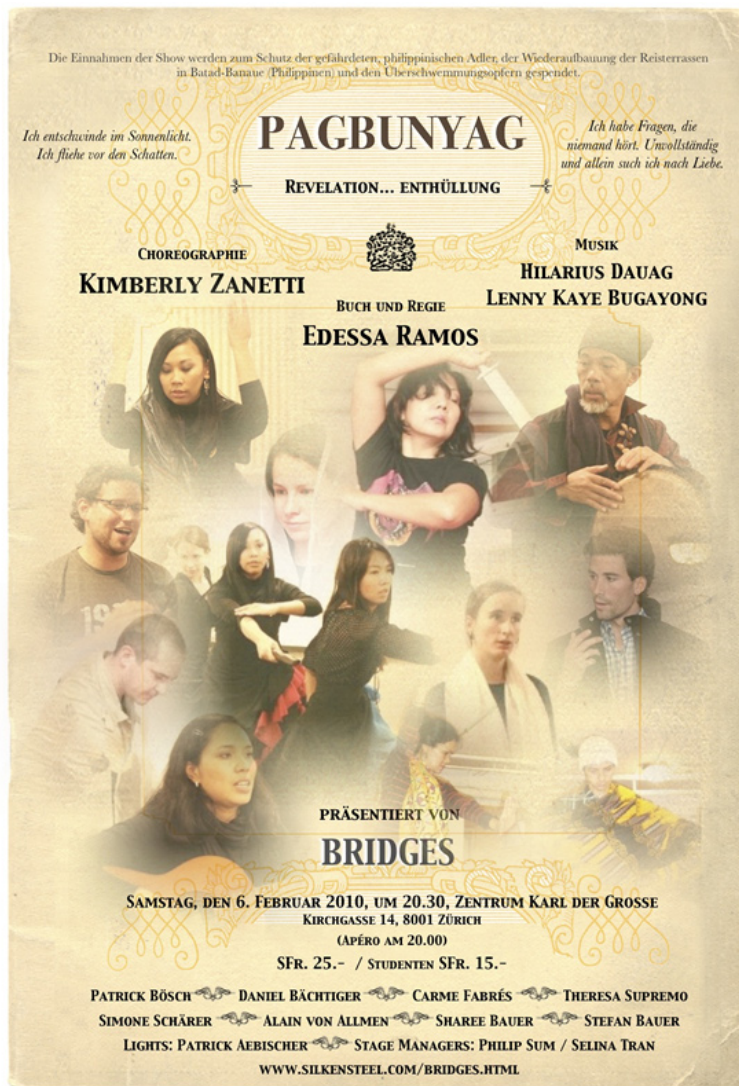
On December 5, 2009 the BRIDGES Intercultural Productions presented Pagbunyag in front of a full house in Zurich. With such a big success it was decided to have an additional performance on February 6, 2010

About Ili-Ili and the Warrior Dance

By the BRIDGES Artistic Team

It is probably strange to many why a lullaby is used as the song for a warrior dance. The inspiration to use Ili-Ili comes from a long history of activism in the Philippine cultural movement. Back in the 1980's when Edessa was a human rights activist in the Philippines, she learned the song from fellow activists in the Western Visayas region. Folk songs and lullabies usually contain messages of peaceful rural life and the emotional bonds among families. But during the decades of the 70's and 80's, it was customary for the people to re-interpret folk songs and lullabies to portray social realities, especially at a time when the Marcos Dictatorship was hunting down dissenters.

The song Ili-Ili is very special. While the original Hiligaynon lyrics seem to be telling a child to simply go to sleep while his mother buys bread, the hidden meaning is: “sleep my child while your mother is away, for she has gone to battle to fight for your freedom and your future.” This style of activism music was so strong that it led to more





“lullabies” composed by contemporary cultural activists. Two noteworthy achievers in this genre are Paul Galang and Jess Santiago. One song, “Tulog na Aking Bunso” (Sleep my child), gave strength to so many freedom fighters. “Tulog Na” was sung solemnly around campfires in honor of those who had to bid their families farewell to fight the dictatorship. It goes like this: “Sleep my child, your father is leaving. Sleep in the lap of your loving mother. I am leaving for distant jungles and seas. Though we suffer untold hardship today, not long from now, the future will bear fruit.”

Kim Zanetti and Len Bugayong sing Ili-Ili for Pagbunyag, inspired by the interpretation of Philippine cultural icon, Grace

Nono. In the tradition of song re-interpretation, Grace Nono added Tagalog lyrics to the original Hiligaynon.

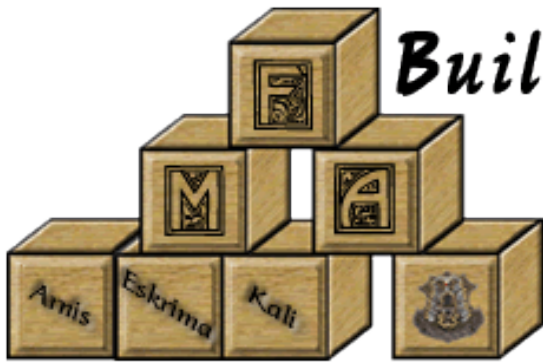
In the spirit of these lullabies, the warrior dance for Pagbunyag was created. It is the original interpretation of Edessa Ramos, product of 14 years of arnis practice and 8 years of teaching the Filipino Martial Art. Edessa is inspired not only by her human rights background, but by the pure fact that in ancient Philippines, being a dancer is part and parcel of being a fighter. The arnis warrior is characterized by the flow, a seamless stream of movements, like a dance. In Philippine tradition, fighters are also dancers, leaders and teachers. When she was assigned as a rural worker in the

Cordillera mountain range, Edessa witnessed the warriors playing the “gangsa” (gong), and noted how rhythm and the ability to create music with other warriors were essential to developing coordination, strength, endurance, as well as team spirit.

In Pagbunyag’s warrior dance, Edessa attempts to recreate the history, sentiments and arnis knowledge of her people. The series of movements are products of training and village exposure accumulated over the years. With this dance, Pagbunyag pays tribute to the Filipino culture and spirit, humbled by the achievements of forefathers, and moved by the sacrifices of those who gave their lives so that we may enjoy freedom today.



[Learn More Click Here](#)



Building Blocks of FMA

By Marc Lawrence

Stances & Body Positions

The fighting systems known as Arnis, Eskrima or Kali are based on the triangle principle. The ranges of striking are based on triangles. The foot work, blocking, striking and empty hands are all based on triangles. The center of the body is also based on triangles for good fighting balance.

To build a strong house you must have good foundation. Footwork is critical to all fighting systems; good foot work equals good body mechanics. Good body mechanics equals a good foundation. As fighter you must understand this or you will not be able to be successful.

In three main types of FFA the fighting stances is basically the same. The typical stance is with your weapon hand forward and your live /empty hand/ dagger hand is back. Your elbows being the base the triangle with your stick leading make the one side and your hand reinforcing make the last side. If you are right handed then you will have your right hand-weapon hand is forward and your right foot forward. Your left foot is facing forward about shoulder width apart from your right foot. This allows you to use natural motion and run at someone while attacking. Do not use an L-stance, it will not allow you to

move forward quickly! Your knees are slightly bent with your feet planted flat on the ground, when blocking.

