

Filipino Martial Arts

Digest

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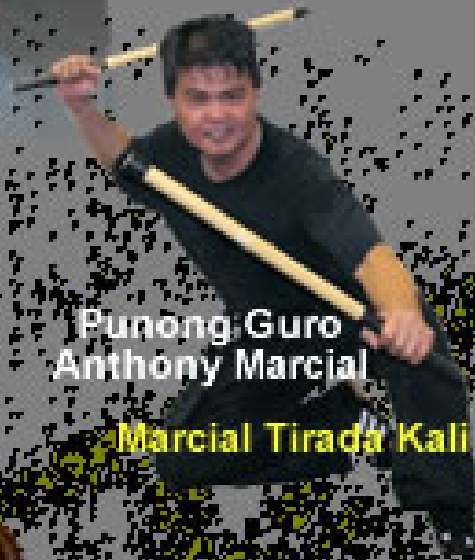


VAC
(Visayan Athletic Club)

Master Instructor Robert Cinco

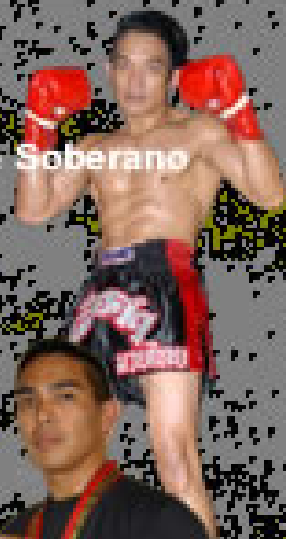


The Way of the Flow



Punong Guro
Anthony Marcial

Marcial Tirada Kali



Fil-Am Vince Soberano



A Study of the Locking Arts

Mandala Mandingma Kali-Eskrima
Maestro Brandon Jordan



Practice vs Preservation
Datu Rich Acosta

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James Hogue	Mike Blackgrave
Rich Acosta	Ferdinand C. Dagondong
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The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

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.

The authors and publisher of this digest are not responsible for any injury, which may result from following the instructions contained in the digest. Before embarking on any of the physical activities described in the digest, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

From the Publishers Desk

Kumusta

This issue seems to have a variety of articles, so I hope you will enjoy it.

First a couple articles that took a while to get, but I think it is well worth knowing about these gentlemen, Master Instructor Robert Cinco of the Visayan Athletic Club and Punong Guro Anthony Marcial of Marcial Tirada Kali. Both are very humble and it was near impossible to get articles about them, but we did.

Then we have some articles that are informative, which were submitted to the FMA Digest by Rico Acosta, Jamen Zacharias (first of a two part article), Paolo David, Antonio Graceffo, and Mike Blackgrave.

You will get information on what FILTACDO and Mandala Mandirigma Kali-Eskrima are about and who are the senior practitioners. Master Alberto A. Dacayana Jr. makes his first visit to the UK; the FMA Digest had a short article in the Special Edition Cebuano Martial Arts on his father Alberto D. Dacayana Sr. Now you will read about the son and what the system is about in further detail.

The FMA Digest had a Special Edition Filipino Boxers. Zena Sultana Babao has brought to our attention of a Filipino-American Vince Soberano of San Diego who was a Muay Thai Kick Boxing Champion.

And to bring the issue to a finale, a interview with Guro John Brown who is an instructor under Master Yuli Romo of Bahad Zubu and Punong Guro Blaise Loong of Yashai Warcraft, and received a Black Belt from Master Galo Lalic of Kalintaw.

The FMA Past Events section is full of what went on that you may have missed and if these practitioners come around I would say you will not want to miss them or the events that have been documented.

Roberto Trinidad brings you the editorial; **FMAF** "Speak Up - Speak Out" bringing some past issues that will get you thinking, visit his forum and learn more.

And of course the FMA Future Events, full of seminars, training camps, and tournaments. Just wish I could attend them all. Hope you are able to attend some in your area or that are close to your area.

So please enjoy this issue for there is a lot of information.

Maraming Salamat Po

VAC
(Visayan Athletic Club)
Master Instructor Robert Cinco
By Rolando Lampitoc

VAC (Visayan Athletic Club) is a martial arts school located in the Toronto area. Master Instructor Robert Cinco leads the club with over 20 years experience teaching in Asia and North America.



