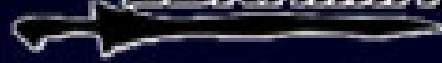


Filipino Martial Arts

Punong Guro Daniel Lamac

**KALAMERA
EKRIMA**



Digest

Vol 6 No 4
2009



Amara Arkanis
A System of Systems

The Tactical Blade

Master Chuck Gauss



Tuhon Felix Cortes
Filipino Combatives
A Method of Stick Fighting Excellence



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

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

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From the Publishers Desk

Kumusta

Tuhon Felix Cortes began his training in Sayoc International Schools for Kali and then developed the Filipino Combatives curriculum; he is an enthusiastic instructor and fighter and is now commencing to share his knowledge making his workshops available to the public.

The system of Tres Flores is a result of Punong Guro Daniel Lamac's work with his teachers, and wrapped in the ethical values that he holds important. It is a hierarchical didactic synthesis from simple to more complex.

Master Gauss life changed when he met Professor Presas at a seminar in Joliet, Illinois in 1991. Learn about his journey with Professor Remy Presas and becoming a Master of Tai Tapi.

PIGSSAI is an all volunteer, SEC registered, Non-Governmental Organization (NGO) dedicated to preservation, revival, enhancement and promotion of all Philippine Indigenous Games and Sports, particularly Filipino martial arts (FMA) and the Traditional Filipino Native Games (FNG) as part of our cultural heritage. Learn a little bit about PIGSSAI and the man behind the Organization, Engr. Jose Don D. Diaz.

Learn about Amara Arkanis - a system of systems which was created as an education on the Filipino martial arts by Mataw Guro Louelle Lledo

Karl Swass brings some interesting information once again this time on the tactical blade. A little history and a break down on the weapon it's self.

Once again Dinuguan for Brunch brought to you by Jeff Finder is inspiring and hits the reader with the facts. Make of it what you want, but it is true if you open your eyes and understand some of the mentalities that are out there. On October 4, 2009, the Filipino Martial Arts Forum will celebrate its 5th Anniversary. Learn some of its history. And the Educational Depot discusses the mindset, which is attitude or a state of the mind.

Read about some of the events you missed and if you were their remember the good time you had, also see what is coming up in the future for events and if possible attend and gain the knowledge and skill that is offered.

Well Christmas will be upon us in a few months and as always the FMA Digest wants to give ideas or places to look for that special gift for the practitioner. Don't wait until the last minute.

Well it is hoped you will enjoy this issue.

Maraming Salamat Po

Filipino Combatives: A Method of Stick Fighting Excellence

By John Kovacs, M.A.

The two young teenagers faced each other with a keen glitter of victorious intent etched deep within their eyes. Their Filipino fighting sticks whirled effortlessly around their head and bodies as they probed each other's defense. Having fought each other many times in the past, they knew all too well each other's strengths and weaknesses. They were all too ready to burst through the other's defense - ready to pounce upon one another like two fearless young warriors, with their stick's twirling. However, as eager as they were to close the fighting gap, they were cautious to do so due to the freshly washed and waxed floor of their martial arts school. You see, Pamana Tuhon Christopher C. Sayoc Sr. had the students come early to class to wash and wax the floor to make the surface slippery for training. This training modifier forced the young fighters to concentrate on their balance and footwork. This incredibly slick surface provided little to no "grip". It would also teach them to fight on one or both knees and to work on their ground fighting when their backs hit the floor. All of this was planned and coolly calculated by Tuhon Sayoc to develop a mindset and to impart yet another lesson in reality fighting within their Sayoc Kali curriculum.



What if you're fighting and the surface is slippery? How can you defend yourself successfully? On other occasions he would "treat" his young protégés to some fast food (burgers etc.) only to tell them right after they ate that now they had to go back to the school and fight all over again. Sometimes the students drilled standing on chairs, and other times they did foot work on coconut half shells. There were times when one student was blindfolded and had to defend himself and instances where they showed up to class in the dead of winter to find that the heat would be turned off while class was conducted as usual. You didn't know what to expect when you showed up to class, but that's what made matters even more "fun". The fighting in those days was performed with no padding or protective gear. Needless to say that under these conditions only the "strong" survived... or the very determined!

But hey you never know... maybe you just ate a heavy meal and a situation arises where you had to defend yourself. How does that really "feel" within your body? Do you have what it takes to emerge victorious in a heated confrontation despite various situations beyond your control? What if you find yourself in inclement weather? Or what if you are being chased by a group of attackers? What do you do? In the real world of self-defense nothing is ever predicable or "ideal". Low-light conditions will in all likelihood be a truism and the notion of "fair" fighting is out of the question. Your attacker will not be alone, and you can pretty much bet that they will be armed. In the battlefield of the urban jungle, where the only rule is that there is no rule, all bets are off. The only "trophy" to be earned is hopefully minimal injury to yourself, a very short hospital stay if at all, and maximum damage on your antagonist. In a reality-based situation, things escalate from bad to worst-case scenario in an eye blink. There is no time to think through the situation, get warmed up, or pick a more favorable fighting

context in which to defend yourself. The better prepared of course have a better chance of surviving the encounter. The better and more diverse the training, the less surprises your attacker may have in store for you. For better or worse, real martial skill is not something easily obtained, as in a process of osmosis. As Ovid, a famous Roman poet stated over two thousand years ago, “There is no excellency without difficulty”.

A good solid foundation in the basics in any endeavor will greatly assist a practitioner in any art, to achieve outstanding skills. The Sayoc Family of Kali has taken the Filipino martial arts in recent years to the forefront of popularity. Many of the students who trained, or continue to train in Sayoc Kali, have attained notoriety. It is a sound foundation in the fundamentals of Kali that has set the system apart from many others. That foundation has given many of the current instructors and “Tuhons” the ability to grow and expand on their base knowledge. Tuhon Tom Kier of the Sayoc Kali Family system is known for his tough no-nonsense approach to fighting, and also for choreographing the knife fighting scenes with Tuhon Rafael Kayanan for the Tommy Lee Jones movie “The Hunted”. His seminars are also well attended and receive rave reviews. Tuhon Ray Dionaldo, the Founder of the “FCS-Kali System” of fighting, is well known for his “Karambit” knife work (although his system is multi-faceted), and his system of Kali is gaining in global popularity daily. His workshops and seminars are a “must attend” for anyone wishing to learn more about the Filipino martial arts. One Sayoc practitioner/instructor who is heading to the forefront of the Filipino martial arts Community, is a senior to all those listed above. His name is Tuhon Felix Cortes.

Tuhon Felix Cortes began his training in Sayoc International Schools for Kali at the age of 13, under the watchful eye of Pamana Tuhon Sayoc in 1977, in Queens, New York. He remembers vividly the rough and tumble training sessions of his youth. Tuhon Cortes recollects - “We were young, eager and ready to follow our instructor. We loved to train and we strived to be the best. It was a lot of hard work, but it was also fun. We were fearless and the notion of injuries never entered our minds”. The sparring was conducted full-contact before the advent of protective gear. There were times “back in the days” where so-called “challengers” would come to the school to fight the instructor. Quite frequently they were local gang members. These encounters proved to be an invaluable learning tool for the young student. Tuhon Cortes recalls stick-fighting matches being a part of their weekly training. The future young Tuhon looked forward to this part of class. He wanted to be the best, and in 1981 at the age of 17, he had his chance to compete at his first public full-contact stick-fighting tournament. The event was held at the United Nations Gym in New York City. Felix won the lightweight division, and in his first match of the day he knocked out his opponent in 5 seconds! The main referee was someone he looked up to very much, Manong Guro Dan Inosanto. This turned out to be a rather fortuitous event. In August of the following year, at a Sayoc gathering in Kissimmee Florida, Manong Dan and the now 18-year-old Felix met yet again. Guro Inosanto was so impressed with Felix’s form that he invited Felix to come out and compete in the Filipino martial arts division at the West Coast Nationals. Guro Inosanto was so confident that young Felix could win that he offered to pay his tournament fee if he could make it to California for the competition. Tuhon Felix did win the form division, but he got disqualified in the fighting. That was the turning point for Tuhon Felix. He decided that he would rather compete and fight with no gear from that point forward. He felt that this is the best way for him to elevate his level of awareness

and ability in real stick fighting. With this in mind, he started to work and developed the “Filipino Combatives” curriculum. Tuhon Felix is an enthusiastic instructor and fighter, and now he is ready to make his teachings and workshops more public. He will be traveling to various locations in the U.S., as well as several locations overseas, spreading the gospel of the stick. He now has a new updated website and teaching regimen. Soon to be released is a series of instructional DVD’s of which Tuhon Felix is very excited. Recently, he taught several classes at Tuhon Ray Dionaldo’s “FCS-Kali Gathering” in Auburndale, Florida. His teaching style was dynamic, and his techniques were powerful and no-nonsense. His classes were so well received by all those attending, that he has been invited back for upcoming gatherings in the future. He specializes in the stick-fighting portion of the Sayoc curriculum, and his Filipino Combatives Curriculum is based on his training and experiences with Pamana Tuhon Sayoc. He is also well versed in other aspects of the Sayoc curriculum Including: double stick, sword and dagger, single blade, double blade, whip, staff, spear, axe, nunchaku, empty-hand fighting, Panuntukan, Sikaran and projectile methods (including knife throwing).

The immense diversity of the system allows a person to truly specialize in one particular area within the greater totality of the art. In the Filipino Combatives curriculum, you can concentrate in stick fighting, and various templates are in place to help the student readily learn and implement the stick work into their own respective martial-art. The beauty of the templates is that you don’t have to have an extensive background in the Filipino martial arts or any other Martial Art to learn the material. Of course you would learn and assimilate the material more readily if you have a background in Filipino martial arts, but it is not an absolute pre-requisite. Like any newly acquired skill once learned, constant repetition is essential. Since no two people are alike, once the templates are learned, it is expected that at some point the personal “expression” of the art become uniquely individualized. After all, we all have different histories in terms of life and the art in which we express ourselves. The stick becomes an extension of your true essence. An artist is an artist and a caveman (“cave person” for the more politically correct!), is a caveman. All of your fears, anxieties and personal foibles will be revealed once the stick whips in the air. So if a person wants to undertake the art of Filipino Stick Fighting, they may as well start off with a strong, solid foundation. Tuhon Cortes provides this foundation in stick fighting that is indeed impressive. If you stand in front of him while he is “working”, be prepared to challenge all your fears courageously. Above all, allow the stick to act as a method of self-transformation... consider the hard knocks, potential bruises and lumps as potential food for your soul.





www.tuhonfelix.com

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www.combatathletix.com

Tres Flores Eskrima

By Dragan Milojevic

Unlike in the traditional martial arts and combat systems of many other countries and cultures, one of the main characteristics of Filipino martial heritage is the tradition of individual adaptation and personalized approach to the techniques and methods learned from one's teachers. However, there are some underlying principles and accepted truisms that are common among the majority of existing schools of Eskrima. Probably the feature that stands out in the eyes of an observer is the adherence to the concept of combat general, i.e. embracing all the parameters of personal combat - against single or multiple opponents, with or without weapons. These were also the principles that have guided Punong Guro Daniel Lamac in his organization and creation of Tres Flores Eskrima system of Filipino martial arts.



Punong Guro Dan Lamac

Tres Flores Eskrima is a traditional form of practice and study of Filipino martial arts. Within the training material, it offers three different options of approaching Eskrima. The foundation of the pedagogical work in this system is set in the three conventional combat distances - largo, media and corto. The assumption here is that each of these distances can be viewed as a martial world in itself, hence the complementary nature of three games in Tres Flores Eskrima, or three didactic systems - Kalavera, Sabong and El Mirador, dedicated to work in largo, medio and corto methods, respectively.

Attention to the physical preparation is systematic in nature, based on the attributes such as flexibility, endurance, agility and cardio-respiratory abilities.



The Kalavera Game

Appropriate Attitude

Of the three sub-styles, Kalavera is the game of martial affinity; it is attached to the dueling spirit, realized at the largo distance. One naturally takes this kind of guard when using the stick that reaches the length of 28 inches or more.

The technical material is bare basics:

- Fundamental angles of slashing type strikes and their respective defenses;
- Thrusts and their respective defenses;
- Elementary footwork and movement;
- Punches and kicks compatible with a duel in largo distance.

Kalavera cultivates mobility and linear attacks. The speed of movement and execution with timing are the soul of this type of work.

At largo distance, the strikes and movements are wider and distinctive, and the strategy is clear. The basic techniques are perfectly applicable and it is easy to keep them clean.

Punong Guro Lamac says that this expression of the Eskrima training arose from the need to have a safe mode of tasting the combat and appreciating the psychology it entails.

In his own words: *“If you practice some form of fighting sport – then you need to fight. It is sort of an examination and study of the craft you are learning.”*

Longer sticks are able to immediately offer an impressive power of impact. Even though at this distance one cannot directly reach the body of his or her opponent, the impression of security can be readily dispersed due to exposed hands, as well the elbows and knees. Kalavera aims at desensitizing its practitioners to the irreversible nature of the combat engagement. It includes the study of disciplines such as single stick, double stick and also single/short stick in combination, stemming directly from the espada y daga combat style. This last element serves to introduce the first elements of the medio-type work. Depending on the level of practice and specific circumstances, appropriate protection equipment is used



Kalavera basic distance

The Sabong Game

Appropriate Action

Sabong is the game of sportive proclivity. It favors the engagement at *medio* distance, while relying on the explosive force and succession of strikes. In this sub-style one normally uses the sticks of the length 18-26 inches. Since the distance between the opponents allows for direct strikes to the vital points of the body and the head, the techniques and movements are less expansive and more suitable for combinations. In the circumstances of combat Sabong-style, it is indispensable that the repertoire of techniques on offense and defense is complete, both with the stick and accompanying hand and foot actions.



Sabong



Kicking in Sabong

The interventions of the live hand against the hands and stick of the opponent represent a central element of Sabong. This includes punches, kicks and sweeps that are appropriate. At medio distance, the physical contact is inevitable; therefore the practitioner needs above average level of physical conditioning.