In Arnis, Eskrima or Kali

Fighting Stances & Body Positions

there are stances but better term should be body positions. You are not rooted in any one position for any real length of time. While you are fighting you use these body positions at different times. This is tied directly to your foot work.

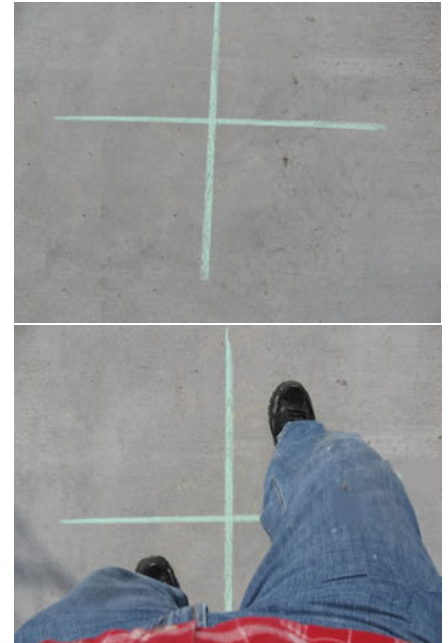
You have a natural stance this allows your switch to left or right stance/position quickly. Your primary stance is a basic forward stance. I will list the stance/body positions as follows:

1. *Natural stance*
2. *Forward stance*
3. *Deep forward*
4. *Deep forward diagonal stance*
5. *Forward diagonal stance - right*
6. *Forward diagonal stance - left*
7. *Side diagonal stance- right*
8. *Side diagonal stance - left*
9. *Rearward diagonal stance - right*
10. *Rearward diagonal stance - left*
11. *Rearward diagonal stance*
12. *Cat stance*
13. *Hook stance and reverse*
14. *Attention stance*

You should practice these by putting some tape on the mat to

make a plus on ground or if outside use sidewalk chalk from the 99 cents store. If you are really broke or you are serious old school, use charcoal on the concrete or just draw with stick in the dirt.

Once you have marked this, start with the first position and practice each one in your own order and flow through like you are learning dance steps.



Next overlay a six pointed star sign; this will guide you for the diagonal stances.



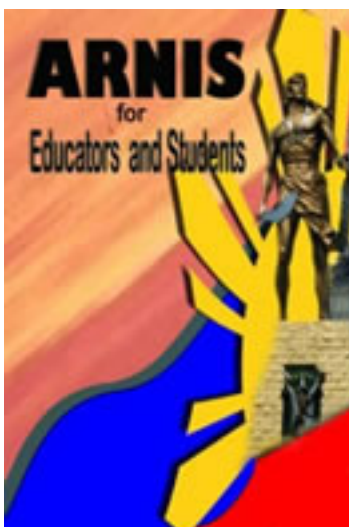
Once you can do this stationary practice this moving slowly forward, moving backward and side to side. While practicing the stances 2-13 do your forehand, back hand thrusting strikes. Then practice the stances 2-12 while you are practicing your blocks. You will find that each body position has a time and place that it is effective.

Until next time,

Questions or Comments
mjlawrence@sbcglobal.net
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MAMFMA Books By Garitory Nicolas

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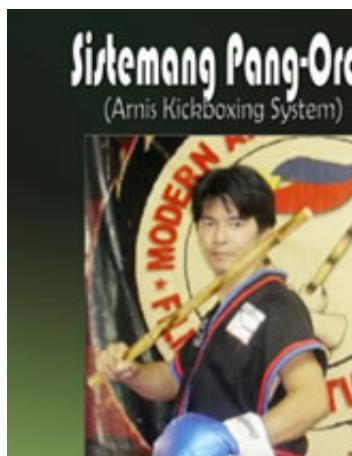
- Lesson 1 Correct Grip, Stances and Courtesy
- Lesson 2 Striking Techniques
- Lesson 3 Blocking Techniques
- Lesson 4 Application of Blocking and Striking Techniques
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Sistemang Pang-oran (*Arnis Kick Boxing System*)

Describes the combination of punching and kicking techniques with arnis strikes. it includes the tournament rules and regulations of the Pang-oran system for the amateur, pro-am and professional rules.

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Single Sinawali

Illustrates the different techniques of single sinawali using different variations, multiple attackers, different weapons and sinawali block, abaniko, thrusting system.

Price: \$20 USD (125 pages)

Other books by Garitory Nicolas are still available: Modern Sinawali, The Official Anyo of MAM-FMA, The Principles of a Good Arnisador, Freestyle, Eagle, The Philosophy of Arnis Nicolas System, and Arnis for Kids

All books published and distributed by Central Books Supply - **Visit:** www.central.com.ph or order directly from Grandmase Garitory Nicolas, **Email:** filipinomartialarts@yahoo.com



FMA Past Events

Two Years of Filipino Martial Arts in Israel

January 1, 2010

By Neta Shermister

Master Jon Escudero's Lightning Scientific Arnis Israel club has celebrated two years and gave ranks to members together with the Ambassador of the Philippines, while Arnis passed legislation as the official sport of the Philippines.

On January 1st 2010, at Jon Escudero's training hall in Tel Aviv, a joint rank awarding ceremony and two-year anniversary of the club were celebrated. Members of the club attended as well as Her Excellency Ambassador Petronila Garcia, who graced the event and helped Master Escudero give out the certificates. Six members of the club got their rank certificates after passing the written and practical exams last November.

The Philippine Ambassador attended the event and spoke favorably about the recent legislation

that was passed making Arnis the official sport of the Philippines. Master Escudero said that it is a progressive step towards a more comprehensive national identity and he is very happy for this choice.

Master Escudero arrived in Israel exactly two years ago and since then has opened an Arnis club in Tel Aviv and also in Haifa. His class is rapidly growing and right now he is negotiating in opening other groups in cities such as Petah Tikva, Nes Ziona and more. He is a certified Master of the Lightning Scientific Arnis International system. He is one of the last people to learn directly under and be ranked by the late Grandmaster in the Philippines.

Lightning Scientific Arnis is a Filipino martial art from the Island of Panay Founded by the



Ambassador Petronila Garcia and Master Jon Escudero

late Grandmaster Benjamin Luna Lema in 1937. It was a synthesis of the different techniques informally practiced throughout the Island and incorporates the techniques of Tercia, Serrada, Cadenilla and Espada y Daga with the use of single stick, double stick, stick/sword and dagger, knives, empty hand etc. This is an "Espada y Daga Serrada" system; its main principle is fighting out of the opponent's line of sight (Serrada) and focuses on the power generation and speed of the weapon.

The Club in Israel has been real busy in the last two years with numerous activities. Master Escudero has been invited to conduct seminars in Israel and abroad, such as the "Commandments of Steel" seminar in the Negev desert and "Warrior Tribes" in Slovenia. Also, he conducted a self-defense seminar geared to Filipino workers who live in Israel, taught Arnis to Filipino children at the "Bata Batuta" program by the embassy, took part



in the Philippine booth at the IDC's International day, demonstrated at the UN soldiers' Christmas party in Golan Heights, demonstrated at the Philippine fair in Haifa and participated in other demonstrations and events.

Master Escudero says: *"It is important for me to spread our heritage, we have a world class indigenous martial art of our own and we should be proud of it. I see it as my calling to share the art of our country to Israelis and Filipinos alike"*.