Master Robert Cinco was born in the early 60's in Cebu, Philippines. He comes from a mixed ancestry of Filipino and Chinese. Master Cinco fluency in three languages helped him learn, share and combine the martial arts of his Chinese roots and of the Visayan region.

At the age of 12 Robert was introduced by a family friend to the art of Combat Judo, Aikido and Kung Fu (Choy Li Fut, Ngo Cho Kun and Tai Chi) after excelling in those arts, he met Grandmaster Jose Go one of the most famous martial artist in the Philippines and Founder of the Tat Kon Tou system.

Master Instructor Cinco was so impressed with the practicality and the skill of Grandmaster Jose Go and his Tat Kon Tou system, he started training immediately. Grandmaster Go's system covers defensive/counter techniques through various ranges of fighting distances with or without weapons. Grandmaster Go also introduced the Balintawak stickfighting system to Robert Cinco.

Master Robert Cinco has also trained with many great masters such as Grandmaster Gregrio "GoYong" Ceniza (Arnes de Diablo), Master Sergio Arcel (Balintawak), Master Manuel Tze (KaKarjutsu) and Master Ramon Velez (Balintawak). These are just some of the teachers that Master Cinco studied over the years.



Grandmaster
Gregrio "GoYong" Ceniza



Master Sergio Arcel



Master Ramon Velez

Photo stills from a video of Robert Cinco and Master Sergio Arcel practicing in Cebu.



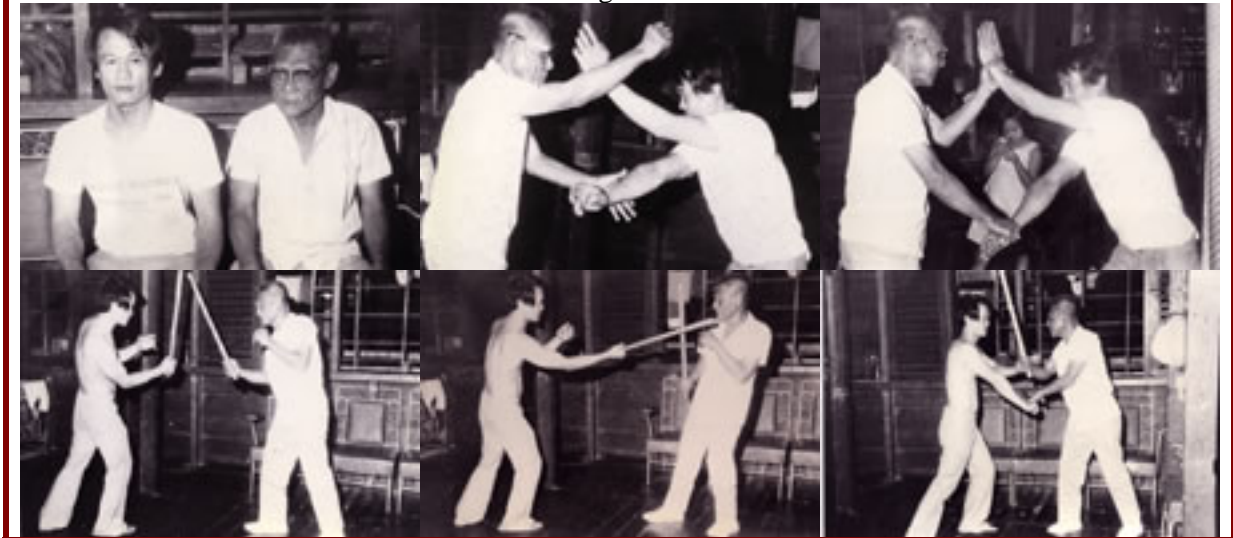
Master Cinco has over 20 years of experience teaching in Asia and North America in the traditional and practical Chinese and Filipino martial arts. He continues to learn from his masters as he constantly fine-tunes and presses himself for more knowledge in these arts.

VAC Systems

Visayan Athletic Club is comprised with three major systems - Balintawak, Tat Kun Tou and Gokosha.