In order to diminish the risk of injuries in training, one relies on the slightly competitive character Sabong, along with the joint responsibility of both participants.

Besides the fundamentals, various styles of stick handling are taught during the Sabong phase: ocho-ocho, Redondo, de cruces, abanico, equis, redouble, as well as the strategic notions, counter-attack patterns and empty handed interventions.

The introduction to combat is done with the aid of common protective gear, such as gloves and padded sticks that provide non-destructive impact.

The El Mirador Game

Appropriate Vision

El Mirador is the game of intuition and will. It is expressed primarily at corto distance, which is appropriate with the weapons under 20” and for empty handed combat (mano-mano). The foundational principle in training of El Mirador is non-competitiveness and fraternal cooperation between the participants. Agility, speed and fluidity are the main attributes which need to be cultivated here.

It might be more correct to describe corto as “non-distance”, since contact is almost constant. Sticks, hands, feet, elbows, knees, head, locks, sweeps, throws, takedowns and ground work are among the inevitable dangers that El Mirador needs to surpass. The combat at this distance is immediate and without rest... it is the hardest configuration to master.

Free exchange, in harmony and with calm attitude, must guide the practitioner on the path to Appropriate Vision. To take care of combat realism, the educational method of El Mirador proposes and recommends the prior beginnings with Kalavera or Sabong.

Once initiation is complete, one can stay with the same type of work, or start working at another distance.

The traditional approach of Tres Flores Eskrima is always available for the interested beginners. From the start, it offers an overall conception of Filipino martial arts, but it is also rather demanding. In training, the practitioners is required to confirm and complete their technical repertoire, to open themselves to combat strategies, to absorb and interiorize the inevitable dangers of technical exchanges and to train in all three possible configurations - largo, medio, corto.



El Mirador with a blade



Empty hand application

Those who persevere will attain the level of specialization or focus their research on bladed weapons. At this stage, the distances and learning patterns all melt together. A student learns how to function in a fluid manner, comfortable and confident in all distances, against one or multiple adversaries, with or without weapons.

The Philosophy of Tres Flores Eskrima

The system of Tres Flores is a result of Punong Guro Daniel Lamac's work with his teachers, and wrapped in the ethical values that he holds important. It is a hierarchical didactic synthesis from simple to more complex.

For students, it offers a martial art, contact sport and kind of a educational theatrical performance. The three systems, according to the distance, and three types of energy; three approaches to learning Filipino martial arts, in line with one's individual spiritual and consciousness level, an individual approach to research, because neither everybody is looking for the same thing, nor are all of them fighters in the heart.

It is the school of self-exploration, with soft and hard segments. Any sub-system can be studied independently of the others, but Tres Flores is a whole. Still - to each his own way and a personal path on that way.

In quest for the harmony...the question arises – what do you need to be happy? What are your fears? That is what you live for... You should know, however, that youth is an illusion, strength is an illusion, and victory over others is an illusion. The quest you have embarked upon is just to find yourself. The quest for your deepest self - liberated!

About Punong Guro Daniel Lamac.

Since his early age, Daniel Lamac was involved with and trained in martial arts, and his focus was on the Chinese boxing. But then, in 1984, he saw a demonstration of the Filipino martial arts done by Jean Pierre Defosse, who had just returned from the Inosanto Academy in the United States. It struck the cord with Guro Lamac, who took some lessons from Setrouk and knew right there that it was his thing.

The same year, he went to the Inosanto Academy to look for instruction, and there he first started under Guro Ted Lucaylucay. Over the next few years, Guro Lamac also received instruction from Dan Inosanto and Richard Bustillo.

Nevertheless, in early 1990s, in his own hometown of Paris, France, he met Master Oliver Bersabal of Arnis Koredas Obra Mano, who was not well known back then. They trained in person on almost daily basis for a few years, in parks, parking lots, apartments. Then, in 1996, they opened together the first Koredas club in France. It was Oliver Bersabal who gave Daniel Lamac the title of Punong Guro, and in the meantime the latter went several times to the Philippines to further enrich his studies, including the training with the Founder of Koredas, Grandmaster Andres Gomban in Cebu, who later died in 2000.

Today, Punong Guro Lamac teaches in Paris, and has conducted seminars in other European countries, such as Spain and Serbia, while the lessons are also available in Norway.

Also, Punong Guro Lamac has an instructional video on Kalavera Eskrima, published by the Budo International. He can be contacted via his main student and assistant - **Guro Bruno Cancho** at: brunocancho@hotmail.com.



Grandmaster Andres Gomban

Master Chuck Gauss

By Guro Brian Johns

A few days before his untimely death, the late great Professor Remy A. Presas spoke by phone with Master Chuck Gauss. During the conversation, he said to Master Gauss, "You are a good teacher, I know this, I have seen you teach. Please give me your word that you will continue to teach." Master Gauss replied "Of course I will." Not satisfied, Professor insisted "NO, YOU PROMISE." "Yes sir, I promise" was Master Gauss's emotional response.



Professor Remy A. Presas and Master Chuck Gauss

The death of Professor Remy Amador Presas on August 28, 2001 marked the end of the first part of Master Chuck Gauss's martial arts journey and the beginning of another part of his journey. This new journey would mark the fulfillment of his heartfelt promise to Professor Presas to spread and teach his beloved art of Modern Arnis.

Master Gauss's martial arts journey started at the age of 6 when his uncle, a judoka, introduced him to the discipline of Judo. By his admission, *"I was a typical kid; I was in and out of it for a while. Then when I went to high school, I got a little more interested in it. By the time I got to college, it was important and I was training a few times a week. I still practice Judo, not as often as I should, but I still practice."*

Besides Judo, Gauss has also studied the following arts: Japanese Ju Jitsu, Tang Soo Do, Tae Kwon Do, Brazilian Ju Jitsu, Small Circle Ju Jitsu, and Modern Arnis. Master Gauss was also a defensive tactics and PPCT instructor during his career as a police officer.

His life changed when he met Professor Presas at a seminar in Joliet, Illinois in 1991. According to Master Gauss, Professor Presas was conducting a joint seminar with Grandmaster Wally Jay. Gauss was admittedly more interested in the Small Circle Jiu Jitsu portion of the seminar due to his Judo and PPCT background. He recalls that the seminar participants were divided into two groups, one to train with Professor Presas and the other group to train with Grandmaster Jay, with one group switching with another at the end of each session. Gauss was assigned to Professor Presas's group. Master Gauss notes that he didn't even know who Professor Presas was. He says "I sure knew who he was by the end of the seminar!"

Due to the fact that Professor Presas did not have a school, he told Gauss to check his seminar schedule in Black Belt Magazine and to attend any seminar that he could. Gauss admits "the first couple years of training I didn't follow him a lot; maybe three or four times a year. But it sure didn't take long; and I was so hooked and in love with the art of Modern Arnis that I couldn't control myself (with chuckle)." Soon, he was traveling to seminars within a 10 to 12 hour drive and within the vacation time he was permitted. Through attendance at numerous seminars, camps, and private training sessions with

Professor Presas, a strong bond and relationship developed between Professor Presas and Gauss. The bond was such that it was common for Professor to call Gauss on the phone and say that he would be at a certain place at a specific time and Gauss would arrange to meet wherever he was at and train for hours. Often times, Professor would come into Detroit in between seminars and hang out for a few days. He would call Gauss up and say “*what are you doing?*” and then tell him that he was at a local hotel. He would say to Gauss “*you bring the stick and we will practice.*” In addition, Gauss appeared on numerous instructional tapes by Professor Presas.

Gauss admits that he feels very fortunate to have had the opportunity to travel with Professor Presas to multiple seminar locations over the years. According to Gauss, he would train privately with Professor before many seminars and camps as well as afterwards. He was able to travel with Professor throughout the United States as well as to Germany and Guatemala. He often tells many stories of his times with Professor Presas, such as when he and Professor put on a show in front of a crowd at an airport with rolled up magazines. According to Master Gauss, he was sitting with Professor Presas waiting for his flight. Professor was distracted and started looking for magazines. He found a couple, rolled up his magazine tightly and instructed Gauss to do the same. He then proceeded to teach Gauss a stick fighting technique. Gauss says “He was beating the snot out of me; finally I look behind me and now there is a crowd, I mean a crowd. So he, of course, is always the crowd pleaser and starts really getting into it, up on his toes like a prize fighter. All of a sudden, he stops, puts the magazine down, gives me a quick hug, says good bye and marches towards the now open terminal door. In all the commotion, he heard the announcement for his flight. I turn around and here comes the police. I had to answer a few questions!”

Along with six others, Gauss was promoted to the level of Master of Tapi Tapi in December of 2000, soon after Professor Presas was diagnosed with a terminal illness. Professor declared that the level of Master of Tapi Tapi was the highest level of proficiency in the art of Modern Arnis, having demonstrated the ability to utilize the lightning quick counter for counter fighting strategy integral to Professor’s art.

Prior to his terminal illness and to his promotion to Master of Tapi Tapi; Professor Presas encouraged Gauss to teach Modern Arnis seminars. According to Gauss, Professor Presas would help him set up some of the seminars by introducing him to some school owners. Since Professor’s untimely death, Master Gauss has been on a mission to teach and spread Modern Arnis by conducting seminars, demonstrations, and teaching classes, always remembering his promise to Professor. Master Gauss is teaching where ever he can get a foot-hold in places like Michigan, Indiana, Ohio, Ontario, North Carolina, Texas, California, Illinois, and Germany. He has done demonstrations at martial arts tournaments, schools, police stations, and even in an ER waiting room!

As a result of Professor Presas’ influence and his experiences in teaching, Master Gauss has realized that his primary aim is to teach people to become teachers. He believes that a lot of people can learn martial arts but not all of them are teacher material. He states “*I am trying to teach the students but I am also reaching out trying to find those few people who can be great instructors.*” He believes that the more someone teaches the better they become. Master Gauss says “*I know that it’s an impossible goal but I would love to be one tenth the teacher that Professor was.*”

He is currently teaching classes at the following locations: at East-West Martial Arts in Canton, Michigan once a week and at Dragon Tiger Martial Arts in Sylvania, Ohio twice a week. In addition, Master Gauss teaches at American Kenpo Karate in Toledo a couple times a month. Master Gauss anticipates adding more classes by the end of summer 2009. On top of this, he maintains a busy schedule teaching seminars and IMAF (International Modern Arnis Federation, Inc) camps as well as law enforcement programs. He has developed a flashlight program for law enforcement utilizing Modern Arnis concepts.

Since Professor Presas' death, Master Gauss has integrated some of the Judo techniques that Professor had shown him. He is also currently studying Brazilian Ju Jitsu with Ryan Forenzi and Tyrone Gooden and has attended seminars with John Machado. He says *"I see that Brazilian Ju Jitsu and Modern Arnis were meant to be together. I am certain that is why so many times, you would hear Professor say 'it's all the same!'"*

When asked about his teaching philosophy, Gauss explained that he stresses fundamentals and foundational skills. He particularly emphasizes the importance of footwork and the practice of the traditional styles of Modern Arnis such as banda y banda, rompida, figure 8, reverse figure 8, and double zero. Master Gauss also stresses muscle memory repetition to order to make the techniques of Modern Arnis instinctual and automatic. He has favored the "drills to build skills" methodology so that techniques come out automatically. He believes that with this approach, students will never have to "search" for techniques. More importantly, Master Gauss utilizes a "connecting the concepts" approach as he believes it is of utmost importance to teach students how to make the connections between different concepts and techniques, thus enabling the student to develop the "flow." Through this teaching methodology, Master Gauss guides his students on the path to proficiency in Tapi Tapi, the heart of the art of Modern Arnis. Master Gauss is very adept at adapting his teaching methodology to various students according to their body size, and their weaknesses and strengths. Lastly, he attaches more importance to skill than to rank. He says *"Everyone wants to be a black belt but not everyone wants to put forth the effort."* Gauss said that he would prefer to have his students be known for their skill rather than their rank. According to Gauss, passing along his skills and building the skills of his students, rather than blindly advancing them through rank, is the best way to honor the memory of the great Professor Remy Amador Presas.



Master Chuck Gauss with author, Guro Brian Johns

To see Master Gauss's phenomenal Tapi Tapi skills in a seminar setting and for more information, he can be contacted at cgstix@aol.com

About the Author: Guro Brian Johns teaches at the Legends Community Centre in Oshawa, Ontario two days per week. He maintains a blog at bamboospiritma.blogspot.com and can be contacted at bamboospiritmartialarts@gmail.com

**Philippine Indigenous Games and Sports Savers Association, Inc.
(PIGSSAI)**



PIGSSAI is an all volunteer, SEC registered, Non-Governmental Organization (NGO) dedicated to preservation, revival, enhancement and promotion of all Philippine Indigenous Games and Sports, particularly Filipino martial arts (FMA) and the Traditional Filipino Native Games (FNG) as part of our cultural heritage.

Mission Vision:

Envisions that all Original Filipino martial arts and Native Games to nurture and to grow as a landmark of the Filipino People artistic struggle, cultural belongingness, competitive spirit, racial ingenuity and as an effective channel of health maintenance, sports and cultural tourism, spiritual discipline, unity and patriotism.

Objectives:

- To Save and Preserve
- To Enhance and Enrich
- To promote and propagate ancestral legacies in the field of Sports and Games

PIGSSAI believes that these original Filipino martial arts (FMA) and Indigenous Games are dying cultural legacies due to our own neglect and indifference as well as the intrusion of well-promoted Asian martial arts, western sports like basketball and the dawn of computer age. Saving and reviving priceless ancestral heritage is just the first step. PIGSSAI is promotion of these traditional games and sports to ensure the continuity of the Filipino identity and cultural belongingness.

In a discussion with Engr. Jose Don D. Diaz:

Formerly the Deputy General Manager for Infrastructure Philippine Tourism Authority, and the Chairman of the National Filipino Martial Arts Association.

FMA Digest: *Engr. Diaz why did you create and bring together PIGSSAI?*

Engr. Diaz: My over view from the tourism with all my travels abroad I observed other countries had utilized promoting and have developed their indigenous games and it was a good benefit and helped a lot in promoting their country. However in the Philippines there was no Organization to do this, so there was nothing to promote, preserve or develop interest in our own indigenous games.