Visit: www.lesai.co.il

Guro Nate Defensor's Seminar

Serrada Eskrima

January 23, 2009

By Romeo B. Maguigad

FMAPULSE.com

It was Saturday January 23, 2009, more than 25 student and participants battled the blistering cold and gloomy Chicago weather to attend Guro Nate Defensor's seminar on Serrada Eskrima. His seminar started promptly in the early afternoon at the venerable "MAYA essence" art gallery. The room began to fill quickly by all manner of people, it was hodgepodge of folks from every skill level. From beginners to Guro's looking to practice what they have already learned, no one was turned away!

Guro Defensor looked forward to share Serrada Eskrima, after a few sips of coffee in a jolly kind of way we dived right into the material. After a brief introduction we covered Serrada angles 5-9, inside and outside counters with a weapon and without. We all trained on for nearly 6 hours changing training partners every



15 minutes and repeatedly doing close quarter counters to the different angles in every possible scenario over and over again. Guro Defensor said "slow is fast and fast is slow, you will get it!" as student of Cabales Serrada Eskrima, Guro Defensor never ceases to reiterate the effectiveness, speed and simplicity of this close quarter self defense art.

As we moved onto the empty hands portion of the event, we saw Serrada Eskrima and Guro Defensor's spin on it really shined. Some would dare to say Filipino martial arts is not as effective without a weapon, but as we went on and learned the placement and

the counters to an attack without a weapon are the same as you were armed with a weapon, although the take downs may have differ depending on the attacker angle of attack. After falling down on concrete a few dozen time Guro Defensor helped me up after making a example of me and says " don't worry, learn the technique do it a couple thousand times and you'll get it" All in all it was a great event, good turn out and a wonderful introduction to Serrada Eskrima.



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Serrada Gathering 2010

January 24, 2010

Rookies Sports Bar Manteca, CA.

By Tasi Alo

Serrada Eskrima Masters came together to promote unity and brotherhood amongst all Serrada Eskrima practitioners and to honor Great Grandmaster Angel Cabaes the Father of Serrada Eskrima.

Many fond memories of Angel, his training, his spirit and the future of his art were shared. Unity of spirit in a bond of peace amongst all who have learned the art of Serrada Eskrima from Great Grandmaster Angel Cabaes and/or their students.

The main focus was the promotion and perpetuation of the true legacy of Great Grandmaster Angel Cabaes. Angel's youngest son Gelmar Cabaes was in attendance, Master Jerry Preciado, Master Ron Saturno, Master Gabriel Asuncion, Master Darren Tibon, Chez Tibon, and Jeff 'Stickman' Finder.

WSEF Grandmaster Anthony Davis joined the gathering via a conference call, Master Frank Rillamas would have joined us but had a last minute family emergency with his mother which caused him to be absent in body but one with us in spirit.

GKTactical Grandmaster Tasi Alo was there representing WSEF, Phil Labatad, Anthony Wade, Eddie Chavez, Darlene Tibon and other students were also in attendance. All focused on how they could all communicate better with each other extending a helping hand of brotherhood so collectively all would support the promotion, establishment and perpetuation of the art of Serrada Eskrima.

Plans for future gatherings were discussed. It was known by many present that Great Grandmaster Angel Cabaes was most concerned that his 'art' not be lost, forgotten or stolen. It is about the future of Serrada Eskrima!



Chez Tibon and Gelmar Cabaes
the youngest son of
Great Grandmaster Cabaes



1st Filipino Combat Systems Camp and Winter Gathering 2010

By: Rich Verdejo

The 1st FCS Camp and Winter Gathering 2010 were held on January 25 - 31, 2010 in Auburndale, FL. and included 7 days of fun training. We had participants fly in from California, Canada, Puerto Rico and even Japan!

The Camp ran from January 25 - 28, 2010 and was limited to 15 participants to ensure each person had enough attention from Tuhon Ray Dionaldo, the Founder of FCS. The following 3 days was the Winter Gathering and open to everyone. The purpose of the Camp was to cultivate the details of the sub-systems that make up FCS. Even though we had a full 7 days, it barely touched the surface of the 20+ years of FCS.

Day 1 kicked off with a breakdown of the Mano-Mano form and Sikaran. Although mostly known as a weapons system, FCS also incorporates empty hand to hand combat as well. Like everything else in FCS, after learning a core technique, it is left open to the individual's interpretation based on their previous knowledge. In other words, "Make it yours". Tuhon Ray analyzed the fine details of body mechanics to gain a better understanding of the form. Application was then up to the individual to see where it fits best. Keeping with the theme of non-weapon combat, we moved into Sikaran Lakad/Lumuhod which focuses on lower limb destruction and take-downs.

Sore from the previous day, Day 2 started with muscle therapy. It sounds nice and relaxing, but in reality it was painful. We learned how to break hydrogen bonds and release lactic acids, and each per-

son anxiously awaited their turn to be the one giving the therapy as opposed to receiving the pain, or therapy. However, as painful as it was, we all felt better and much looser once the session was complete.

Limber from our therapy session, it was time for single baston. Tuhon Ray touched up on Punyo-Mano and Cincoteros. Most of the stick transitions were derived from Tuhon Ray's experiences from the years he spent doing full-contact stick fighting. Learning the particulars on how to drill the stick transitions helped sharpen our body mechanics and answered many of the "Why" questions that most of us had. The new information gave us a better understanding of the concepts demonstrated in Tuhon's carenza.

Before working new blade templates on Day 3, we were introduced to a new type of stretching which was nick-named "Kali-Yoga". The movements of the stretch were very slow, elongated and exaggerated to help develop your core muscles, also known as "Murder-Muscles". The low stances and micro adjustments focused on body alignment. With the drum beat playing in the background, the slow movements induced a trance like feel, similar to a sayaw. Close your eyes and you could feel the tribe calling the warrior spirit.

Stretched



out and limber from the warm up, we went into action with a blade to blade template and a speed template. Again, the blade to blade template answered some body mechanic questions such as "Why this hand?" or "Why over and not under?" The concepts taught within the template more sense once both parties had a blade in their hand.

Blade template 5 is known as the speed template and incorporates concepts that enable you to have 12 cuts within a few seconds. The template is comprised of concepts such as Economy of Motion, Rebounding, Residual Torque, and Proper Timing. We had a great time competing with each other on this template. Some were able to run the 12 cuts under 2 seconds and perhaps 1.1 seconds (wink, wink).

The passing of Grandmaster Fred Lazo on January 24, 2010 was felt by the entire FCS Fam-



New type of stretching which was nick-named "Kali-Yoga"

ily. He was a great supporter and a staple at all FCS Gatherings. He was also one of Tuhon Ray's many instructors. Grandmaster Lazo shared so much information regarding Filipino history and its blade making history. In honor of him, Tuhon taught double stick drills on Day 4 which he learned from Grandmaster Lazo when he was 16.

Tuhon Ray introduced crusada and sinawali drills that were not the basic drills we were used to seeing. We learned how to break through crusada blocks, performed sinawali while rolling or moving on your back, how to apply these drills for low line attacks on your opponent, and different ways to do hubad were all old, but new information for the participants. Thank you Grandmaster Fred Lazo for being a huge part of the FCS Family and we are grateful for the time you spent with us.