Balintawak: The Balintawak System is amongst the most powerful and famous styles of stick fighting systems created by Grandmaster Venancio Anciong Bacon in the 1940's. The Balintawak system employs the most versatile and combative techniques found in Arnis. Techniques and drills found in this system include stick striking patterns, striking the limbs and other parts of the body, counters, locking, baiting, tripping, pushing, pulling etc.

Photos of Anciong Bacon and Jose Go



Tat Kun Tou: is a modern martial art with Balintawak and Ngo Cho Kun origins. It was created by Grandmaster Jose Go in the 60's. This style of unarmed combat is characterized by its emphasis on practical self-defense skills. Grandmaster Go combined the knowledge of the many traditional systems of combat along with his lifetime's experiences of street fighting to create this unique system. Tat Kun Tou utilizes the skills of striking, joint locking, kicks etc. to form a style of unarmed combat. It avoids all non-practical moves for direct and combat oriented ones.

A distinctive feature of this combat form is the two person drills that enable its practitioners to gain realistic perceptions and practice of the offensive and defensive techniques of the style.

Although many benefits in health, strength and self-confidence can be derived from its practice, Tat Kun Tou maintains its original focus and objectives, the functional aspects of self-defense. The style's curriculum is structured in a graduated and progressive manner and thus its practice is suitable for both genders and for people of all ages.

Gokosha: Gokosha is a style developed by late Grandmaster Jose Go. Deemed as an abstract system of martial art because of its lack of parry or blocks, it relies heavily on distance, centerline and broken rhythms.

The foundations of Gokosha are;

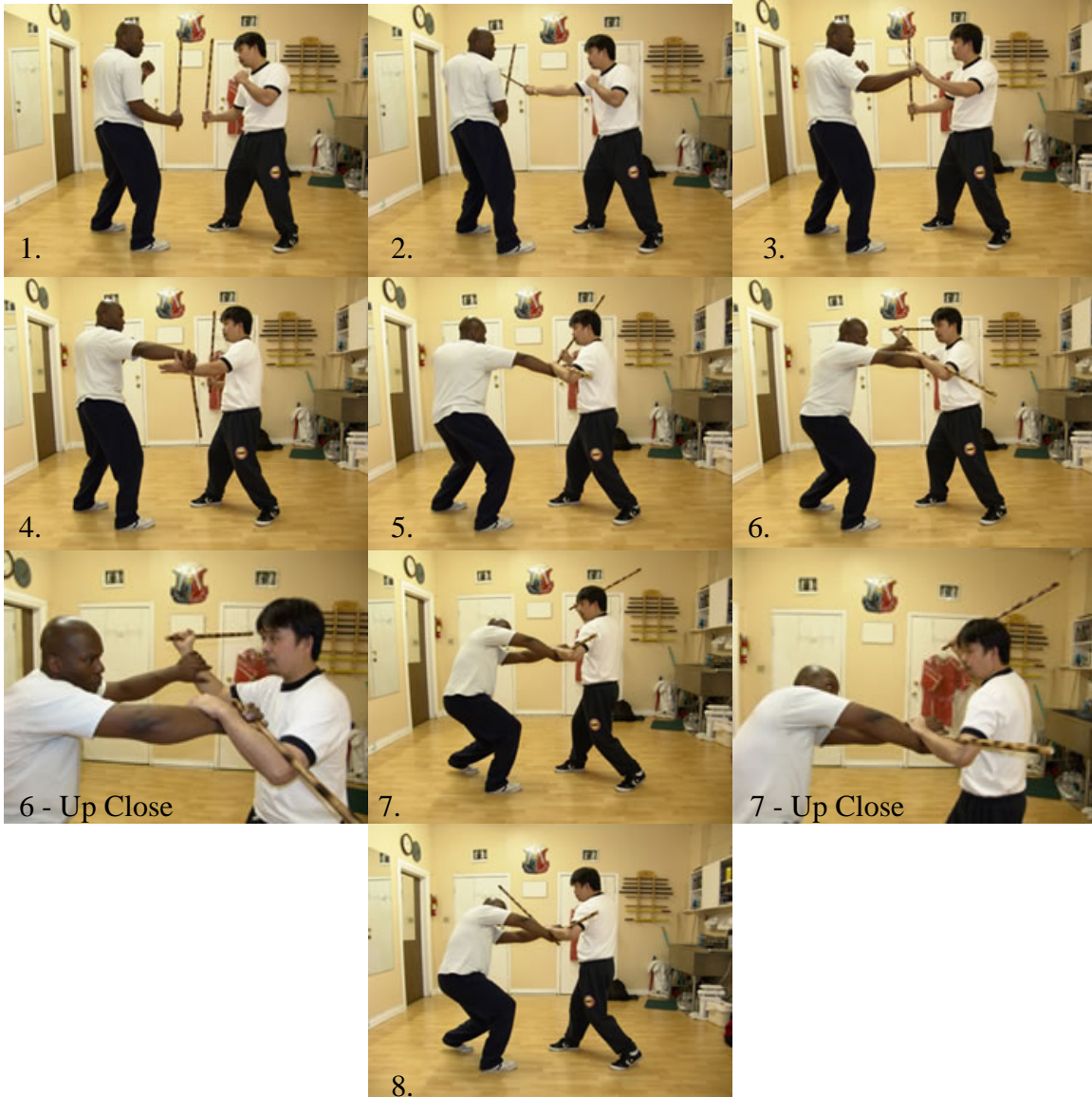
- flexibility of torso and contraposto (counter posture)
- shifting of the body weight
- agile footwork