And as a matter of fact our indigenous games were fading out due to computer games and such and the younger generation was not even familiar with any of the Philippine indigenous games. So it came to my mind that the arts that were handed to us by our forefathers and were a part of Philippine history had been neglected and there was a possibility of them being lost and forgotten forever. Even the upper class of the Philippines, were not interested thinking that it was below their standards.



I am the President / Chairman of The Philippine Indigenous Games and Sports Savers Association, Inc. (PIGSSAI). Thru my love for Filipino culture. I formed an NGO, which caters to the promotion and propagation of the Filipino cultural heritage and legacy, the Philippine indigenous games and sports. In May 28, 1998, together with some leaders, PIGSSAI was duly registered in Securities and Exchange Commission (SEC).

Setting up; these forsaken identity of Filipinos was never an easy job, but for six years of its existence it has been thru different areas in the Philippines and affiliates as well awakening their interest from a deepest sleep. So this is why I put together PICSSAI, we support and promulgate all indigenous games and especially Arnis throughout the Philippines and all around the world.

FMAdigest: *Besides a chance of the games of the Philippines being lost, what is the importance of promoting them?*

Engr. Diaz: I believe in the culture and it is uncorrupted in the games of sports of our past generations which in some other countries the sports have been corrupted or choreographed. And one thing more I observed that even some of our Philippine games are already global, without our knowledge here in our country, respected and practiced in other countries and are proud of it while here in the Philippines we are not.

I see also in all of this the importance of the games of our country. This is a way or country is also recognized and reflects the country such as Taekwondo dies for Korea, Karate, Judo, Sumo, Jujitsu, Aikido does Japan, Kung Fu for China, the Boomerang for Australia, and Baseball for the United States etc.. It is a promotional identity so why not use our games to do the same in promoting the Philippines.

FMAdigest: *How long has PIGSSAI been in existence? And what is it currently promoting?*

Engr. Diaz: PIGSSAI, has been in existence for more than six years, and is currently promoting a kind of "**Live Museum**" of native games at the Luneta (Rizal Park) every Sunday. This event in which there are 3 segments:

1st segment: 2:00 - 4:00 pm 4:00 - 6:00 pm (dubbed as the "Palarong Pinoy Festival sa Luneta") - Different indigenous games such as (sungka, dama, yoyo, trumpon, patintero, pabitin, basag palayok, karera ng sako, kadang-kadang, etc). Held at the walkway, between the Halamanang Pilipino, the Relief Map and the Teodoro F. Valencia Circle grounds.

2nd segment: 4:00 - 6:00 pm - Free martial arts clinics such as (Arnis, Sikaran, Kuntaw, Pencak Silat, Jendo, etc).

3rd segment: 4:00 - 6:00 pm – Weekly Arnis Tournament and different exhibitions, demonstrations of the different martial arts.

FMAdigest: *How does the Filipino martial arts, play into this Organization, like Arnis, Escrima, and Kali?*

Engr. Diaz: Especially Arnis in its adaptability with the baston, bolo, daga, and empty hand. And it can be learned and played by all ages, the young, middle age and the old, like myself I started at the age of 57. There is no way for me to study Karate, Taekwondo or Kickboxing. With Arnis I was able to develop a self-defense for myself.

When I was young I had heard about Arnis in my hometown Panitan, Capiz (Western Visayas). There Arnis is called Baston, so practitioners are called Bastoneros. I know for a fact that my grandfather, parents, uncles, and most of my relations were experts in Arnis. They practiced secretly. But I did not witness them practicing, that is the way Bastoneros were well respected and discreet and even feared in my hometown.

And that was where I first came to know of Arnis and in my mind it was more of a combat art not a self-defense art. In my high school days I observed some of my classmates being trained by an Arnisador. But I had no desire to learn, for it was a “life and death” sport in my mind remembering this from my younger days in my hometown.

This was until I got involved in creating PIGSSAI and in the process of promoting it, and promoting the “Live Museum” I commenced to feel as if I was coming into Arnis due to my observations of some of the instructors, the discipline, the physical benefits and the self-defense aspects.

As time pasted I came to know Grandmaster Patricio Mina of Doblete Rapillon (a.k.a. "Mena Style") which is a Philippine martial art created by "Patricio Mena." (It is a style that uses multiple attacks, which are quickly delivered without gaps or openings). Also as I recall Grandmaster Mena was the first Arnisador who opened up the first Arnis School in Manila, 50 years or more ago.

And Grandmaster Mina being from the same place as myself, we talked and I commenced my training with Grandmaster Mina when I was 57 years of age. I was able to train with Grandmaster Mina for 5 years before he passed away. Before passing Grandmaster Mina gave me a certificate for 10th Dan and gave his authority for me to teach.

FMA Digest: *What reward has PIGSSAI received that is marked as historical?*

Engr. Diaz: PIGSSAI has achieved its greatest reward by winning the Philippine Olympic Committee "Olympic Award" in Sports and Culture category. The Olympics' is a test of mans moral fiber glorifying hardship for the good of others. He envisions that all original FMA's & FNG,s to nurture and grow as a landmark of the Filipino peoples' artistic struggle, cultural belongings, competitive spirit, racial ingenuity and as an effective channel of health maintenance sports and cultural tourism, spiritual discipline, unity and patriotism.

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Amara Arkanis: A System of Systems

By: Mantas Phil Weathers
Amara Arkanis International, USA

The Philippines are a crossroads of Asia. Geographically, they were large and fertile enough to support a considerable population. Riches were available for trade and plunder. The geography of any large chain of thousands of islands also supports resistance and makes these islands hard to retain. All the conditions for a melting pot of martial arts were present.

Malay, Indonesian, Vietnamese, Chinese, Spanish, American, and Japanese cultures have had influence there, including the spreading and mingling of many styles of martial arts. With over 1000 islands and many distinct regions on single islands, all of these martial arts influences were the subject of much experimentation over the centuries. Still, none of this experimentation overshadowed the strengths of the indigenous arts known by a variety of names as Kali, Escrima, and Arnis de Mano.

Many of these wide-ranging influences seem to have appeared in the life of Luis Rafael Lledo as well. He began studying the European sword with his grandfather as a youth in Mindanao. Some thirty years later, his unfaltering passion for all martial arts had led to many accomplishments.

In all their emphasis on technology, modern military forces have rarely lost sight of at least some traditional martial arts. In some surprising ways, the martial arts maintain a focus on the modern military.

Over the last decade or two, the military has attempted to merge many formerly separate enterprises into a “system of systems. This is conceived of as a force multiplier much as the Germans used coordinated infantry, armor and air strikes to wage blitzkrieg. Older separate and uncoordinated systems are often called “stovepipes.”

Mataw Guro Louelle Lledo has done the same thing for the Filipino martial arts. There are thousands of islands in the Philippines, and nearly everyone has its stovepipe martial art. Around the world in the past, martial arts and culture would vary a great deal over less than a hundred miles. After all, who might be the enemy if not people within a few days travel? It is hard to seize on quick opportunities from great distances. Secrets and differences in approach in fighting could be a matter of life or death. Stovepipe martial arts systems were a strategic requirement.

For those not acquainted with Filipino sticks, they are “700 mm of Filipino tactical diplomacy.” That is about 28 inches long and ½ to 1 inch in diameter. A long stick (5+ feet) serves to simulate any pole arm. Medium (28 inches) and short sticks together are a sword and knife or espada y daga. When enough time has been spent on the basics of stick fighting, transferring its techniques to other situations comes fairly quickly.

Despite the historical proliferation of martial arts, we all have similar bodies which work much the same way. Some themes keep recurring over and over in the basics of most martial arts. Guro Louelle’s approach starts with the idea that all of the Filipino stick fighting arts can be characterized by where they fit into four Filipino classical systems:

- **Kruzada** - This is anatomically the most straightforward and one of the more physically powerful styles. It concentrates on cross-body diagonal strikes or slashes going either up into the opponent’s legs or down across the body.
- **Sinawali** - Sinawali means weaving. Basic techniques involve changing the direction from which discrete strikes are made. Sinawali is most effectively introduced as a double stick (or “doble baston”). Strikes can come from side, top, bottom, or on any diagonal. Sinawali techniques can be and are used with single stick (solo baston) fighting, but they are easiest to understand when introduced with double sticks.

- **Redonda** - Redonda harnesses the power of circular strikes. Where sinawali employs discrete strikes, redondo strikes are a continuous slashing circular flow Redondo is often used to administer a fight-ending blow.
- **Abaniko** - Abaniko is semi-circular or fan shaped striking. Twisting of the wrist and forearm produce these blows. They are used in mid to close range often to set the opponent up for a killing blow. These strikes give up a bit of power for speed and strategic advantage. Abaniko can be like a stick-fighting analogue of some close range hand-to-hand styles.



www.amara-arkanis.com

Guro Louelle estimates that many students can complete their study of the classic systems in as little as two years.

Instruction in gunting and a set of specific Amara Arkanis techniques follow this two-year period. Finally all the techniques of the classical systems, gunting and Amara Arkanis are interchanged and blended rigorously.

The blending process helps students in several ways. It breaks the structure or context in which the techniques were first learned. The student learns to do only what a fight situation demands and not to react with only a training floor response. Also, when a student can change the styles used in a fight, he has a very good chance in winning in short order. Even if there is no immediate victory, the opponent has to cope with an unfamiliar and unexpected approach. Controlling the context of a fight is an advantage like controlling the range of the fight.

Context control is one advantage of a system of systems. If the opponent cannot see outside of his stovepipe, he is dangerously handicapped. Calling Amara Arkanis a system of systems is accurate in many ways. It also is a sign of respect to the classical systems. They are among its necessary components. Nonetheless, it would not be desirable to call Amara Arkanis “a stovepipe of stovepipes.” Guro Lou likes to call his approach Filipino Martial Arts Education.” Rather than learning by rote and learning where ability is measured by mimicry, Guro Lot wants to see his students able to explain:

- Why a technique is effective
- Why one approach works better than another in a given situation
- Why many of the traditions in the martial arts serve a genuine purpose.

Guro Louelle trains his students in the basics of all four of these classical systems. With knowledge of the classical system basics and training in sabakan (engagement), Amara Arkanis students can recognize the style of nearly any opponent and counter it. This program is the first portion of training in Guro Louelle’s personal Amara Arkanis style. This is the style that is a system of Filipino martial arts systems.

The basic stick techniques are extraordinarily transferable to empty hand combat and a wide range of weapons. Stick techniques in hand to hand combat look surprisingly like Wing Chun to the author who is an instructor in that style.



Mataw-guro Louelle Lledo of Amara Arkanis International apply gunting (scissors) defense against Mantas Phil Weathers.

After these explanations, the student will be expected to demonstrate the described techniques in action. Better form comes from this approach. Better form leads to more speed. More speed leads to more power. Better understanding leads to victory if it can be expressed in action.

Most classes end with a dedicated question and answer period. Sometimes questions are asked and answered during drills. A question that is sincere and appropriate is a sign of respect to teacher and class. There are traditional ways for dealing with inappropriate questions.

Another “educational” technique is to identify the most appropriate time to introduce new concepts. It may be quite desirable for students to learn the original terms for techniques in their language of origin. There absolutely is a most effective time to learn these terms, which is after the technique is learned. Then the foreign term is only a label. Adding an extra layer of language learning on top of physical training is counter-productive even though it may be unavoidable in some cases.

Students can pick up the foreign terms for techniques much faster and with less trouble when they have a clearly understood target for them. The mind needs labels it can understand while it is learning. Labels can be changed easily after the learning is complete. Many gifted teachers with no English did not have this luxury and cannot be criticized. We can only be grateful for their example. Nonetheless, there is no reason to continue to un-invent the wheel generations later.

Using the familiar language is only one aspect of expressing the martial arts in terms of practical daily life. People have been fighting each other for as long as there have been people. Consider the story of Cain and Abel. Even if there are mysteries in martial arts, demanding practice, much less combat, is not the time to consider them. Heaven and earth are not different realms, just high and low when fighting. A Chinese ba gua symbol is used for a physical frame of reference like the directions North, Northeast, East, Southeast, South, Southeast, West, and Northwest on a compass. An 8-sided STOP sign can serve the same function if the principle is understood. Simpler is faster, and faster is stronger. Unnecessary complexity is no gift to the student.

Stovepipe systems are passed on by rote and ancient example, which is often misunderstood and can be lost. Topics are often limited to what is “our way.” The tradition of secrecy, however important it may have been in the past, leaves some traditional systems in the position of handicapping themselves. An “educational” approach, no matter what the cultural context does these things:

- Develops the individual without ignoring discipline
- Is open to all relevant topics
- Encourages articulate understanding of the martial arts in as many forms as possible
- Continually applies and recombines basic techniques in a wide range of uses
- Is lots of fun

The course of study in Amara Arkanis goes on for quite a while. When students have worked to master what has already been described, they are also expected to teach. Guro Lou is fond of noting that a teacher can fight if he produces fighters, but a fighter cannot necessarily produce other fighters, much less teachers. One learns immensely from teaching. The opportunity is not to be missed when it comes.

Still, there is continuing instruction in empty hand and a variety of weapons. There are flexible weapons such as ropes, chains, whips, and sectional staves and nunchaku. Soft weapons include fabrics in many sizes. Slings, rocks, bows, blowguns, and firearms are some projectile weapons. Anything at hand can be turned into a weapon of opportunity such as pens, beverage bottles, and so on. Stick techniques can be applied to all of these. Even if the martial arts were of no interest at all, the sheer versatility of Filipino stick techniques is amazing.

Using a relatively small set of techniques in so many applications means that those techniques become very practiced and quick. Guro Lou often tells his students “There are no advanced techniques, only refinements of the basics.” As mentioned before, extensive practice in different contexts produces a quick, highly drilled response that is not bound to a limited context or structure, the variety of circumstances in training makes otherwise repetitive drills interesting. In the last analysis, martial arts education is like the ultimate academic skills of reading and writing. The same set of very powerful basic techniques can be used to become proficient in subject after subject and applied to language after language.