Immediately following the camp, was the Winter Gathering which started on January 29, 2010, and was open to all participants. The opening day of the gathering is known as Instructor's Night and is dedicated to all FCS Instructors and members. This is a chance for

all FCS instructors to demonstrate what they have been working on through the year. Jose Figueroa from Puerto Rico showed drills on knife switches, while Yaron Samuel Brill, originally from Israel, shared his Tactical Abecedario. Dr. Simeon Lao and Dr. Ron Vicencio explained why we should step it up a notch in our training as our

skills progress. For a change of pace, Tuhon requested that Rich Verdejo from California share his tattoo designs with the group. Rich

1st FCS Camp group



explained the history, some of which he learned from Grandmaster Lazo, and the meanings of the intricate designs he used and how his influences are from the traditional Filipino tattoos however the designs are his interpretation. He is the tattoo designer for Tuhon Ray's and Gigie "The Beast" as well as other members of the FCS Family.

The festivities for the week culminated with the Winter Gathering. With so many new faces in the group, Tuhon Ray presented a summarized version of what went on during the camp. Even with



Gigie "The Beast" Alunday

a full weekend, time was scarce and we barely touched the surface of what was covered during the Camp. Congratulations to Eric Broe on his advancement to Level 5 and to Yaron Samuel Brill and Sean Tyler on their promotions to Instructor!

With an extra day for the FCS Cali Crew, Tuhon Ray took Gigie “The Beast”, D Graham “The Wickerman” and Manong Rich out for some firearm practice. For Manong Rich, it was be his first time handling a firearm. It’s only fitting that Tuhon would be his first firearm instructor. They shot guns from .22 cal to .45 and a surprising Saiga12 semi automatic tactical shotgun. All hit tight groupings at 15 yards, and the best was watching 105 lb Gigie “The Beast” tear up her target with the Saiga 12!



Winter Gathering group



www.fcskali.com

1st Cavite, Luzon Invitational Sports Arnis Tournament

January 31, 2010

By Gandmaster Rene Tongson



Early morning registration, 190 participated from 15 Arnis groups in Luzon and Metro Manila. Cavite is bidding to host the National Tournament in September this year. The City of Sagay, Negros Occ., hosted the national competition in 2008 and Bacolod City in 2009. This year's event was organized by the Gen. Trias Sports Federation in collaboration with the International Modern Arnis Federation of the Philippines (IMAFP), Cavite Cultural & Sport Arnis Federation and Philippine Classical Arnis International.



National Sport Arnis took center stage when top age group fighters of Luzon clashed for honors at the Gen. Trias Sports Center in Cavite last January 31, 2010. Hosted by the Gen. Trias Sports Federation in cooperation with the International Modern Arnis Federation- Philippines (IMAFP) and Philippine Classical Arnis International. The 1- day event attracted

190 elementary, high school and college competitors from Rizal, San Juan, Taguig Matcop, Marikina Polytechnic College, Pasay South High School, Manila - Earist, Philippine State College of Aeronautics, Quingua Arnis- Bulacan, San Beda College- Alabang, Cavite's Amadeo, Bacoor, Tanza, Dasmaringas City and host Gen. Trias. The event was Cavite's sup-

port for Republic Act 9850 passed this year by the Senate and House of Representatives declaring Arnis as National Sport of the Philippines. Host Gen. Trias' Mayor Luis Ferrer IV vowed to put Arnis in the priority list of sports in his municipality. Arnis Grandmasters Rene Tongson and Bambit Dulay administered the tournament officiated by IMAFP trained referees and judges. Recently, Senator Juan Miguel Zubiri and the Philippine Sports Commission spearheaded a consultation - conference of Grandmasters and heads of Federations in forming an alliance of Arnis Organizations to formulate a national standard of instruction and competition rules. Arnis, a home grown sport and combat system is widely practiced as a form of



Congressman Antonio "Ony" Ferrer gestures for the Ceremonial Hitting Opening the program. Attended by National Gov't officials and Municipality of General Trias Mayor Luis A. Ferrer IV, Councilor Morit Sison and Youth & Sports Head Kerby Salazar. LET THE GAMES BEGIN !

recreation and self- defense in most countries in Europe, USA, Canada, Australia and to as far as Russia, Ukraine, Slovenia and Scandinavia.

Every year, about 1,200 Arnis tourist visit Cebu, Bacolod, Iloilo, Cavite, Batangas and Metro Manila.



Anyo (form) Team Competition, High School category of Amadeo Cavite Team. Amadeo is among the known breeding ground for age group and National Games champions. It has an all- year round training program for Sport Arnis.



IMAFP judges and referees for the formal exit march. After a hard day`s work and managing 280 matches of the day.



www.IMAFP.com



www.PhilippineClassicalArnis.net

BladeSport Blade Fighting and Stick Fighting at Compete Nationals 2010

February 26 - 28, 2010

This year marked the 2nd year BladeSport Blade Fighting was offered as a division in the Compete Nationals, which was held at the Ontario Convention Center from February 26-28, 2010. This year, a new teen division was added to accommodate our veteran teenage fighters, Jessica Guerrero and Ryan Moguel. In the continuing saga of Ryan vs. Jessica, the score is once again 1-1. Look for them to settle the score at the San Diego Grand Internationals on April 25, 2010 in San Diego. Making their debut in our kids division was Isaiah Alferos and Darren Caballero. The adult division also had a novice competitor that held his own against seasoned fighters including a competitor who traveled from Las Vegas to participate. Congratulations to all the fighters and we are looking forward to seeing you at our next tournament in San Diego!

New to the tournament was the addition of Stick Fighting, which was lead by Guro Roger Agbulos. The division is also known as Weapons Based Contact Sparring which focuses on the use of the weapon when sparring. As the division was new, it was only open to the adults. However, look for this division to also expand to the kids next year!



Compete Nationals 2010 Results BladeSport Blade Fighting

Kids

Single Blade

1st Place: Darren Caballero

2nd Place: Isaiah Alferos

Double Blade

1st Place: Isaiah Alferos

2nd Place: Darren Caballero

Teens

Single Blade

1st Place: Ryan Moguel

2nd Place: Jessica Guerrero

Double Blade

1st Place: Jessica Guerrero

2nd Place: Ryan Moguel

Adults

Single Blade

1st Place: Anthony Calzada

2nd Place: Rich Prepuse

3rd Place: Andrew Diep

Double Blade

1st Place: Rich Prepuse

2nd Place: Andrew Diep

3rd Place: Anthony Calzada

Tactical Blade

1st Place: Andrew Diep

2nd Place: Anthony Calzada

3rd Place: Rich Prepuse

Stick Fighting - Weapons Based Contact Sparring

1st Place: Anthony Calzada

2nd Place: Andrew Diep

Thank you to all the judges and referees for their time and continued support! Sijo Antwione Alferos, Guro Felix Valencia, Guro Roger Agbulos, and Rudy Franco.



Rich Prepuse and Andrew Diep



Darren Caballero and Isaiah Alferos in their debut match



www.dbqproducts.com

Jeff McGregor's Open Karate Championship

March 6, 2010

Danville, VA.

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 foot tall trophies, and no one came back empty-handed.

Wilson Members (Kuntaw Palace)

- **Cassandra Kossmann:** 13 to 15 year olds - Red/ Brown belts: 1st place forms, 1st place weapons, and Grand Champion.
- **Jimmy Restrepro:** Senior Men - Green/ Blue belts: 2nd place forms, 2nd place fighting,
- **Al Boulo:** Men, Green/ Blue belts - 1st place forms, 2nd place weapons, 2nd place fighting,
- **David Boulo:** 5 year olds - White/ Yellow belts, 1st place weapons, 3rd place forms, 4th place fighting.
- **Nick Andrews:** 9 and 10 year olds - White/ Yellow belts: 4th place forms.