Practitioners of Gokosha labeled this system as cerebral fighting or "conscious" style of fighting. Master Instructor Robert Cinco will cover Gokosha to advanced students of either Balintawak or Tat Kun Tou.

All systems are taught as individual arts in a classical format (basic to advanced levels) just as it was taught to Master Instructor Cinco. All are practiced as a two man set with a senior student personally supervised by Master Instructor Cinco.



1. Master Cinco initiates the attack. 2. Del blocks and counters. 3. Master Cinco blocks and executes the snake from his left hand. 4. Master Cinco tries to strike (or feints) with his stick. 5. Del blocks, Master Cinco left hand still in snake position. 6. Master Cinco grabs Del's blocking wrist locking both arms. 7. Master Cinco 's stick hand is free to strike.





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VAC Sunday Morning Class

From left: Rolando Lampitoc, Joby Garcia, Robert Cinco, Alfredo Cinco and Delroy Richards

The Birth of Marcial Tirada Kali

By Guru James Hogue



Punong Guro Anthony Blankaflo Marcial was born in Quezon City, Philippines to Edgardo & Aurora Marcial in June of 1954. Tony as his students call him began his martial arts training with his father at the age of 7 years old in Shotokan Karate, where his father Edgardo is a 3 Dan Black Belt. At the age of 8 years old Tony met Guro Roberto Sarmiento and began to train with him in his unique martial art system.



Focus on Guro Roberto Sarmiento

Grand Tuhon Roberto Sarmiento was a bi-racial child born to a Filipino father and a Chinese mother in the Pangasinan Province of the Philippines. Roberto's Uncle Master Chen (Tony forgot his last name) on his mother's side would train him in the White Crane style of Gung Fu. Tony isn't sure how long Roberto studied this system with his Uncle Chen, but Tony does remember that he was a great Gung Fu practitioner and teacher. Roberto also received training in Arnis from his uncle Grand Tuhon Nonoy Sarmiento. Nonoy taught Roberto the concept of fighting with double sticks and footwork evasion.

Roberto then came in contact with many arnis Instructors where he traded information and skills. Tatang Carlito Guadalupe taught Roberto single stick fighting and

knife fighting skills. Mr. Pedrito Sayam from Mindanao instructed Roberto in many other knife fighting drills and techniques, and in Mano Y Mano (Empty Hand Fighting Skills) focusing mostly on using the elbows and knees. Roberto further met other arnis players, exchanging techniques, flow drills, mixing their systems to create a better system to fight with. As the years went by, their group got bigger and eventually created a private association called the Barong Society. This association was created so that no other players could join. After a few years, the society broke up and they went their own separate ways.