The Tactical Blade

By Karl Swass

Hello To all Filipino martial arts practitioners. Since my Filipino martial arts training began I've been increasingly fascinated with the blade. Blades come in many shapes, sizes, weights and lengths. They are constructed of various materials. They can be hand made by extremely skilled blade smiths or mass produced in factories by major manufacturers. Blades can be used as tools or weapons of self defense. One would have to assume that these two uses or necessities spawned the birth of the blade. According to archeologists the earliest known edged cutting tools came from the Gona and Oma basins in Ethiopia appearing approximately 2.4 million years ago.



The edged cutting tool has changed history. Imagine for a moment if the edged cutting tool didn't exist. Life as we know it would not exist. The invention of the edged cutting tool is as important to humanity as the invention of the wheel. The edged tool has literally shaped the evolution of human kind for there are so many things we would not be able to do without it.

Humans went from herbivores to carnivores once edged tools were designed for hunting and cleaning game. Axes were and still are used to cut trees for lumber. The list goes on and on. Over time the edged tool evolved as the materials used to make them became increasingly sophisticated. The earliest known edged tools were constructed of flint, ivory, bone and other various types of stone. As the need for personal protection grew the dagger was developed. In researching this article I found that the earliest known metal daggers were developed in the Bronze Age 3300 - 1200 BC.



Oldawan cutting tools from Ethiopia
Dated 2.4 Million years old

Bronze Age dagger circa 1200 BC

Now we fast forward to the 20th and 21st centuries and we see knife designs of all types. We see tactical folders, daggers, Balisongs etc. Knives are smaller, compact and

lighter. Some have special carry systems such as pocket clips or injection molded sheaths. It would appear that the human races' need to cut more efficiently still exists.

The intent of this article is to give the reader some history and background on the blade as well as how to evaluate and select a quality tactical folding knife. I will outline the differences between some of the popular brands currently on the market. Before buying and carrying a tactical folder I strongly suggest researching the knife carry laws for the state you live in. The last thing you want to do is get arrested for carrying a blade that is deemed illegal in your state. With that being said lets continue. When looking for a tactical folding blade a few things come to mind. First I consider the blades purpose. What will I be cutting with this knife? Then I look at the design and construction of the blade. Blade design is very important as the design dictates its use, carry options etc. Construction basically means what materials the blade and handle are comprised of?



This is the Lapu Lapu designed by Bram Frank. Notice the curvature of the spine of the blade used for Reverse grip hooking techniques.

When looking at the design you should also take into account your personal fighting technique if the knife will be used for personal protection. Some practitioners favor reverse grip techniques over standard grip techniques. If this is your preference a curved blade would be more efficient than a straight blade. The curved blade can be used for reverse grip (pkal grip) hooking (palisut) techniques.

Handle design is also a very important factor to consider. Handle design effects how you carry and deploy

your knife. Most designers include a pocket clip however it is important to look for a knife that has a removable/adjustable clip so you can change the orientation of the clip so the knife can be carried on the right or left side as well as the tip up or tip down. The handle should also be constructed of materials that allow you to retain your grip of the knife during impact especially if the handle gets wet from water, perspiration or blood. Handles constructed of textured G-10 will allow you to retain your grip more efficiently than handles constructed of plastic/glass composites.



Spyderco Endura with Plastic/Glass composite handle

The next thing to consider is the actual blade design. What material was used in making the blade and what locking mechanism does it employ. This is a very important factor because the hardness of the steel used to fashion



Spyderco Yojimbo designed By Michael Janich with G10 handle.

the blade dictates how sharp it will be and how well it retains its edge and resists oxidation. Obviously a good lock ensures the knife will remain open even when it is impacting hard objects such as wood or bone. I also look for blades that have ridges on the upper spine. These ridges can be used for gripping an attacker's thumb or fingers for joint locking techniques. Notice the ridges on the back of the Yojimbo blade pictured above. When purchasing a knife most of the top manufactures offer specification sheets on their web sites to let the buyer know what materials were used in the knives' construction. Below is a link to a table you can use to compare the different metal types used to fashion blades.

For information on types of steel used in various manufactures blades visit:

[Click Here](#)

In regards to locking mechanisms there are various types. Some include: Slip lock, Frame Lock, Liner Lock, Lock back and Axis Lock. There are many more. My favorite is the Axis lock from Benchmade which is basically a spring loaded bolt that engages when the blade is opened. Bram Frank has developed the puzzle lock for his Lapu Lapu which is also a nice design. I have experienced some popular brand folders locks not engaging properly during some inertia openings. The opening may have too much force for the lock or be too fast for the lock to engage causing the blade to snap back and end up in a partially opened and not locked in position. If possible test your opening techniques on the blade before purchase. Bare in mind most blades have to be "worked" before they will open fluidly.

To sum things up a good folder should be constructed of strong light weight material; contain adjustable clips or some other efficient carry system, a hole or thumb stud on the blade, to allow for faster openings, my preference being the hole because you can employ more openings with the hole than the stud; and strong slip resistant handles. I hope this article was informative and enlightening.

For those in the NY area that want to learn more about how to use a tactical folder please feel free to contact me at 4powersma@gmail.com or LongIslandMartialBlade@Yahoo.com. For more info on what I teach and study, in regards to the tactical folder, please visit: www.martialbladeconcepts.com.

I would like to thank Michael Janich and Bram Frank as well as the designers at Benchmade and Spyderco.



Pictured above the Benchmade Axis lock side view. If you look closely you can see the spring



Axis lock top view



Paradoxical Musings

Paradoxes are seemingly contradictory statements that may nonetheless be true. Our lives probably contain many examples, though most remain unconscious and unexamined so long as they don't create enough conflict as to rise to conscious attention. Every culture and subculture contains its own set of paradoxes. Does everybody recognize these themes?

"Our style is unique" and "We have that too." These are perfect examples because both can indeed be true, but (paradoxically) can be used to obscure the truth. Everybody has an armbar or a wristlock, but does everyone do it exactly the same way? If you think your knowledge is already complete, will you really pay attention when someone else is sharing their version of a technique? Considering the ways different people might react, knowledge is power, and it's good to have options.

A positive approach is to appreciate the differences but understand the principles. The first enhances your knowledge; the second enhances skill. Intuition connects the two, and activation at that level enters a zone where one simply flows.

The other side of our verbal paradox is if these are simply arguments to shut down communication. Regardless of one's skill, it is presumptive to think one has achieved the sum of all possible knowledge. Many Masters in various disciplines, from dance to music to martial arts, have acknowledged learning something new from a beginner; treat the source of knowledge as a gift. You may not want or need to learn another style, but a fighter must be a strategist. Shouldn't one be curious what others do?

The Filipino martial arts have built-in shortcuts, such as the use of angles to group attacks. Though systems of angles vary, understanding the principle behind them facilitates learning. Since there are only so many ways the human body can move, variations fall into things like timing, range, and strategy. Thus, "everybody has it" but "we do it this way".

Regional styles may share common roots and demonstrate similar attributes, even use the same training patterns and drills. Sometimes, though, rivalries and politics cause people to deny what may appear obvious to others. Recently, for instance, I exchanged comments with someone who took offense because I complimented a video of a Grandmaster he admires. I said the movement reminded me of my own teacher, high praise in my mind.

What I encountered is another paradox in the arts, a belief that something will only work if "we" do it, but not when someone else does it. He proclaimed I was wrong to find any similarities between what I had watched and what I had been taught. Moreover, he insisted that our style "wouldn't work" though the technique is virtually identical to the one he was defending!

This reveals a bit of schizophrenia about the direction people believe the FMA should be going. Paradoxically, while the art is expanding with growth worldwide, there are still those who prefer that it should remain a closely guarded treasure. Some believe it should still be taught only within the Filipino community, which itself has varying codes of secrecy such as keeping things within the family or a close-knit brotherhood. Even more radical in the case of this individual, he seemed to think that the only version of the art with merit was that taught on Philippine soil. Because my teacher emigrated to the West and taught there, somehow in his mind this severs the link to the homeland and renders the concepts of the art invalid.

I hate to burst the guy's bubble, but knowledge is not limited by such artificial boundaries such as nationality or race. As one teacher who trained several police departments in Manila said to me in surprise back in 1989, "I didn't know such a sophisticated style was found in the U.S.!" My reply was simply "We have old Filipino Grandmasters too."

Just as any seed will grow when planted in a nourishing environment, Filipino martial arts are flourishing where they have been planted. To think that the fruits of such labor will not feed those who partake of it is merely denial, and a lack of faith in the spirit of the art itself to take hold wherever it goes.

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"Learning is the gate, not the house. When you see the gate, don't think it is the house. You have to go through the gate to get to the house behind it." -- Yagyu Munenori



FMA Past Events

Tuhon Ray Dionaldo Seminar in Northridge, CA

April 18 - 19, 2009

By Rich Verdejo and Gigie Alunday

Photos Courtesy of Victor Gendrano, Jr.

dA bEST qUALITY pRODUCTS hosted a 2 day seminar that featured Tuhon Ray Dionaldo, Founder of Filipino Combat Systems, and guest instructor Tuhon Felix Cortes, Founder of Filipino Combatives. The event was held at the NEW White Lotus Training Center in Northridge, CA. which is owned by Grandmaster Douglas Wong and his wife, Master Carrie Ogawa Wong. Not only was the facility able to accommodate the gathering, it also has the potential to hold 3 events at the same time! The facility boasts a 5500+ square foot facility with a 42' x 42' Olympic Palmer spring floor for Parkour and Freerunning, 2 separate padded training floors, hanging heavy bag section, grip tape wall and incline wall for wall flips, and trampoline and mini tramp! It was a great venue to host the seminar, and we were all very eager to train with both Tuhons!

What are the 3 B's to success in any martial art? Basics! Basics! Basics! Without solid basics, your skill cannot be improved. Tuhon Ray started out the day with warm up exercise on basics. We quickly partnered up and got to work on improving our basics. With our training partners striking at us with the first five strikes, it was our job to block using the umbrella, wing, or walls and counter through the center. We repeated this process but changed our counter strikes using laptik strikes, witiks, abanicos and redondas. We then formulated the strikes all together to end with a 5 second burnout after each strike from our training partner.



Tuhon Ray Dionaldo
and Rich Verdejo

With the group all warmed up, Tuhon Ray introduced his new punyo mano drills. The punyo mano drills focus on manipulation and striking with punyo. The drill consists of 5 right hand entries, each technique emphasizing principles of Tuhon Ray's punyo mano concepts. These principles in the punyo mano range are what propelled Tuhon Ray and put him on the map. With his knowledge of the kerambit, blade, sarong and stick fighting, his favorite is the range of punyo mano, "fisted hand". Basically, the principles taught apply to any close range fighting from empty hand to blade to sarong. Next on the agenda was the sarong. Tuhon Ray demonstrated his use of this flexible weapon using the same concepts that he had explained previously. Again using the same punyo mano entries, we split the center line and let the sarong manipulate and submit our opponents. It was a great way to show how the same concepts can be applied to all weapons.

Tuhon Ray also showed a few techniques of Sikaran Lakad and locks from Modern Arnis. Using the theme of the seminar, “Punyo Mano Entries”, he then showed what the legs can do in that tight range. Knee and ankle locks were utilized to take your opponent down. While on the ground, stick submissions were applied. The room burst out in tapouts demonstrating its effectiveness.

Tuhon Ray then introduced his colleague, Tuhon Felix Cortes. Tuhon Felix Cortes comes from a Sayoc Kali background. Though Sayoc Kali is more known for its blade expertise, Tuhon Felix specialized in stick fighting. With over 30 years of experience, he formed his own system called Filipino Combatives. He started off his section by introducing his first stick template called C1.



Gigie applying leg lock on Ronnie Buenafe



Tuhon Felix Cortes with Joey Pena

Though he considers C1 very basic, it has lots to offer making it exciting and fun to all practitioners. It also centered on the other theme of the day, Basics! Basics! Basics! Tuhon Felix’s high personality also adds a plus when he’s on the floor. Having plenty of fights under his belt, he’ll tell you straight forward that drills look very pretty until you apply them in a real fight. Then it gets raw and unpredictable. We practiced these drills to create better body mechanics and with high intensity to prepare us emotionally.

This weekend was not only very informative with new material, but also packed with fun! Sharing the floor with Tuhon Ray and Tuhon Felix was a great honor. Both Tuhons were very down to earth and made them very approachable for questions as well as laughs.

C1 is a 12 count template that is done on both sides and uses the feeder/receiver concepts. It consists of basic laptik, witik, and redonda strikes as well as hand switches. The receiver then also has its own 12 count template on defensive moves and footwork to counter the strikes from the feeder.



Rich Verdejo, Tuhon Felix Cortes, Gigie Alunday



We would like to thank all the schools and attendees including Sayoc Kali, Toma's Modern Arnis, Inosanto Academy, Babao Arnis, Claremont Martial Arts, Galius Martial Arts, and especially our brothers from FCS Alabama, for participating and creating a successful event! It was truly an honor to share the floor with you all! We look forward to seeing you all again at our next event!



www.fcskali.com



www.tuhonfelix.com



www.dbqproducts.com

For more information on booking seminars with Tuhon Ray and Tuhon Felix, please contact Gigie Alunday at dbqp92@yahoo.com.

1st Caribbean FCS Gathering

April 24 - 26, 2009

By Rich Verdejo and Gigie Alunday

The setting for the 1st Caribbean Filipino Combat Systems Gathering was held in beautiful Puerto Rico. Tuhon Ray has been traveling and teaching in Puerto Rico for approximately 15 years and decided to add the Caribbean to the list of FCS Gathering venues to support the growth of the FCS family world-wide. In addition to the Winter and Summer FCS Gatherings held in Tampa, FL every year, Gatherings are also in Russia, Germany, Mediterranean, and Caribbean.



www.fcskali.com

Puerto Rico is a self-governing unincorporated territory of the United States located in the northeastern Caribbean, east of the Dominican Republic and west of the Virgin Islands. The great part about visiting Puerto Rico is that we didn't need a passport! It is a beautiful island with great beaches, delicious food, and the people were friendly and hospitable.