Virginia Beach Members:

- **Elizabeth Nevoraski:** 13 to 15 year olds - Green/ Blue belts: 1st sparring, 1st place forms, 2nd place weapons.
- **Emily Nevoraski:** 16 and 17 year olds - Green/ Blue belts: 2nd place forms, 2nd place weapons.
- **Kelsey Fitzgerald:** 13 to 15 year olds - White/ Yellow belts, 1st place forms, 2nd place weapons.
- **Lhianna Villaluna:** 11 and 12 year olds - White/ Yellow belts, 1st place forms, 4th place weapons



L to R: Jimmy Restrepro, Lhianna Villaluna, Elizabeth Nevoraski, Cassandra Kossmann, Kelsey Fitzgerald, David Boulo, Emily Nevoraski, Al Boulo



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www.kuntawmartialarts.com



www.myfma.net

MyFMA.net - The best source of Filipino Martial Arts information on the internet featuring photos, videos, events, chat, blogs, and forums!

MyFMA.net seeks to bring together Filipino Martial Arts practitioners from around the world in a thriving online community.

This network of mutual respect and camaraderie is open to everyone that wishes to share their love and passion for the Filipino Martial Arts.

Sincerely,
John R. Malmo

The MyFMA.net wanted to inform everyone of what is happening at the Filipino Martial Arts Network. The first major update is the new footer bar. This bar has several great new features that will help members interact more easily and provide the MyFMA.net with their valuable feedback.

These new features currently include:

Polls - Allows members to share their opinions through voting

Comments - Allows members to post opinions about MyFMA.net

Announcements - Members will be notified of updates and important notices

Chat - A new chat room that improves online communication

IM - Shows a list of who's online currently, and integrates Instant Messaging and co-browsing

The MyFMA.net continues to adapt to better suit the member's needs based on their feedback and input. If you have any comments or suggestions, please let us know.

MyFMA.net is continuing to steadily grow. There are currently 1063 members with new members joining everyday. This growth is helping the MyFMA.net receive even more great videos and photos. There are over 4100 photos and over 500 videos. If you haven't seen the newest additions, check them out today.

MyFMA.net - Photos: myfma.net/photo

MyFMA.net - Videos: myfma.net/video

Recent Forum discussions include the unfortunate passing of Grandmaster Federico Lazo; injuries and training; are instructors revealing too much through videos; and YouTube's policies regarding videos deemed violent. There are some 94 Forum topics and 128 Blog posts. You can find these discussions at:

MyFMA.net - Forum: myfma.net/forum

MyFMA.net - Blogs: myfma.net/profiles/blog/list

The MyFMA.net continues to have a large number of events listed on our site. There are currently 134 upcoming events. See what's coming at:

MyFMA.net - Events: myfma.net/events

Like any network, MyFMA.net is only as strong as its members. Because of our members, we proudly state that we are the best source of Filipino Martial Arts information on the internet. Your involvement and interaction is greatly encouraged. The more you are involved the better MyFMA.net becomes.

Once again, the MyFMA.net is also asking for individuals that are interested in helping us moderate and administer MyFMA.net to send us a message. Unlike a number of sites, we gladly accept the help of our members. If you have a few extra minutes and a desire to help, contact us today.

Thank you all for your contributions to the FMA community!

Sincerely,
John R. Malmo
admin@malmomartialarts.com

FMA Future Events



2010

April

Cold Weapon Combat Edged & Impact Weapons

w/ Master Jon Escudero
of Lightning Scientific Arnis International
April 3 - 4, 2010

Lake Forest Park Montessori
19935 19th Ave. N.E.
Seattle, WA. 98155

Contact: Bob Park (206) 465-1763

Email

Website

Cold Weapon Combat Edged & Impact Weapons

w/ Master Jon Escudero
of Lightning Scientific Arnis International
April 9, 2010

Excell Martial Arts Center
1420 FM 1960 E. Bypass Suite 119
Humble, TX. 77338

Contacts:

Robert Montifar (713) 591-8251 / (713) 591-8251
Dan Baretto [832] 875-0282 / (832) 875-0282

Cold Weapon Combat Edged & Impact Weapons

w/ Master Jon Escudero
of Lightning Scientific Arnis International
April 11, 2010

Ybanez Residence
19201 Windrose Dr.
Rowland Heights, Calif. 91748

For Reservation: (310) 743-9784

Email

Open Grandmaster Cup Martial Arts Tournament

April 24-25, 2010

Almendraz

Davao City, Philippines
(082) 271-6148 or (0910) 378-5828

Email / Email

Atillo Balintawak Seminar

April 24 - 25, 2010

NorthShore Academy of Martial Arts
281 Peterson Rd.
Libertyville, Illinois 60048

Contact: Guro Marc Halleck
(847) 573-1672

Website

Website

FCS Kali Caribbean Gathering 2010

April 23 - 25, 2010

Activity Gazebo
Balneario Pico de Piedra
Aguada, Puerto Rico

Email

Website

Guru Michael Butz of Kada Anan

April 24, 2010

Top Mount Martial Arts
112 W Trish Knight St
West Plains, MO.

Email

Website

May

The 12th Commandments of Steel Seminar

May 7 - 8, 2010

Israel, Neve Shalom
(972) 52 257-6233

Details: Email / Email

Website

Modern Arnis Seminar

Dr Remy P. Presas
May 15 - 16, 2010
3 Adrianeiou St.
Metamorfosi, Athens, Greece

Email

Website

Grandmaster Bram Frank

Sponsored By: West Coast CSSD/SC
May 15 - 16, 2010
4404 West Victory Blvd.
Burbank, CA 91505-1335
Registration and Additional Info: (310) 926-6400

Email

Flyer

World Trade Center Mexico Filipino Martial Arts Championship

May 22, 2010
Av. Filadelfia s/n Col. Napoles
C.P. Mexico D.E.

Flyer

Email

Website / Website

Dalan T. Hocano & South Bay FMA Club

May 23, 2010
Banning Community Center
789 N. San Gorgonia Ave
Banning CA.

Information Contact:

Master Jessie Dancel (909)754-8893 - **Email**
Master Marc Lawrence (310)961-1266 - **Email**

Flyer

June

World Eskrimador Challenge 2010

June 19, 2010
Cameron Park Recreation Center
1305 East Cameron Avenue
West Covina, CA 91790-3837
[626] 548-4561

Email

Website

Disneyland Martial Arts Festival

June 19 - 20, 2010
Anaheim Convention Center
800 West Katella Ave.
Anaheim, CA.

Flyer

Website

FMA Contact Information Coordinator: Darren Tibon (209) 464-3701

Email

Website



**15205 Crenshaw
Gardena, CA, 90249
(310) 961-1266**

The South Bay Filipino Martial Arts Club is a Filipino-American Barangay (Village). If you are Filipino, Filipino-American, Filipino-Hawaiian, Mesteso/Mestesa, Filipino by Marriage, or if you just love all things Filipino you will find our village/club quite welcoming.

Our purpose is to ensure that the Filipino American Communities of South Bay of Southern California does not forget its heritage of the traditional fighting arts know as Arnis, Eskrima, Kali of the Philippines.