Roberto then combined these skills to form a new hybrid system called Chuan Chi Tzuan Gung Fu, and his Arnis system was called Pangasinan Arnis after his home town. Roberto used the forms of Gung Fu with the free flow soft style, and the combat principles of Arnis to make, a great Filipino/Chinese martial arts. Roberto went to Manila and resided in Espana Extension where Tony met him and began training with Roberto other students made up of his two sons and three nephews. Tony and only one of Roberto's sons trained in the Chuan Chi Tzuan Gung Fu system. Roberto's Arnis was only taught in the Sarmiento family. However, since Roberto was best friends with Tony father, and Tony was best friends with Roberto's youngest son, he made an exception.

Tony's Training Hard Lessons Learned

Tony continued training with Roberto and would take excursion to visit Roberto old friends from the Barong Society. On one such excursion Tony remembered that he had a hard lesson that he learned about fighting. In 1964 Tony was 11 years old and went on an excursion to Bacolod City. Roberto's friend (Tony doesn't recall his name) owned an Arnis school made up of mainly his son and some nephews. Roberto and Tony ended up doing a lot of sparring with long sticks and short sticks (used as a knife). Tony remembers mostly getting a lot of bruises on their arms and hands, and being very sore.

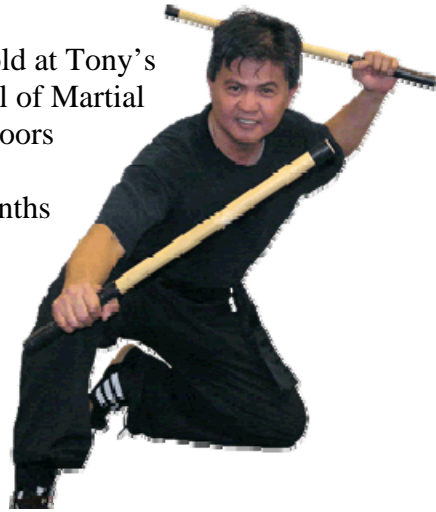
The two Arnis teacher then pitted their students against each other in an empty hand sparring match. Tony's opponent had a black belt in Okinawan Karate and was 2 years older than him although they were the same height. Tony and his opponent started sparring, the competitive nature of both young martial artist led to tempers flaring. The contact got harder and more serious as both martial artists set on winning the match up. Tony remembers giving his opponent, a side kick to the stomach so hard that he was gasping for breath. The fight resumed with revenge on the mind of his opponent. Tony's opponent gave him a double front kick the stomach followed up a hammer fist to Tony's right collar bone. Tony remembers that it felt like his collar bone was broke and that he pain was so intense that he passed out. Tony woke up in a local hospital with no feeling in the right side of his body. Fortunately for Tony, he was only temporally paralyzed for 3 months. Tony said that Roberto and he went back to Bacolod City 6 months after his recovery to Roberto's friend's school again. Tony sparred the same kid that paralyzed him 9 months ago. Tony said that he got him back because in this sparring match he broke his opponent's jaw. Tony joking told me that lesson taught him to block next time.

The Making of a Guro

Tony moved to the United States in 1969 where he settled in Cleveland, Ohio. Tony started teaching the Roberto's Chuan Chi Tzuan Gung Fu openly and then teaching the Pangasinan Arnis underground to only the most loyal of students. I remember

meeting Tony in the June of 1986 at the age of 16 years old at Tony's very first martial arts school called the "Philippine School of Martial Arts". The school was located on Fulton Ave just a few doors down from the second district police station.

Tony's first school closed down only after six months of being open. Tony continued to teach the loyal student followed him from his school to basements and garages. There were very few traditions in this school than other martial arts schools. The system had no real restructure to it, you just came in and what Tony taught is what you learned. At first you learn only hand strikes and kicks, and then only after mastering them do you move onto learning Gung Fu forms and fighting techniques. I remember a two-man single stick form that showed how the Arnis and Gung Fu, was combined into one system which Roberto developed himself.



The basic of Chuan Chi Tzuan Gung Fu is like most other Gung Fu system with fast, flashy, and fancy high kicks. However, the sparring was very steady and direct like most Filipino Martial Arts. As you progressed; your training includes weapons like single stick, double sticks, stick and knife (espada y daga), sibat (Filipino Staff), knife fighting, and broadsword. Tony became very well known in the City of Cleveland because of students like me and James Ortega competing in local tournaments. Tony also would compete usually taking home a couple of trophies. For a basement school we where tough fighters and earned the respect of the other schools.