FCS in Puerto Rico is represented by Lakan Guro Carlos "Pipo" Lopez and he also works closely with Lakan Guro Hernan "Rico" Cortes. Together they have grown FCS in Puerto Rico and continue to teach and provide opportunities like the having the FCS Gathering in a picturesque venue.

We arrived in San Juan, Puerto Rico on Thursday, April 23 and had just missed the snorkeling trip. However, we met up the rest of the crew from Florida and Slovakia for dinner. The food was incredible as we had our first, and definitely not our last Mofongo which is made of out mashed plantains and loaded with your choice of meat and seafood stews.

On Friday, we made our way to Balneario Pico de Piedra, Aguada, Puerto Rico which was the venue for the gathering. Aguada is located in the Coastal Valley of the West Region and was the perfect setting for the gathering. The beach included an outdoor stage pavilion which was where we trained on Friday for the Members/Instructors night and also on Saturday, for the first day of the public sessions.

The Instructor/Member night offered an introduction to the material that would be covered during the gathering. Tuhon Ray went over the concepts of Punyo-Mano with an introduction to the 6 variations to the basic entry. He also covered the idea of Elastico, which is translated as "rubber band/elastic". These are defensive maneuvers developed from the situation where opponents find themselves with their respective sticks are grabbed. Tuhon Felix followed with an introduction to the C1 template and how it can be directly translated to stick fighting applications. Lakan Guro Rico Cortes closed the evening with an introduction to FCS Tactical.

The temperate climate of Puerto Rico in April served as the perfect backdrop to the start of the gathering. Attendees traveled from as far as Slovakia, California, Florida, and all over the island of Puerto Rico to be present at the 1st Caribbean Gathering. Tuhon Ray opened the day by presenting contradas which is a classical drill emphasizing basic

defenses, strikes, and footwork. The drill started off simple enough using roof, umbrella, and wall blocks and basic strikes which then progressed into a 5 second free flow striking burnout.



Contradas with Tuhon Ray Dionaldo and Gigie Alunday

When we were all warmed up from the contradas, Tuhon Ray presented an introduction to the 6 variations of the Punyo-Mano entries. The drills were set up to work both the offensive attacks and defensive techniques in the Punyo-Mano range, with the focus of the techniques on striking and manipulation of the punyo. Concepts of baiting the punyo strike were analyzed in order to understand how to manipulate the opponent's next strike in order to set you up for your attack. The emphasis on proper footwork and body mechanics are the apparent keys to success with

these techniques.

Many times stick fighters find themselves in a situation where they are holding onto each other's sticks. From this situation arose the concept of *Elastico* meaning elastic, which Tuhon Ray developed to counter. In Kali, *elastico* is used to describe a stick strike where the strike is initiated by holding the tip of the stick while striking and letting go at the end of the strike to propel the snap. This strike has the potential to generate a great deal of power in a short distance. The foundation of the techniques is in disarming your opponent with an *elastico* strike. *Elastico* strikes can be generated using three variations using the arm, neck, and body. We worked on these techniques using the Punyo-Mano entries as our foundation. Various disarm techniques were used from an outside disarm, to an inside disarm as well as a transfer disarm.

Tuhon Ray introduced Tuhon Felix, Founder of Filipino Combatives, as the next instructor for the day. Tuhon Felix brings with him over 30 years of experience in Sayoc Fighting Systems and was the first student to be promoted to the rank of Tuhon in the system. Tuhon Felix presented the C1 stick fighting template, which is the first of 12 templates within Filipino Combatives. The template is based on the feeder-receiver methodology and consists of 12 feeder attacks and the corresponding 12 receiver defenses. However, in order to throw us off our game and develop ambidexterity, he had us drilling the template with both the left and the right hand. However, it did not stay there. Tuhon Felix went into the fighting application of the template and how it can be used in different ranges. Most impressive was his demonstration of the proper stick technique employed when popping off a bottle cap one-handed!

To end the evening on Saturday, we took full advantage of the beach setting to hold a sayaw close to shore. Historically, the sayaw "dance" was part of Filipino warrior culture traditions used in preparation for battle. It was a means in which the warriors were able to share their energy and strengths with one another in tribal bonding. The bonfire was set with the palm trees in the background and the sound of the ocean. Drum beats for the sayaw was provided by Seijo and Nate. The first to enter the circle was Tuhon Ray and Tuhon Felix. They circled the fire in a free flow *carezza* sharing their energies with each other, followed by the Lakans, Guros, Instructors, and the remainder of the tribe. It

was the perfect end to the first day and an experience that will not be forgotten as we bonded as a tribe.

As the traditional gathering schedule dictated, our day started early on Sunday. This time, we were unable to secure the pavilion by the beach, so we took to the sandy shore. Tuhon Ray started the day with Lakad Sikaran. Keep in mind we were training on the shore where the waves were crashing. However, this did not stop us from destroying our partner's base to take them down and completing the techniques. On the other hand, it was easy to wash the sand off ourselves in the ocean and run back to train some more, which is exactly what we did and took advantage of the breaks to get in some body surfing time.



Lakad Sikaran - Tuhon Ray Dionaldo, Rich Verdejo, Nate Hill

After getting some sunbathing time, Tuhon Felix came in to introduce his panantukan drills and explain the Guard 5. It is also a feeder - receiver drill which takes a basic 5 count hit and works both the offense and defense. He also showed how it can be applied to stick fighting and with blade.

To end our session, Tuhon Ray continued his presentation from the morning session on the 6 variations of Punyo-Mano. They all start out from the basic inside or outside entry and each variation addresses a set of different types of attacks and the counters to the attacks. Each variation in Punyo-Mano has different striking options which incorporate the use of the live hand for punching or disarming the opponent.



The sun was starting to set and that signaled that it was time to close the 1st Caribbean Gathering. It was a great gathering packed with lots of new material to keep us busy. The emphasis of our training for the weekend was the importance of good, solid BASICS!

The beautiful island, delicious food, and great people made this gathering one of the best and we felt guilty calling it work. How can it be work when you're having so much fun? Thanks to Pipo for making this an incredible trip and taking us on kayak fishing adventures and excursions in the bioluminescent bay. We highly recommend the Caribbean Gathering to anyone looking for great training, and the fact that you can easily squeeze in some vacation time is just the icing on the cake!

The 4th Annual Inayan Martial Arts Summer Camp... A Wonderful Success!

May 1 - 3, 2009

By Jon Ward

Instructors at this years event...

Punong Guro Jeff Espinous - Paris, France

Kali Sikaran and Silat Concepts

Guru Michael Butz - Phoenix, Arizona

Kada Anan Eskrima

Sensei Raul Fabela - Los Atos, California

American Kenpo

Guro Bill Francis - Santa Cruz, California

Inayan Eskrima and American Streetfighting

Guro Larry Lindenman - Chicago, Illinois

Inosanto Kali, Certified Cross Fit Trainer

Pangulong Guro Jon Ward - San Jose, California

Inayan Eskrima Technical Director, Tae Kwon Do and Hapkido



www.inayanmartialarts.com

This amazing 3 Day event featured over 20 hours of Intensive and Insightful instruction and a lifetime of experience shared in this Open Forum.

Located in the beautiful seaside town of Santa Cruz, California, the 4th Annual Inayan Gathering once again brought a terrific group of Inayan students, friend and fresh faces together to share the Filipino Martial Arts. This year's instructor lineup included old friends and favorites as well as a few new faces. With that said here is a brief overview of what is now one of the premier Filipino Martial Arts events in Northern California and the US.

Here are some highlights of this year's Camp

This year's event started with Guro Michael Butz from Phoenix, Arizona, who was assisted by his student Will Beech. Guro Butz came out demonstrating the effectiveness of the Kadanán Eskrima system he teaches against very heavy and powerful strikes. This was definitely an eye opener for many students in execution and application. Guro Butz then led the class in various follow-up counters to negate these counters. Guro Butz made sure to give students an understanding of the similarities and differences in the methods of blocking used in various styles.

Guro Larry Lindenman of Chicago, Illinois, assisted by Guro Steve Kohn of Los Angeles, California. Guro Lindenman and Kohn covered angling and footwork regarding the knife and limb engagement during an angling encounter. Guro Lindenman then built on this concept dealing with the changing of angles of attack and blocks as we counter for counter techniques. Several knife drills were introduced that gave our participants an easy to follow template to retain these concepts.

Members were treated By Guro Bill Francis who shared the similarities and differences found within Inayan Dequerdas and Inayan Serrada. Guro Francis focused on the way techniques are grouped in the same way and how the difference between a blunt and edged weapon can change is essentially the same technique. Guro Francis touched on the historical aspects for these differences giving the students a more in depth knowledge of the how and why we do techniques.

Punong Guro Jeff Espinous, who was assisted by Guro Linda Brooks, introduced an incredible Panantukan (Boxing) set focused on slipping a punch and moving into multiple angles for counters from these positions. Guro Espinous demonstrated each of the techniques individually and focused on their follow ups. Jeff then gave the students a template to not only retain the material but continue their own growth in this particular area.

Sensei Raul Fabela taught American Kenpo self defense techniques. Sensei Fabela moved from technique to technique with an incredible flow emphasizing an opponent's reaction to being struck and follow up sequences. From here he delivered the closest anatomical weapons and their variations. Everyone enjoyed the options that Sensei Fabela pointed out when following up a defensive counter.

Punong Guro Espinous also covered a variety of closed arm or guard standing defenses against punching techniques. These defenses covered a not only defenses but incredible array of elbow counters that left everyone with a better understanding of how elbow strikes can be delivered. These elbow techniques went from defending to a buzz saw of attacking elbows that had everyone having a good time chasing each other around.

Pangulong Guro Ward presented Inayan Kadena De Mano, specifically introducing the concept of isolating the right or left arm for self defense. Techniques were specifically designed for the use of only one arm and how they flow from defense to offense to putting the attacker down.

Guro Lindenman focused his next class on proper position including his now famous "Nose Over Toes" position and again emphasized how to achieve power and speed both with stick and empty hand through proper positioning and use of legs, hips and shoulders. This led us to Guro Lindenman's concept of Half Beat hitting a unique a very helpful striking concept that kept the students talking about the rest of the camp.

As always our last Day was one of incredible instruction and Reflection of our martial arts journey. Though the rain caught us off guard everyone still came with great enthusiasm. Training in the Santa Cruz Hills, is always special and each instructor offered an incredible class to top off a great 2009 event!

On this last day we broke into two groups to give everyone a more personal learning experience with each instructor...

Guro Butz introduced several self defense methods from not only Filipino martial arts but also Chinese martial arts. These included rapid fire combinations into locking and immobilizing techniques that seemed to open up new doors to everyone.

At the same time Guro Lindenman introduced the combative striking sequences with one and two sticks and how to maximize the power within these striking angles. Guro Lindenman also emphasized the importance of training the left hand as much as the right. Guro introduced several drills to develop this skill set to its full potential.

The last sets of seminars were taught by Punong Guro Espinous and Sensei Fabela. Guro Espinous began with single stick and blade twirling and how these techniques lead or crash into a confrontation. Jeff's focus was how the techniques challenge an opponent to understanding the point and angle of entry. From here Guro Espinous gave everyone a variety of follow ups from multiples strikes to disarm to locks techniques involving the weapon.

At the same time Sensei Fabela was again sharing the art of Kenpo with our enthusiastic group. Sensei Fabela explained the dynamics of what happens to the opponents' body during each technique and thereby why the next technique in a sequence is so valuable, this led to a great discussion of various counters and techniques that manipulate the attackers' body, so as to deliver effective defensive techniques.

We wound up the day with a wonderful lunch; from here we shared stories from this year's camp as well as the past. For many of us it was a yearly chance to catch up with old friends and training partners, that often time and distance do not allow us to see on a regular basis. This year's event truly put set a higher standard. As the premier Inayan Event in the world we will continue to offer the best in instruction and organization possible.

Special Thanks once again to our incredible instruction team who give 100% of themselves when sharing their knowledge at this Inayan event. And of course a very Special Thank You to the Francis family, Guro Bill, Jennifer, Brayan, Jake and Bill's lovely parents who do such an incredible job, from Bill's great classes to the entire Sunday events success from facility preparation, to the incredible food. All of us thank you for your dedication and generosity.

And lastly to you the dedicated students, friends and participants who's hard work and commitment to learning make this event so special and worthwhile... we look forward to seeing you all at next year's Inayan Camp and Celebration. The 2010 event already promises to be an Extraordinary Event... Details will follow shortly but plan on joining us now!!!!



www.billfrancisacademy.com



www.kalisikaran.com



www.ftma-az.com

For information on next years event to be held May 13-16, 2010 San Jose, CA.
Visit: www.inayanmartialarts.com
Email Jon Ward directly at guoward@inayanmartialarts.com or call (408) 607-4625

West Coast Eruptions Tournament

Hosted by: Kidd Jason and Jessie Dancel

Banning, CA.

June 7, 2009



Master Darren Tibon, Grandmaster Pete Peterson, Chez Tibon and Gelmar Cabales

to help judge the forms division.

The USFMAF was invited to the West Coast Eruptions Martial Arts Association Tournament and introduced their concept of tournament competition. Chez Tibon and Gelmar Cabales did a demonstration in honor of Grandmaster Pete “Big Cat” Peterson who was the first African American to open a martial arts school in 1947 in Compton, CA. This demo can be seen on You Tube under USFMAF. As certified USFMAF judges and referees Gelmar Cabales and Chez Tibon were asked



www.usfmaf.org

Fil/Am Friendship Society of Nashua

Greeley Park, New Hampshire

June 27, 2009

By Philip Duldulao

The Fil/Am Friendship Society of Nashua, NH recently celebrated their Annual Summer Cookout and invited The Boston Arnis Club led by Guro Director Peter Freedman to do a demonstration and educate the public in the ever growing popularity of the Filipino martial art of Arnis. Guro Freedman encouraged the new participants to use their creativity while showing them the concepts and principles behind the techniques. Some of the highlights included Solo Baston vs. Pangamot, Sinawali Drills, Trankada techniques using the Doble Baston, evasive foot maneuvers such as the triangulo footwork and empty hand self defense (Mano Mano & Pangamot).