We teach Men's, Women's and Children's classes. We actively support and participate in tournaments. We teach from a street and tournament perspective. We host seminars and support community events. There is a limited number of children's scholarship available upon application.



www.southbayfmaclub.com

Email

sobayfma@gmail.com

July

Polish FMA Summer Camp

Grandmaster Jose Borces

July 3 - 11, 2010

Wegierska Gorka

Poland

Flyer

Email

Website

Way of the Knife

July 8-12, 2010

Northshore Academy

281 Peterson Rd

Libertyville, IL.

Email

Website

Grandmaster Richard Bustillo Seminar

July 10 - 11, 2010

307 White Horse Pike

Absecon, New Jersey

Email

Website

WEKAF

11th World Eskrima Kali Arnis Championship

July 19 - 25, 2010

Puerto Vallarta

Jalisco, México

Email

Website

IIMAA Training Conference

July 16-18, 2010

Gaylord Palms Resort and Convention Center

Kissimmee, FL.

Email

Website

5th Filipino Martial Arts Festival

July 25 to 30, 2010

Puerto Princesa

Palawan Island, Philippines

Flyer

Email

Website / Website

Long Beach Internationals

Martial Arts Festival & Competition

July 30 - August 1, 2010

300 East Ocean Boulevard

Convention Center

Long Beach, CA.

FMA Contact Information

Coordinator: Darren Tibon

(209)464-3701

Email

Website

WMAA

10 year Anniversary Celebration & Training Camp

July 30th - August 1, 2010

WMAA Headquarters

(Horizon Martial Arts)

280 Center Rd.

West Seneca [Buffalo], NY.

(716) 771-1291

Flyer

Email

Website

August

Tuhon Ray Dionaldo Workshop

August 1, 2010

Duarte, CA

Contact: Gigie Alunday

(626) 319-4354

Email

RSVP for address details

Grandmaster Guerra's - Mano de Guerra

August 27, 2010

Metz Recreation Center

Austin, Texas

Email

Website

FCS Summer Gathering 2010

August 27-29, 2010

Tampa, FL

Contact: Gigie Alunday

(626) 319-4354

Email

Website

FCS Summer Camp 2010

August 31 - September 3, 2010

Auburndale, FL.

Contact: Gigie Alunday

(626) 319-4354

Email

Website

September

West Coast Filipino Martial Arts Congregation IV

September 25, 2010

Duarte, CA.

(RSVP for address details)

Contact: Gigie Alunday

(626) 319-4354

Email to RSVP.

Details available: Website

No Walk-Ins. RSVP Only. Limited Space!

Tuhon Ray Dionaldo Workshop

September 26, 2010

Duarte, CA.

Contact: Gigie Alunday

(626) 319-4354

Email



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If you have any questions at all about our products or anything related just drop me a line at: info@eskrimakaliarnis.com and I will do my best to answer them.

All the best with your training,
Simon McMahon.
eskrimakaliarnis.com





www.FMAPulse.com

FMAPulse.com is an exciting new website dedicated to the Filipino martial arts. It is the mission of the FMA Pulse to help promote, educate and serve as a resource for the current and new generation of FMA enthusiasts.

The team at FMAPulse.com is presenting Filipino martial arts to the world via the internet using Web 2.0 technology. Users can interact with one another in a setting much like Myspace or Facebook, only that we are focused primarily on the Filipino martial arts. This on-line community will give users around the world the ability to share, learn, teach and stay current with what's going on in the world of the Filipino martial arts.

Not only will this online social network cater to practicing Filipino martial arts students and instructors, but also to anyone interested in learning about the Filipino martial arts and culture. Aside from connecting people together, FMAPulse.com will be offering viewers their own personal blog, articles, upcoming Filipino martial arts events and monthly video or audio pod-casts of different Filipino martial arts instructors and their respective styles. This will give viewers a chance to get to know these leading Filipino martial arts instructors and their styles on a more in-depth level.

We at FMAPulse.com invite you to participate, share your views and ideas so we can all unite to help further promote the Filipino martial arts in a positive way across the globe.

Sincerely,
The FMA Pulse Team

Since our last column, the big topic in FMA seems to be the Arnis Bill and what this could mean for the Filipino martial arts. We had the opportunity to talk with Mataw Guro Lou Lledo, Founder of Amara Arkanis to get his thoughts and some insight on how the Bill could impact the Filipino martial arts. The audio interview can be heard by clicking here. (www.fmapulse.com/content/discussion-passing-senate-bill-1424-arnis-bill)

We've also had some fascinating articles written by Perry Gil S. Mallari, our writer and correspondence in the Philippines. One of the things we found lacking on the internet is quality content on the Filipino martial arts. Aside from the usual "What is Kali, Escrima, Arnis" content that you can find on sites like Wikipedia, we felt an urgent need to get FMA content online. Not just content on individual FMA styles or systems, which is also important, but also content on lesser known topics related to the Filipino martial arts.

This for one will help give information and education to people wanting to learn more about the Filipino martial arts and secondly to "populate" the internet with FMA content. By doing so, we can help introduce the Filipino martial arts to people not even aware the Philippines even has a martial art! Some topics covered on FMA Pulse were: The Iranun and Balangingi Pirates (www.fmapulse.com/content/fma-corner-fighting-prowess-iranun-and-balangingi-pirates-mindanao), The Cordillera Head Ax (www.fmapulse.com/content/fma-corner-cordillera-head-ax), Pre-Colonial Filipino Warrior Culture (www.fmapulse.com/content/fma-corner-symbolism-pre-colonial-philipino-warrior-culture) and Traditional Remedies for FMA Injuries (www.fmapulse.com/content/fma-corner-traditional-remedies-fma-injuries).

Make sure to visit FMA Pulse which is quickly becoming the most visited resource website to get the "The Pulse" on the Filipino Martial Arts. You can also join our Facebook Fan Page (www.facebook.com/pages/FMA-Pulse/126757583539?ref=ts) and subscribe to our Youtube channel (www.youtube.com/FMAPulse).

Also don't forget to check out our on-line store to help with your FMA training equipment needs and take ad-

vantage of our FREE 3-day trial of our on-line streaming Defensor Method of Filipino Martial Arts instructional videos.

Past Featured Practitioners that were Interviewed



January 2010: Grandmaster Jerson Tortal Jr.

Dekiti Tirsia Siradas

Filmed during our visit to the Philippines, Grandmaster Jerson Tortal, Jr.; talks about his system Dekiti Tirsia Siradas. During this interview, you will get to see Grandmaster Tortal Jr. give a demonstration of Dekiti Tirsia Siradas, showing some stick, knife and gun disarms. Both while armed and unarmed.

Learn more and listen to his interview...

[Click Here](#)



February 2010: Sam Buot

Balintawak Eskrima

Get an in-depth look at his beginnings and training in Balintawak Eskrima, and sharing with us his experience and stories learning from Balintawak Eskrima founder, Grandmaster Ancion Bacon and other notable names in Balintawak.

Learn more and listen to his interview...

[Click Here](#)



March 2010: Mataw Guro Lou Lledo

Amara Arkanis

Founder of Amara Arkanis and a Master Teacher of Martial Arts. Mataw Guro discusses the principles of knife fighting and the realities of knife attacks, Amara Arkanis' awareness training and defending against multiple attackers. You will also hear Mataw Guro Lou's theory of the Filipino Martial Arts as a "System of Systems", and the difference between an instructor and a teacher.

Learn more and listen to his interview...

[Click Here](#)



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Weapon Review: **Ultimate Bite! The Red Scorpion Six MKarambit**



Review By: Amo Guro Michael Blackgrave
Founder of SEAMOK Tactical Solutions (TM)

When you see a karambit what is the first thing that pops into your mind? For me it is an easy answer, function. There are many variations of this ominous blade and many of these variations are top notch. However, there are also karambit's on the market that are complete and utter junk. This type of blade comes in a folder and a full tang. Some of them are from across the pond and made in the old fashioned way, while others are made here in the states from mass production companies. Both will do the job to a degree.

This is where the RS6 MKarambit comes into play. The RS6 is a karambit of a different breed; it is constructed from 440 C stainless steel. It is also a blade manufactured from all steel construction. The length of the blade is an impressive and practical 3.25" with a 4mm thickness. The overall length of the RS6 is 7". In my opinion what separates this karambit from others is the design and the detail to practical / tactical function. The RS6 has an excellent weight it is hefty but not cumbersome. The ring hole is very accommodating as well. I have large hands and fingers and

usually it is hard for me to find a comfortable karambit due to the ring hole size. With the RS6 that was not an issue. The RS6 also pays homage to the karambits of the South East Asian archipelago. The design closely resembles the karambits one can find in Indonesia, Malaysia and the Philippine islands. The short curvature of the blade and the saw tooth are both designs found prominently in the Indonesian designs. Another excellent idea is in the all steel production. There is no add on grips to the RS6, this is a solid one piece design which enhances the performance of the blade itself. By being one piece there is no chance that the grip malfunctions. I have seen plenty of karambits where the pins come free thus rendering the blade more hazardous to the user

The RS6 also comes with a heavy duty TekLock kydex sheath rig allowing for multiple positions carry options. This is a very important factor one should look at when purchasing a karambit, how are you going to carry it? The shape of a karambit unlike the traditional straight blades must be carried certain ways for the blade to be drawn safely, tactically and

put into use. The fellows over at Red Scorpion Six devised this sheathing system to do just that. The kydex sheath measures in at 3" x 2 1/8" and allows the knife to be attached to the belt or to other equipment.

The RS6 also comes in various colors. If you want a camouflage pattern, they got it, desert brown, they go that to. I personally like all black, it just looks ominous.

Performance

When one judges performance, especially that of a blade it can only be equated to the usage by the person handling said weapon. A blade untouched is akin to a paper weight. I judge the performance of the RS6 on practical application not spinning, flashy technique that in my opinion can get someone killed. The RS6 when deployed from the sheath is a serious tool, whether you prefer the sak sak (saber grip) or the pikal grip (ice pick) this blade can flat get it done. I tested the RS6 on various materials, denim, leather, and flannel. I used a huge piece of pork shoulder and secured these various materials to simulate articles of clothing one may encounter

when using this blade in a combat setting. The RS6 had no problem ripping through any of them.

The MKarambit is not a toy, this is a blade designed for combat. I know many people who have zero skill when it comes to handling weapons like this they obtain such a weapon and mess around with it in ways it wasn't designed for. Trust me folks this karambit will bite you, and when it does it is going deep. If you are interested in learning how to practically and tactically use such a weapon do your homework, find a good teacher who stresses not only practical application but user safety as well. Train smart, hard and often!



The above pictures were taken to show the aftermath of what happens to flesh when it meets steel. All the cuts were snap cuts. There were no huge gorilla swings, only short, concise accurate snap cuts. This simulates how we in SEAMOK use the karambit. We do not get fancy, only practical and tactical usage is condoned.

The test cut video clip can be seen at the following link: [Click Here](#)

Go see the lads at www.redscorpionsix.com you will not be disappointed.

If you are in the San Antonio, Texas area and desire real world practical training contact me at:

www.seamok.com

Thanks to Aaron at Red Scorpion for turning us onto the MKarambit, she is a keeper!

Sanga Nagsasaliksik Ng Buto, Daga Hanap Ang Laman

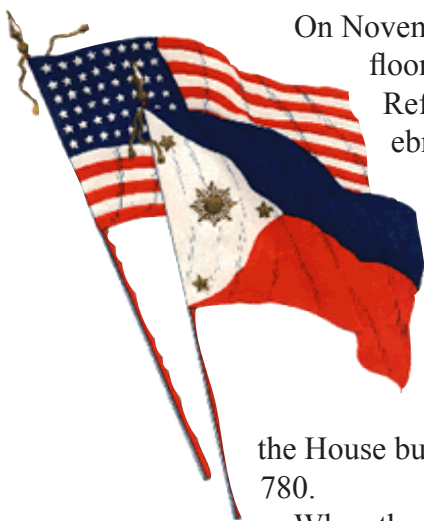
[The stick seeks bone, the blade seeks flesh]

Amo Guro Michael Blackgrave
SEAMOK Tactical Solutions (TM)
San Antonio, Texas

Simplicity with Intent!

Announcements

October is now Filipino American History Month in the United States!



On November 3, 2009, Rep. Stephen Lynch (D-Massachusetts) stood up on the House floor to announce that on October 29, 2009, the House Oversight and Government Reform Committee had unanimously approved House Resolution (H.R.) 780 celebrating October as Filipino American History Month. It was originally sponsored by Rep. Bob Filner (D-California) with over 50 members of the House signing on as co-sponsors, he said. Rep. Lynch also announced that the US Senate had unanimously passed a similarly worded resolution (S. 298) on October 1, 2009. He asked for the unanimous consent of the House to make the bill into law.

Before the vote could take place, Rep. Patrick McHenry (R- North Carolina) stood up and deplored the lack of substantive resolutions being passed by the House but joined Rep. Lynch in asking for the unanimous consent of the House for HR 780.

When the call was made for the vote, it passed unanimously. October is now Filipino American History Month in the United States!

Hurray!



PAKAMUT Promotion

PAKAMUT International Association, headed by Grand-master Felix Roiles would like to congratulate Guro Jason Stanley from Lake Elsinore California for his support, dedication and passing the Instructors testing that was held December 05, 2009, prior to the test as part of PAKAMUT criteria Jason Stanley displayed professionalism and loyalty to PAKAMUT/FMA, won several competitions in Karate and Filipino Full Contact Stick Fighting tournaments. The recent event was the WEKAF Regional that he took two gold medals in sparring in the single and double stick competition; he has trained in the Filipino martial arts for more than 10 years and runs his own martial school in Lake Elsinore CA.

Some visitors from other styles wanted to be part of the testing and they tried their skills against our candidate. Jason displayed excellent performance in

all the applications of techniques and in full contact application he survived with only 42 bruises and was voted by all the examiners a thumbs up.



The following weekend December 13, 2009 was the celebration and recognition at the Full House restaurant in China town. Jason Stanley was awarded his Instructors Certificate and Authority to teach the system of PAKAMUT/FMA. Members of PAKAMUT International from different areas joined the celebration and at the same time a Christmas gathering was combined with the celebration.