Overall, the newcomers that were participating were impressed by the versatility and effective simplicity that was displayed by Guro Freedman and his staff.



Guro Director Freedman and Guro Birmingham doing Laban Laro with a solo baston against empty hand



Guro Philip Duldulao Tapi-Tapi drills



www.freedmansmethod.com

A Landmark Weekend for the International Eskrima Serrada Association (“IESA”) August 6 - 9, 2009

To start off the weekend, on Thursday, August 6th, Pangulong Guro Sultan Uddin, Founder of IESA, conducted a dynamic workshop at the East West Wing Chun School in Oakland, California. Sifu Jasan Fujii is the head Wing Chun instructor and is also a Junior Instructor in IESA, personally certified by Pangulong Guro Sultan Uddin. This workshop specifically covered the combative concepts of Eskrima /Serrada that dealt without weapons and the students’ response was overwhelming.

The following day, Friday, August 7th, Pangulong Guro Sultan Uddin came to the FTCC gym in Daly City, California to conduct yet another exciting Eskrima/Serrada workshop. Punong Guro Bob Manalo of IESA recently started teaching Eskrima at the FTCC gym. He was personally invited to teach Eskrima by his friend, Darren Uyenoyama, who not only owns FTCC, but is also a professional MMA fighter. Pangulong Guro Sultan Uddin refined and expanded on fundamental Eskrima /Serrada

techniques, covering weapons, empty hand against weapon, and ended the session with fundamental live-stick sparring concepts.

To finalize Pangulong Guro Sultan Uddin's weekend long visit to the Bay Area, IESA did a demonstration at the 16th Annual Pistahan Parade and Festival at the Yerba Buena Gardens in San Francisco on Sunday, August 9th. Historically, IESA has participated and demonstrated throughout the years at this landmark cultural event. This year, the audience was in for a special treat as Pangulong Guro Sultan Uddin took to the stage and demonstrated the speed, power and effectiveness of the art. Pangulong Guro Sultan Uddin also supervised mini-demonstrations conducted by IESA students along with Junior Instructor Esther Munoz and Punong Guro Elicio Benetua, followed by personally giving pointers during hands-on workshops at the Martial Arts Pavilion.

With two dynamic workshops and another memorable demonstration at the Pistahan Festival, this weekend was definitely a great way for IESA to celebrate its 20th anniversary and to close the summer season. Keep an eye out for upcoming workshops and demonstrations and visit us at www.tribe-IESA.com, or look us up on facebook!



5th East Coast FMA Gathering

August 15, 2009

Fighthouse

122 West 27th St. (2nd Flr.)

Manhattan, New York

By Rich Acosta

The East Coast FMA Gatherings started in New Jersey as a venue through which instructors from different styles could come together in the spirit of camaraderie and brotherhood, to help promote unity and strengthen the bond between Filipino martial artists in the U.S. Mataw Guro Louelle Lledo hosted the first three East Coast FMA Gatherings in New Jersey. Now in its the 5th consecutive year, and it's second in Manhattan, 35 participants and several instructors from different Filipino martial arts styles and systems travelled from all around the East Coast to support this year's event.

The attendees enjoyed over 6 1/2 hours of demonstrations and instruction. Mataw Guro Lou Lledo, the Founder of Amara Arkanis, attended to emcee the event and also teach his system of Amara Arkanis. Representatives from several different Filipino martial arts styles taught their respective arts, including (in alphabetical order); Balintawak (Teovel), Brewster Arnis, Kuntaw Kali Kruzada, Pananandata Marinas, Pekiti Tirsia Intl. and Ultimate Escrima (Decuerdas).

The following is a complete list of the masters and instructors who contributed to the 4th FMA Gathering (in alphabetic order):

- Maestro Rico Acosta - Kuntaw Kali Kruzada, NYC
- Guro Ryan Birmingham - Boston Arnis Club / Brewster Arnis
- Master Walter Crisostomo - Ultimate Escrima (Decuerdas), MD
- Master Wesley Crisostomo - Ultimate Escrima (Decuerdas), MD
- Guro Philip Duldulao - Boston Arnis Club / Brewster Arnis
- Master Spencer Gee - Pananandata Marinas, NY
- Mataw Guro Lou Lledo - Zikdokan Amara Arkanis, NJ
- Tuhon Bill McGrath - Pekiti Tirsia International
- Guro Rob Mulligan - Pananandata Marinas, NY
- Master Zack Taco - Balintawak (Teovel), NYC

Guro Rob Mulligan has been practicing Pananandata since 1984 under Grandmaster Amante Marinas Sr. Master Spencer Gee is the highest ranking Guro in Pananandata, promoted by Grandmaster Amante Marinas Sr. Both Guro Rob and Master Spencer demonstrated and gave instruction on the finer points of Pananandata Marinas, which utilizes unique indigenous weaponry such as the latiko (whip), dakin (ring), and projectile weapons, in addition to the yantok and dagger.



Master Zack Taco who teaches the Teovel system of Balintawak in the Bronx, demonstrated and taught the dynamic close range drills and techniques that Balintawak is famous for, starting off with the basic striking patterns, followed by the corresponding blocks and counters. He also taught stick locks, disarms and counters to the disarms shown.

Guro Ryan Birmingham and Guro Philip Duldulao from the Boston Arnis Club gave a demonstration with the help of some of members of their group, sharing some of the unique block and counter techniques from Brewster Arnis. Guro Director Peter Freedman is the head of the Boston Arnis Club he studied under Master George Brewster, a long-time practitioner of Arnis Lanada, who passed away at 81 years of age.

Mataw Guro Louelle Lledo, the Founder of Zikdokan Amara Arkanis, lectured on how he has organized the different styles of the –Filipino martial arts into a clear and logical education course. He also elaborated on the finer points of his Praksyon system, which utilizes strikes in broken rhythms, and shared some of the combative high speed single and double stick drills from his system.

Master Walter and Master Wesley Crisostomo of Ultimate Escrima demonstrated the close quarter drills of Decuerdas which employ engano's (fakes) that circle around an opponent's defense strike in unexpected angles landing in unprotected areas. They demonstrated a close quarter flow drill in which both participants utilize the checking hand to deflect and parry each other's attack while executing fakes and follow up strikes in a chess-like match.

Maestro Rico Acosta the founder of Kuntaw Kali Kruzada demonstrated edged weapon techniques using the itak (sword). The techniques he taught moved quickly from long range into medium and then short range, employing simultaneous deflections, strikes and thrusts. He also shared the classical Cinco Teros single sword drill. He explained that these techniques are a part of his new K.R.E.D.O. Eskrima system, which is primarily focused on the use bladed weapons.

Tuhon Bill McGrath, the President of Pekiti Tirsia International taught close range knife drills using reverse grip, emphasizing the engagement, control and redirection of the attack with the proper use of body shifting, which also applied to his method of empty hand defense against a knife attack. He also taught the "Third Hand" principle of PTK and lectured on the finer points of edged weapons self-defense. Everyone enjoyed his thorough explanation of PTK knife fighting.

This year's event was very successful thanks to the support of all who attended and especially the Masters and Instructors who travelled to NYC to share their knowledge with everyone. We all had a great time making new friends in the Filipino martial arts from all over the East Coast, as well as re-uniting with those who have attended and contributed to past FMA Gatherings. The FMA Gatherings will be an annual event in Manhattan every summer, in addition to events hosted in other states along the East Coast. Please visit our yahoo group site if you are interested in joining us next year. Mabuhay ang Filipino martial arts!



Yahoo Group
[fmgathering](#) · East Coast FMA Gathering
[Click Here](#)

Brotherhood of Warriors Seminar
August 16, 2009
Lowell High School
San Francisco, CA.
By Lance Leung

Eskabo productions presented a spectacular and eventful seminar. The lineup of performers was as follows:
Grandmaster Robert Castro - Eskabo Daan
Guro Carlito Bonjoc - Mata Sa Bagyo
Grandmaster Ver Villasin - Villasin Balintawak Arnis
Grandmaster Alex France - Kombatan Espada y Daga
Grandmaster Max Pallen - Senkotiros



It was a new beginning for the Eskabo family as they rallied out 20 deep into the gymnasium, performing in their freshly embroidered jet black uniforms. The seminar commenced with the rhythmic drumbeats of Grandmaster Robert Castro, Punong Guro Joseph Baustista and Master Lance Leung, while the rest of the students shuffled their feet and moved their hands in unison to the singing of the drums.

Grandmaster Castro then took center stage as he graciously welcomed everyone to the event and performed with exacting perfection, his newly composed Eskabo dagger modulation (EDM) techniques. With his (uki) Martin Vargas at his side, Grandmaster Castro demonstrated the dagger style flow drill and explained how one could disarm his opponent at any given time followed by a transition of small slits and circular movements with his blade, enabling him within seconds, to slash his opponent's throat and neck; ending in decapitation.



As always, Grandmaster Castro never ceased to amaze his captive audience as he moved with effortless precision and timing; turning and spinning his opponent into a submissive dance of death, while demonstrating the fine art of Eskabo.

Grandmaster Castro then introduced Punong Guro Joseph Bautista, Master Lance Leung and Guro Antonino Solano as they performed “sakit-sakit,” an art form that has been incorporated into Eskabo from Master Roger De Valle in the Philippines. Punong Guro Joseph Baustista explained that Sakit-sakit uses the long 30 inch rattan stick and is held in a horizontal position on the chest area with both arms folded around the stick. This position, although awkward at first, allows one to transition between the long range of Largo mano to the short range of Serrada within seconds, with a quick repositioning and switching of one's hands as desired.

Punong Guro Joseph Bautista continued with a detailed explanation and demonstration on how one could strike an opponent from such a compromised starting position by transitioning the stick from one hand to the other followed by a series of hand-traps and strikes to his attacker. Sakit-sakit was then executed by Master Lance Leung by way of disarming his opponent, countering with a rapid fire of hits to various parts of the attacker's body, ending in a choke hold to the ground. Guro Antonino Solano followed by displaying his talent of Sakit-sakit with abo-nikos to his opponent's head, followed by a disarm and ending up applying an arm lock on his attacker.

The Sakit-sakit performance was followed by Senior Guro Anthony Martin announcing that the gym floor was open for individual Eskabo workshops for all to rotate through and absorb knowledge from. The workshops included knife techniques taught by Master Joji Camins, empty hand techniques taught by Professor Harold Short, Sakit-sakit techniques taught by Guro Antonino Solano, and short stick techniques taught by Professor Jay Dizon.

Senior Guro Anthony Martin then introduced the following performers as they individually took center stage to express their art:

Guro Carlito Bonjoc made his appearance as he astonished the crowd with his quick capture, disarm and destroy techniques with a stick, blade and empty hands, all from his usual sitting position. Guro Bonjoc then showed people a step by step approach to learning some of his techniques, which was always an inspiration to watch and learn; his skills and creative knowledge are a blessing to the Filipino martial arts arena.



Grandmaster Ver Villasin demonstrated his expertise of the Balintawak Arnis method like a true martial artist without breaking much of a sweat. Grandmaster Villasin danced with his opponent on the mat with ease and grace as he displayed his skills in timing his traps, redirects and disarms at will. The gym floor was then open for workshop instruction. Grandmaster Villasin also gave a speech about the importance for all of the Filipino martial arts groups to bond together for the common goal of a stronger unification and brotherhood. It was an uplifting message for all to hear.

Grandmaster Alex France

then took command, front and center, as he made a clear explanation and execution of the Kombatan Espada y Daga techniques. Grandmaster France displayed his extensive knowledge and skills as he showed the audience a breakdown of how to properly execute the Espada y Daga movements. Grandmaster France then instructed an open workshop. It was a joy to watch Grandmaster France in action. The Eskabo family would like to extend warm congratulations out to Grandmaster Alex France for being recently awarded 9th degree in the Kombatan system from Great Grandmaster Ernesto Presas.



Grandmaster Max Pallen followed suit by energizing the crowd as he displayed his expertise in his Senkotiros drills. Grandmaster Pallen emphasized the need to develop sensitivity in order to feel your opponent's actions. His words of wisdom are always golden to everyone present. Grandmaster Pallen displayed his remarkable skills and knowledge through his actions as he flawlessly moved around his opponent and passed,

trapped, countered, kicked, locked and disarmed their every move. Grandmaster Pallen also invited people to join in on his open workshop to learn some of his techniques.

The seminar winded down with the last 30 minutes remaining for open workshops amongst all the Grandmasters present. People in attendance were given the opportunity to

approach any and all of the Grandmasters for questions and or further instructions in their respective art. Overall, everyone in attendance had an enjoyable and memorable day.



A special thank you note goes out to the following individual(s):

Master Ray Cordova for providing the use of the Lowell High School gymnasium, the students of Lowell high school for helping with the lunch line service; Grandmaster Robert Castro for the countless years of selfless giving of his time, energy and knowledge, along with his spiritual guidance; Grandmasters Alex France, Max Pallen, Ver Villasin and Guro Carlito Bonjoc for their magnificent performance; Angela Castro for her unwavering support through the years; Arjuna and Julie-Ann Castro for tending with the booths; Senior Guro Anthony Martin and Punong Guro Joseph Bautista for the overall coordination of the seminar; Martin Vargas for being a great demonstration uki; Professors Harold Short and Jay Dizon, Master Joji Camins and Guro Antonino Solano for sharing their knowledge of Eskabo; Punong Guro Tony Solano for preparing the delicious Filipino meal; Manny Malendez of Tiger Claw for providing the Eskabo members a fresh uniform look; Sports Authority for donating equipment and supplies for the raffle prizes; Odwalla for donating the healthy fruit drinks; and to all those people that I may have missed who have generously donated their precious time and energy for making this event a success.



www.eskabodaan.org

MATA SA BAGYO
EYE OF THE STORM

www.bagyo.net



balintawakinternational.com



www.philippinemartialartsacademy.com



www.senkotiros.org

www.senkotirosphilippines.com

KKAASI Training

August 18 - 22, 2009

The AMAC regularly receives and admits foreign students taking up advancement in martial arts on different courses divided into segments base on ICPE offered course and is recognized by the Director, Professor Armando C. Soteco who happens to be the Board of Director of AMAC. To prepare aspiring participants of ICPE summer course, taking into considerations that a short period of time in martial arts practicum one student could hardly developed such skills and absorbed the knowledge in physical education career and difficulties involves financial , geographical locations, communication gap and availability of participants.

AMAC had just recently received foreigners from U.S.A. who had spent 4 days training at the gym and has completed practicum in Sports Arnis and in Martial Arts, orientations includes Sports Officiating, as a contestant had experience actual sparing lessons on padded sticks wearing standard safety gears approved by the Philippine sports commission. Foreign visitors were awarded certificates of completion and rank adjustment under Kuntaw Kali Arnis Aycocho System (KKAASI) to promote the Filipino martial arts in the United States.

Grandmaster Mitch Mayberry and Chris Kaler are the bearers of multi-style system in White Tiger Martial Arts Assn. of Washington, U.S.A. they had been in practice of Filipino martial arts under different system such as Kali Dekiti Serrada of Supreme Grandmaster J. Nene Tortal, IMAFP: Professor Remy Presas Sr. Doce Pares (WEKAFF) under Supreme Grandmaster Cacoy Canete himself and in KKAASI for the past 20 years.

Sparring Training





Grandmaster Mitch Mayberry is also the flag bearer and practitioner of Chinese and Japanese martial arts such as International BAK FU Martial Arts Assn. and Okinawan Karate Assn. Korean Martial Arts, Pankration of Greece bearing the rank of 8th degree Grandmaster in the arts of sports fighting. In completion of the requirements at the KKAASI he has been recognized as the same level he acquired from the other system that he represents.



Standing L-R: Grandmaster Pepito Robas Grandmaster Mitch Mayberry, Grandmaster Frank Aycocho, Master Ronaldo Baxafra, Jessielyn Baxafra and front varsity college student of Philippine Normal University under Master Baxafra
Kneeling L-R: Jason Max Flores and Joseph Santiago



Tour training at Arnis Village in Lemery, Batangas City, Philippines with owner Rodel Dagooc of Arnis Association International



Master Guro Ronaldo Baxafra owner of Baxafra Armor Merchandise (baxafra_armor@yahoo.com) 63 (0906) 479-9220. authorized manufacturer of official safety gear for Sports Arnis for details contact direct or thru AMAC 63 (0919) 883-1120 faycocho@yahoo.com



The Aycocho Martial Arts Center of Kuntaw Kali Arnis Aycocho System Inc. was the former Kuntaw School of Martial Arts located at Brgy. 177, Camarin, Caloocan City, Philippines

Mobile: 63 (919) 883-1120

Email: faycocho@yahoo.com

3rd Annual River City Rumble

September 5, 2009

Hosted By: Filipino Martial Arts Academy Sacramento Ca.

Master Nilo Baron, Master Gerald Canete, Guro Mike Mckenzie, Guro Jojo Antolin

By: Felix Ordiniza

This truly was an outstanding tournament hosted by Master Baron and his Organization. It was very well run in terms of time, divisions, events and most important fun. It was very uplifting to see all the different schools and participants so dedicated in furthering their love of Eskrima.



Our school (Warriors of Visayas), alone took 10 new students and 4 fighters from Grandmaster Cordoncillo, and their families to the 'Rumble' and believe me now they are hooked on Eskrima for life! Our main focus is on respect, dedication, loyalty and honor because this is what will keep Eskrima pure for the future.

This clearly showed through to the students when Master Gerald Canete came over and took a picture with them and all the school, the same holds true for Grandmaster Vincent Cabales and son, Dr. Remy Presas and Grandmaster Felix Roiles.

This respect and consideration showed the students why they are such giants in the martial arts world. White Tiger MAA Antonio and Del Lucero also had some great fighters along with Jojo and Jesse.

My son Anthony and I were so busy with coaching that we soon lost track of time and really didn't have a chance to greet all the people that we would have liked too but then again this is what makes a really great tournament!

Gathering: the following Monday on the 7th of September the Warriors of Visayas school had a gathering, about 35 students and family had the rare privilege of having Grandmaster Felix Roiles and family plus Grandmaster Cordoncillo and school attend.

Grandmaster Roiles put on a demo for all the students on Pakamut and Anthony is about 4 inches taller because of all the locks and disarms from Grandmaster Roiles! Grandmaster Roiles also gave a lecture on culture and about tournament fighting and survival fighting. We all had a lot of fun and lots of food.

There is a wise old saying “to get respect one must give respect” A thank you to all for their respect, dedication and honesty in furthering the Filipino martial arts.



Grandmaster Roiles lecturing



Warriors of Visayas
Master Felix Ordiniza
2910 Southside Rd
Hollister, CA.
(831) 637-2557

18TH Annual Festival of Philippine Arts and Culture

September 12-13, 2009

SBFMA Club at the FPAC Festival

By Marc Lawrence

Our Barangay, the South Bay Filipino Martial Arts club went and supported the FPAC festival on Sunday, September 13th. This year we did something that we only talked about before, we had illustrated kid books that had basic Arnis inside with Kid Hero story. (This booklet was project of my collection of stories and the great illustrations by Le Roid David of Kid Hero's and Lumpia film) We also offered to hold free 45 minute class for the kids and parents who came to out the Martial Arts village at the FPAC festival. One of our groups donated the cost of the sticks for the kids so the first 20 kids got a free rattan stick for coming to the class. Our group had planned to do a demo at the village, but the director of the Martial Arts Section felt that because we were sharing with the community we could have some stage time. On short notice we were told that we would have stage time on the big stage! With like five minutes to spar one of the stage crew came on got our group and took us to the big stage. Within 10 minutes we were up on stage filling a 20 minute time slot. I had my little kids come our spar on stage using padded sticks. Then I had one of my women student come up and perform a traditional Sayaw. Next was my bigger kids sparring each other. Then my older son and I show combat flow showing single stick, knife and empty hands flowing from one to another. Then I had three of my adult male students come out on stage and show what we call empty hands, three on one self defense. This is empty hands demo one Arnisador verses three armed opponents, one having a baseball bat, one with stick/club, and one with a knife. My students were really great about this getting take disarmed and taken down by their own weapons. We finished with my favorite demo my older son and myself showing bolo verses stick. This done with live steel and regular rattan stick. Afterwards we bowed and told a little bit about our group.

We made it back with just 15 minutes to spare before our kids class started. I thought maybe we would get 10-15 kids at the Martial Arts Village; we were mobbed by the kids and parents. We had 25 kids and 25 sticks and I had to maintain a 5-1 ratio for safety. We had the kids hit a BOB that we brought. We lined them up and showed them the five basic strikes. We showed them basic foot work. We used Cinco Terros and that was something that everyone knew and was not specific to any one style. It was the best generic Filipino martial arts we could show. Then after the kids were done hitting BOB we had them start learning to block. All of the kids and the volunteer instructor had fun. I love watch all the kids leave with their parents with a stick in one hand and small kids book on basic Filipino martial arts in the other. I was happy that we could share some of our heritage to the kids. I had a Lolo come up to and thank me latter and said that I had created 25 new Eskrimadors. I felt very happy that our group was able contribute to do this event.



www.southbayfmaclub.com

Master Marc Lawrence
Shorin Ryu Karate Do Studio
15205 Crenshaw Blvd
Gardena, 90249
(310) 961-1266 or (310) 420-7062
Email



Speak Up - Speak Out

Roberto Trinidad

The FMA Forum Turns Five

On October 4, 2009, the Filipino Martial Arts Forum will celebrate its 5th Anniversary. I've never brought up past anniversaries on the forum, but five seems like a nice number to celebrate.

So much has happened over the past five years. Our membership has gone past 1,500 registered members (give or take a couple hundred spam bots and sock puppets), with around 65,000 posts made. We're still relatively small as far as other online communities go, but I dare say that in the past five years, FMAForum.org has established itself as the place to go online if you want to know more about Filipino martial arts.

The Pinoy Eskrima Arnis Kali Mailing List (PEAK-L)

The idea for an online forum for Filipino martial artists didn't start with the FMA Forum. Way back in 1998, I was frustrated with the fact that most sources of information on the Filipino martial arts that can be found on the Internet were from sources outside of the Philippines. At the time, I was a member of the Eskrima-Digest (E-D) mailing list.

On April of that year, I started the Pinoy Eskrima Arnis Kali Mailing List (PEAK-L) on E-groups, which would later become Yahoo Groups. My goal wasn't to compete with E-D, but to provide a venue on the Internet for Filipinos practicing their own art. Who better to talk about the Filipino martial arts than Filipinos?

The Birth of the Filipino Martial Arts Forum

Around 2003, it was getting quite difficult to manage PEAK-L due to spam. I decided I would try my hand at setting up an electronic bulletin board. From a technical standpoint, setting one up wasn't difficult. All I needed was a hosting service and a free open-source bulletin board software package. What I didn't know was how much resources were needed to keep a bulletin board running.

By mid-2004, I was in-between jobs and I had a lot of time on my hands. It seemed like a good idea to start an FMA bulletin board. I decided to abandon the PEAK name since I wanted to include other Filipino martial arts like Sikaran, Silat, Yaw-Yan, etc. So, I decided on the more generic "Filipino Martial Arts Forum".

On October 4, 2004, I opened the FMA Forum to registrations and announced it on PEAK-L. A good number of the first members of the FMAF community came from PEAK-L. There was also another source of members. Over on PinoyExchange.com, there was an active thread on FMA. Word spread on that forum that a dedicated bulletin board for Filipino FMAers was up and running, active posters on that thread quickly signed up on the FMAF.

The following year, I received notice from my web hosting provider that the FMAF was eating up too server processing power. I moved the FMAF to a dedicated bulletin board hosting provider which is its current home.

Gathering Momentum

Much of the success the FMAF had in the past year was due to the FMAF community. Case in point is what has been known as the FMA Gatherings held at the University of the Philippines.

The FMA Picnic as it was first called was the brainchild of Jon Escudero of Lightning Scientific Arnis. He wanted a way for Filipino martial arts practitioners to meet each other in a non-competitive setting. Through the FMAF, such gatherings were organized where eventually Filipino martial arts Grandmasters would attend and give demos on their respective systems. Among those who attended were Rommel Tortal (Pekiti Tersia), Yuli Romo (Bahad Zubu), Bob Silver Tabimina (Tabimina Balintawak), Jesus Pallorina and Frank Sobrino (WEDO), Rodel Dagooc (Modern Arnis), Bambit Dulay (Modern Arnis), Jerry Evangelisan (Dekiti Tirsias Serradas), and many others.

The Future

I owe my interest in the Filipino martial arts to my first Filipino martial arts teacher who showed me the richness of what the Filipino martial arts has to offer. His name is Sioc Glaraga of Kalaki Eskrima. If it wasn't for him, I probably wouldn't have started PEAK-L and FMAF. One question he usually asks me is "What's the next step for the FMAF?" Normally, I usually just shrug my shoulders. What drives the FMAF is the FMAF community and it is they who will shape its future. As far as online communities go, the FMAF online community is one of the most mature I've seen.

If you haven't visited the FMA Forum yet, go and sign up at www.fmaforum.org. We'd really like to have you along for the next five years.

See you there!

FMA Future Events

Seminars

Guru Cass Magda

October 3 - 4, 2009
Phoenix Martial Arts
344 Jericho Turnpike
Floral Park, NY

Contact: Greg Pichardo
(516) 437-7132
Email
Website

SAMAHAN

October 4, 2009
Pearl City High School Gym
2100 Hoolielie St.
Pearl City, Hawaii

Email
Website

World Balintawak Eskrima/ Arnis Association

Featuring: Grandmaster Crispulo "Ising" Atillo
October 9 - 11, 2009

Flyer
Website

Silver Dargon Martial Arts

Senkotiros Seminar

October 10 - 11, 2009
St Mary's, PA
Contact: Guro Brocks Genavro
(814) 512-5001

Email
Website
Website

Grandmaster Samuel "Bambit" Dulay

October 3 - 4, 2009
Germany

Contact: Benedikt Eska
21 0178 / 483-0637

Flyer
Email
Website

2009 International Martial Arts Symposium

October 9 - 11, 2009

604 Meeting St.
West Columbia, SC 29169
Contact: Ridgely Abele
(803) 794-3908

Flyer
Email
Website

Balintawak Arnis

Grandmaster Ver Villasin
October 10, 2009 Saturday
Hayward Martial Arts
1024 B St. Suite 1
Hayward, CA.

Contact

Hayward Martial Arts (510) 967-2688
Philippine Martial Arts Academy (925) 864-7477
Villasin Balintawak Arnis Academy (707) 655-9262

Flyer
Website Website Website

Modern Arnis Seminar

Dr. Remy Presas Jr.
October 17 - 18, 2009
Contact: John Kovacs
(352) 226-1123

Flyer
Website
Website

Amara Arkinis

Grandmaster Lou Lledo

October 17, 2009

Hayward Martial Arts

1024 B St. Suite 1

Hayward, CA.

Contact

Hayward Martial Arts (510) 967-2688

Philippine Martial Arts Academy (925) 864-7477

Flyer

Website Website Website

Arnis Koredas Obra Mano International Seminar

October 17 - 18, 2009

Defcross Academy

Kolonel Begaultlaan 9b

3012 Wilsene

Hainaut, Belgium

Email

7th WFMAA Expo & Laban Laro

October 23-25, 2009

Palace Station Hotel & Casino

2411 W. Sahara Avenue

Las Vegas, NV. 89102

General Information

Registration Form

Email

Website

1st Southwest SWACOM Gathering

November 2-4, 2009

Location: TBA

Contact: Guro John Jacobo

Email

Website

Kali Instructor's Candidate Course

November 15-22, 2009

Bacolod City

Negros Occidental, Philippines

Email

Buffalo Martial Arts Expo 2009

Can - Am FMA Summit

October 17 - 18, 2009

Buffalo Niagara Court Center

425 Myer Rd

West Seneca, NY 14224

(716) 880-5352

Email

Website

Pekiti Tirsia Kali

Tuhon Bill McGrath

October 23 - 25, 2009

1060 West 14 Mile Rd.

Clawson, MI.