Contact Information:

Sensei Jason Stanley
32295 Mission Trail, Unit R1
Lake Elsinore, CA. 92530
(951) 775-9401

Email: jason@karatetips.com

Website: www.pakamut.com



Congratulations Guro Jason Stanley



Grandmaster Federico T. Lazo
 March 4, 1938 - January 25, 2010
 Luzviminda Arnis Kali Brotherhood

Grandmaster Federico T. Lazo passed away on Monday, January 25th, 2010. A mass was held at 10:00 a.m., on Friday, January 29, 2010 at St. Mark the Evangelist Catholic Church with the burial following at Trinity Memorial Gardens, 12609 Memorial Dr., Trinity, FL

Grandmaster Federico T. Lazo was a living treasure, and a peerless expert in the highly esteemed martial arts of the Philippine archipelago. Rarely does an individual progress to the levels of martial arts mastery that Grandmaster Lazo did ascend to. Even more rarely do they openly share what they have learned with others. A quiet and humble man by nature, Grandmaster Lazo has

always been one to avoid public attention.

The FMA Digest was honored in speaking with Grandmaster Lazo in 2008, when requesting to do a Special Edition on him and his art of Luzviminda Arnis Kali Brotherhood. The FMA Digest found Grandmaster Lazo to be a humble individual with a sense of humor and seriousness about the Filipino martial arts.

You can download the Special Edition Luzviminda Brotherhood to learn more about Grandmaster Fred Lazo and the Luzviminda Arnis Kali Brotherhood

[Click Here](#)



Dear Grandmasters, Masters, Guros and fellow Arnisadores,

After a long time, my students in Switzerland have finally consolidated their practice of Arnis. Here you will be introduced to the philosophy and lineage of our group, in which each played a very major part. The main aim of this website is:

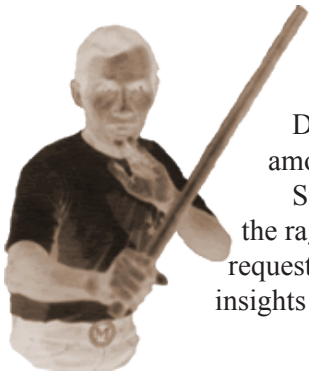
1. Education: To help the public learn more and understand better the FMA and the fighting culture of the Filipino people.
2. Training information: For people who are looking for us, it will now be easier to find us.
3. Group consolidation: Many of my students do not live in Zurich. Some are in Germany, Italy, even in the US. The website will serve as the community wherein they can submerge.

We in Traditional & Tactical Combat Arnis (TnT) would not have gone this far without your belief in us, your support and guidance, your suggestions and teachings, your friendship and collaboration, all through the years. Here in Switzerland, our small group has been training quietly and consistently over a long period of time. Many members came and went, but the core group of 8 serious warriors, remain loyal and constant. Through this group, we are able to spread the legacy of our Grandmasters in a way that fits the special needs of the people in this part of the world, most especially those who are serious about self-defense and the right to protect one's safety through justified fighting with the use of weapons. Country laws restrict us, people's customs and traditions in this part of the world caution us, certain mentalities sometimes limit us, but we continue on without compromising our basic principles. We are steadfast in one thing: the Filipino martial arts as our pillar. The Filipino's heritage, philosophy, and fighting mentality shall always serve as our guide. And we commit ourselves to keep exploring this heritage, for one lifetime alone is not enough to learn it all.

This is also our opportunity to proudly announce to the world the Grandmasters who jointly supervise our work and who keep close watch over our progress. We thank you, Grandmasters, for the time you have given, the trips you have made to our part of the world, the knowledge and love you have brought to each and everyone in TnT. We hope with all our hearts, that we are able to do justice to your love through this humble website.

Gumagalang,
Senior Guro Edessa Ramos

Escrima-Kuntao-Arnis List



I would like to invite everyone to consider joining the Escrima-Kuntao-Arnis List at Topica.com. We are a smaller, less populated forum and that is helpful in terms of discussions and postings. I am personally very sorry that Ray Terry has closed down the Escrima Digest. It was the original FMA discussion group and it opened the door of communications among us. The EKA does the same thing, hopefully, just on a smaller scale

Since the ED opened some other internet vehicles of communications have developed and are the rage right now. The EKA List serves as a alternative and you will not be bothered by frequent requests to become friends. Hopefully you will consider joining us and sharing your information and insights with us.

Below is an explanation of what the EKA is doing.

Escrima-Kuntao-Arnis e-group.

This list is dedicated to an open, flame-free exchange of ideas with regard to ALL Martial Art Systems and Styles. The owner and principal list administrator reserves the right to accept, or reject a request to join the list, as well as to remove a subscriber for posted comments that are unethical, inflammatory, dishonest or false in their content. Each person is individually responsible for any comments that they post on this list. Please refrain from the use of profanity and any statements which are libelous and/or slanderous or which may have a negative impact on someone else's character.. As a subscriber, you are responsible for helping to maintain an open free exchange of comments within the bounds of generally accepted civil conduct and reasonable discourse. Not every issue can be resolved with a clear consensus, but differences of opinion do not have to lead to personal attacks in print or in person. Issuing challenges will not be tolerated on the Escrima-Kuntao-Arnis List.

When your request to join the Escrima-Arnis List has been accepted, please sign-in and introduce yourself to the group. Tell us what style(s) or system(s) that you are studying, or have studied, your instructor(s) name, the city/town where you train, how long you have been involved in the martial arts, as well as any ranks honors, awards or citations that you have earned. Please tell us how you found out about the Escrima-Kuntao-Arnis List.

BTW, the full name of this list is the "Escrima-Kuntao-Arnis-Kenpo-Karate-Kung Fu Discussion List". That's way to much to say in a single breathe and there no way it can be printed out for subscription advertisements, hence the shortened name.

We hope that you will be a frequent poster and contributor. "Lurking" is ok and sometimes it helps to read the posts for about a week or so, before making your first post, however, this list was developed to give people an opportunity to share their ideas with others.

Good luck and we are looking forward to hearing from you as an active E-K-A List member.

To subscribe, write to us at: Escrima-Kuntao-Arnis-Subscribe@topica.com

Jerome Barber,

Owner & Principal List Administrator



Speak Up - Speak Out

If you haven't visited the FMA Forum yet, go and sign up at www.fmaforum.org.

See you there!



www.rapidjournal.com

The final issue is now out.



Contents

- The Evolution of Negrosanon Filipino Martial Arts
- Arnis Now RP's National Martial Art & Sport
- Oido de Caburata: The Precursor of Original Filipino Tapado?
- Dangkal: Honor and the Martial Artist *Quirks of FMA
- What is Miao Tong Dao? (2)
- Reverse Bridging Methods of the Internal Martial Arts
- Internal-Style Iron Palm Training
- Alexander L. Co: Ngo Cho Kun's Master of the Pen & the Sword
- Keeping the Tradition Alive: Nam Yang Pugilistic Association
- An Ancient Korean Sword Art Revived: Bon Kuk Kum
- JKD & Mark Stewart Revealed
- The Power of Pencak Silat
- Pencak Silat Self-Defense for Beginners (6)

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(www.RapidJournal.com) or (www.berdugo.us)



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The FMA Digest has been designed to provide access to articles, information, events, news, seminars, techniques, etc... pertinent to the Filipino Martial Arts and the Philippines.

The Filipino Martial Arts Digest besides providing information on Filipino martial arts has an online digest which you can subscribe too for Free and comes out quarterly, also with Special Editions that are on particular systems or styles, and Special Issues on events of the Filipino martial arts.

Do not miss out! Download past issues and subscribe today so not to miss future issues.

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Articles on FMA Instructors.

Articles on Systems or Styles.

Articles on FMA History.

Articles on Philosophies, and Techniques

Past FMA events.

Also Articles about the Philippines

-People

-Places

-Culture

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