Contact: Chris Malgeri

(248) 435-4030

Flyer

Email

Website

Senkotiros FMA Seminar

October 24, 2009

Castro Valley, CA

(510) 537-0901

Email

Website Website Website

4th Arizona FMA Friendship Gathering

November 15, 2009

Margaret T. Hance Park

Phoenix, AZ.

Contact: Michael Butz

Email

Website

HTAI Annual Fall Camp

November 21-22, 2009

HTAI Headquarter

14520 NE 20th Street, Suite 100

Bellevue, WA. 98007

Contact: Punong Guro Myrlino Hufana

(206) 356-3172

Flyer

Email

Website

3rd Remy Presas Memorial Camp

December 1 - 7, 2009

Bacolod City, Negros Occidental, Philippines

Flyer

Tournament Rules

Contact

Henry Burbano

63 (905) 224-4758

Email

Liza Masicampo

63 (919) 493-6442

Email Email

Website Website Website Website

Arnis/Eskrima/Kali - Workshop/Seminar

December 20, 2009 - January 3, 2010

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Information and Registration

Contact: Grandmaster Lito Brucal

0041 (79) 410-7847 or 0041 (44) 888-9088

Email Email

Website Website

Modern Arnis Seminar

Dr Remy P. Presas

May 15 - 16, 2010

3 Adrianeiou St.

Metamorfosi, Athens, Greece

Email

Website

FCS Tuhon Ray Dionaldo

December 12 - 13, 2009

Bournemouth UK

26A Hawthorn Rd

Bournemouth, Dorset, England

Email

Website

Three Treasures of Balintawak

December 13, 2009

Inosanto Academy

13348-13352 Beach Ave.

Marina Del Rey, CA.

Flyer

Mardis Gras Martial Arts Camp 2010

February 12-17, 2010

Fountainbleau State Park

67825 Highway 190

Mandeville, Louisiana

Seminar - Toutnament

Email

Website

Tournaments

Pacific Island Gathering and Tournament

October 10 - 11, 2009
Midway Kodenkan
5159 S. Archer Ave.
Chicago, Illinois
Email
Website

2009 Queen City Laban Laro

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

Battle at the Shore

October 24, 2009
Spontaneuos Sports Center
6622 BLaack Horse Pike
Egg Harbor Twp.
New Jersey
Email
Website

2nd Asian Cup International Karatedo-Kobudo

November 6 - 8, 2009
Winners Badminton Court Gym
San Lorenzo South Brgy. Balibago
City of Santa Rosa
Laguna, Philippines
Email
Website

WEKAF USA Southwestern Region Championship

November 14, 2009
Dallas - Fort Worth, TX.
Contact: Director - Peter Hetrick, **Email**

The National Open Invitational Sports Arnis Tournament 2009

“The first (1st) Mayor Edward S. Hagedorn Birthday Cup”
October 10 - 11, 2009
Puerto Princesa City Coliseum
San Pedro, Puerto Princesa City
Palawan, Philippines
Invitation
Ground Rules
(632) 723-0679
Email
Website Website Website Website

WEKAF USA Midwestern Region Championship

October 17, 2009
Milwaukee, WI.
Contact: Director - Thomas Sipin, **Email**

7th WFMAA Expo & Laban Laro

October 25, 2009
Palace Station Hotel & Casino
2411 W. Sahara Avenue
Las Vegas, NV. 89102
General Information
Registration Form
Email
Website

WEKAF USA Western Region Championship

November 7, 2009
Los Angeles, CA.
Contact: Director - Steve Del Castillo, **Email**

WEKAF

11th World Eskrima Kali Arnis Championship

July 19 - 25, 2010
Puerto Vallarta
Jalisco, México
Email
Website

WEKAF USA National Championship

March 5 - 7, 2010
Location: TBA
Contact: WEKAF USA Director - Gabe Rafael, **Email**



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

MINDSET

The dictionary defines mindset as attitude. It is also defined as state or frame of mind. There are those who call it determination or motivation. Others use more colorful terms as “never-say-die,” even “do-or-die” and other descriptive terms. For our purpose, we will simply call it mindset.

More than good technique, more than proper conditioning, mindset is the most important factor in any encounter. A fighter less skilled and less conditioned but possessing the proper mindset can beat an opponent who does not have the appropriate mindset.

There are individuals born with a positive mindset and are ready and willing to face any type of confrontation head on. These people have self-confidence, self-reliance and the determination to be steadfast.

Unfortunately there are those born with a negative mindset and hide their weakness behind the cloak of pacifism. They mistake timidity and fear for peace and even godliness. They mistake docile submission as cooperative endeavor, not realizing or perhaps refusing to admit that it means crushed spirits and unhealthy attitudes.

Opposition to the use of force under any circumstances may be a noble ideal. However, in the real world where “dog eats dog,” it may be an empty talk that may cost an individual his life or the life of a love one.

Skill in Amara Arkanis or any fighting art in itself may not alter an individual’s mindset because mindset comes from within the individual. However, Amara Arkanis will build self-confidence. This self-confidence will help the individual turn fear into an unwavering and resolute spirit, the main ingredients of a positive mindset.

Self-confidence and self-reliance create a positive mindset. With this frame of mind, an individual is ready and willing to stand straight and face the world head up high against adversity. Positive mindset in itself is a firm strategy.

A positive mindset must not be confused with haphazard aggressive action. A positive mindset is the product of proper training. A well-trained mind cannot be overwhelmed by fear or defeat. A well-trained mind will enable an individual to execute techniques and maneuvers without consciously thinking about it. In this state of mind, an individual will have no doubt or hesitation. With a positive mindset, the inner self (mind) and the outer self (body) work together in harmony.

It is sometimes possible to diffuse hostile intent when you project an aura of self-confidence. Sometimes though you may have to take a more positive and proactive step when an antagonistic attitude portends an impending confrontation.

In this type of situation, you must always take advantage of your opponent’s initial move. Aside from the motivation of avoiding being struck, you must have the

willingness to strike back, strike hard and effectively and completely neutralize the threat. Some even claim that the “taste of blood” only makes them bolder and stronger.

Proper training will give you the ability to gauge your opponent’s intentions. Proper training will enable you to form strategies against an opponent’s attack. When your opponent takes the initiative to strike first, proper training will enable you to avoid being struck by striking your opponent faster and harder. Do not allow your opponent to recover from your strike. Do not take it for granted that once you hit your opponent you must stop your attack. Do not dwell on your first strike or it will lose its effectiveness. Keep on striking never giving your opponent a chance to gain his composure. If your opponent is as skillful as you are, shift your strategy. Use broken timing never giving your opponent the opportunity to figure out your own rhythm. Always keep your opponent off-balance. Always strive to end the confrontation with one strike, if possible the first strike. After all the Filipino martial arts is based on the principle of one-strike-one-kill. All these put together is what positive mindset is all about.

Mindset makes the difference when the requirement is above and beyond the common experience.

“Limitations are only mental blocks and hurdles that can and must be overcome.”

Questions or Topics of interest for the Filipino martial arts contact:

Mataw Guro Luis Rafael C. Lledo, Jr. - **Email**



Mantas Phil Weathers at 7'3" dwarfs
Mataw-guro Louelle Lledo of
Amara Arkanis Sistemang
Praksiyon Martial Arts Education.

Announcements



www.rapidjournal.com

Rapid Journal to End Publication

MANILA, Philippines - In an unexpected development, it was announced that the quarterly magazine RAPID Journal plans to cease production next year. For many years the primary martial arts publication based out of Manila, RAPID has featured articles on top experts of various systems practiced in the Philippines. Disciplines featured include Chinese, Japanese, Indonesian, Malaysian and Korean systems in addition to the native Filipino combat arts. Many major Filipino writers such as Ned Nepangue, Felipe P. Jocano Jr., Celestino Macachor, Jose G. Paman, Rene Navarro, Alexander Lim Co and Jopet Laraya have submitted works to the quarterly.

Publisher Daniel Go stated that a number of back issues would be available while supplies last. Contact Mr. Go directly at danielgo1261@yahoo.com or via his cell phone number of (0916) 425-8340. The cover and table of contents to every issue may be viewed at the website.

Rapid Journal is also now available in the US through Michael Bowers, a senior instructor of Kombatán. He can be reached (503) 657-3408. Visit their website which features all the issues available - www.berdugo.us or www.kombatan.us

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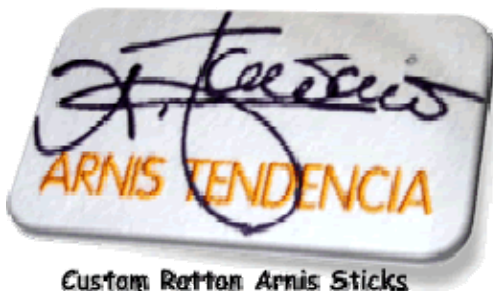
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Hi, my name is Simon and I'm the "Owner" of E.K.A.Com. Though "Owner" sounds too corporate for my liking! I prefer to say that I'm the person that will be buying the items and ensuring that they reach you safely and, most importantly of all, that you are satisfied.

We are committed to bringing you the best FMA Equipment at the best possible prices. If there's anything at all you would like but don't see when visiting the website please contact us! We are always improving our stock range and listening to our customers.



All the best with your training,
Simon McMahan.
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“Look at the art work put into these blades. they are deadly beautiful!”

There were some more blade testing going on in the past few months. I have put a few of the TFW blades through some real hell without even a scratch on them.

Check these videos out:

- Blade Testing with the Sanduko Y Daga... - [Click Here](#)
- Cut Testing the War Golok - [Click Here](#)
- Cut Testing the Golok - [Click Here](#)
- Knife and Sword Durability Testing in the Philippines (*This one was done by my friends in the Philippines. It's definitely different and proves a point*). - [Click Here](#)

For those waiting for the Balisongs, you guessed it... there were customs problems in getting them in but that's ok because they will be coming in about a week. They are illegal to carry but not illegal to have in the privacy of your home anywhere in the US or anywhere else. Shipping in large amounts of weapons and convincing authorities that it is for collectors only is not an easy task. I guess I can't blame them due to what is going on in the world today. But I always get them through.

To see what is in stock or not, look on the page of the item you are looking for. I have what is missing and a few other traditional designs coming in soon.

I want to thank you for making *Traditional Filipino Weapons* the large success it is today. Please, if you are on website forums, spread the word about the TFW web site. I want to whole world to know we have the largest and highest quality Filipino weapons found anywhere in the world.

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Contact: Frank Aycocho (0919) 883-1120

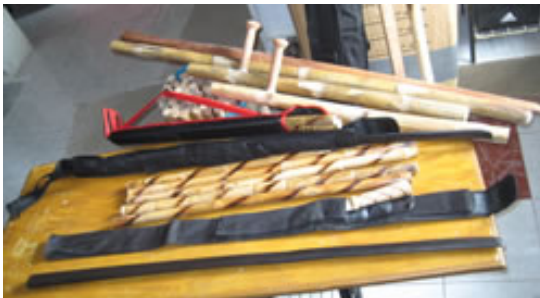
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3. Star wars wooden sword 50 inches long iron wood 2 inches blade wide 2cm thick - 900 pesos
4. Heavy kris sword iron wood 30 inches long 3 inches blade wide 1 & 1/2 inch thick 500 pesos
5. Heavy big wooden bolo iron wood 48 inches long 9cm. center blade wide 1 inch thick - 700 pesos
6. Kamagong black wood 28 inches long 1.4 inch 8 corners octagon Arnis sticks - 400 pesos
7. Kris aluminum training blades non sharp kamagong handle 25 inches long includes handle - 1,000 each
8. Heavy Iron metal training knife non-sharp 14 inches long, 1cm.blade thick 2 inches blade wide - 500 pesos.
9. Bahi kris training sword - 450.00 pesos
10. Bahi Standard size Arnis stick 28X1.3 inch round - 300 pesos
11. Rattan sticks standard size smoke treated with skin - 35.00 per piece 105.00 pesos per pair with case.
12. Bahi and Iron wooden training knives - 400 pesos
13. Burito sword case only wt. knife pocket and sling 50 inches long - 200 pesos by order
14. Padded Sticks officially approved by PSC for Arnis tournament, rattan inside - 120.00 pesos
15. Helmet head gear with screen face shield - 4,000 pesos each.
16. Arnis uniforms all sizes - 800 pesos cotton twill textile black red or white
17. Belts for students all colors - 180 pesos
18. Belts for Grandmasters and Masters - 250.00 customize.
19. Double blade none sharp Karambit with kamagong handle collector's item - 1,000 pesos
20. None bladed (Sundang) bicol tradetional bolo 21 inches long including handle - 350.00





www.fmadirect.co.uk

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

Our primary focus is the manufacture of bespoke sports and leisure garments.

We don't just manufacture FMA equipment. We manufacture t-shirts, hooded tops, sports clothing etc. and can also make unique designs to customer specification. We generally only prefer to manufacture bespoke provided the minimum order is 50.

FMA Direct

16 The Pines

Cringleford, England NR4 7LT

0207 1939 560

Email: sales@fmadirect.co.uk

Website: www.fmadirect.co.uk



www.fmapulse.com

FMAPulse.com is an exciting new website dedicated to the Filipino martial arts. It is our mission at FMA Pulse to help promote, educate and serve as a resource for the current and new generation of FMA enthusiasts. We feel there is no better time than now to really bring the rich history and culture of the Filipino martial arts to a new level of recognition comparable to other well known martial art disciplines.

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.

Also coming soon will be online Filipino martial arts training lessons and an e-commerce store where aspiring students can gear-up for their training. 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

Filipino Martial Arts

Digest



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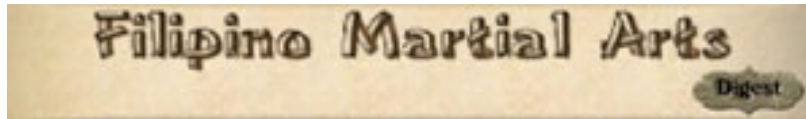
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