In 1990 Tony open his second school called the "Philippine Institute of Martial Arts" teaching Roberto's Pangasinan Arnis. When Tony started teaching traditional Filipino Martial Arts, the system of Kali was very well known at the time because of the Jeet Kune Do stylist. Tony decided to teach his teacher's art as Pangasinan Kali. For the first time, Tony had to put this art into a structured system so he could market the art to the general public. During the late 1990's Tony mixed Roberto's two systems into one system and re-named it Marcial Tirada Kali. Tirada means continuous rapid strikes with any weapon or no weapon. The Tirada Kali stick fighting system is base on multiple rapid hitting coming from odd angels while the empty hand skills employs in close fighting using Panantukan (Filipino Boxing), Dumog (Filipino Grappling), and brutal finishing moves.

Tony continues to teach his art in the City of North Royalton, Ohio a suburb of Cleveland. Tony has now taught hundreds of people and has been inducted into the Philippine Martial Arts Hall of Fame, in Ohio and Texas. To this day, Tony refuses for anyone to call him Tuhon (Master) because of his humbleness. Anyone that has ever seen him move and ever trained with him will tell you that Tony is a true Master of his art.

Thank you Punong Guro for all the training you have given me over the years. You are my role-model, my mentor, and my friend.



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Practice versus Preservation

By Rich Acosta

Many practitioners of the Filipino martial arts believe that what they practice is traditionally Filipino but without proper exposure to, or insight into Filipino social and cultural nuances, these individuals may be missing some key elements that could possibly enhance their training.

The essence of any martial art is bound to the environment in which it was founded. As Filipino martial artists I feel we must strive to learn more about the Philippines, its people and culture, in order to get a sense of the original intent and depth of these unique fighting arts.

There are some Filipino martial arts practitioners that are enamored by the forms of the art. There are also those who are obsessed with collecting drills and techniques. Some are so engrossed with full contact sparring that they neglect all other forms of training, while others are addicted to the collection of titles and trophies. Each of these aspects merits attention in their own right, but we must realize that they are, individually, only part of a much larger truth. To understand a small part of that truth more fully, there are a few things about Filipinos that I think every Filipino martial arts practitioner should be aware of.

Filipinos are by nature; practical, creative, scholarly, friendly and accommodating, we can be impatient at times, and when pushed to the edge we can be ruthless. This is a small part of who we are. For those individuals who practice the Filipino martial arts but have had a limited exposure to Filipino society and culture, it might be difficult to understand how such knowledge would relate to their training. To understand this connection, we should try to understand not only the Filipino mentality, but also the conditions and circumstances in which Filipinos lived and what motivated them to take up the study of Arnis, Kali and Eskrima.

The Grandmasters who pioneered the art in the Philippines were mostly impoverished, having dedicated their lives to the Filipino martial arts with little thought of financial reward or security in their twilight years. These legendary individuals were taught the art as a means of survival, not sport. They endured the hardships of their training not for enjoyment but rather for its necessity. Training was not systematic; they learned often from family members or relatives of friends who utilized the sting of their stick to motivate them. Opportunities to "spar", or rather fight, could happen anywhere for any reason sometimes involving multiple attackers with weapons, with obviously grave consequences should they lose. Some of the Grandmasters also fought in WWII and taught the Filipino martial arts to Philippine soldiers. Many Grandmasters, living and deceased, have lamented about how the combative essence of the Filipino martial arts has diminished due to the tournament circuit, and how sparring with protective gear often results in carelessness and sloppy, often brutish technique.

It is only now, in modern times, that we have tournaments with full body protective gear, which limits the body's range of motion, forms exhibitions and training drills from A to Z which often makes students too reliant on the structure of their system and inhibits their creativity. Many techniques cannot be placed within a drill, as the finality of the outcome provides no room for counter let alone re-



Grandmaster Benjamin Lema
with Maestro Rico Acosta



Grandmaster Jose Mena
with Datu Rich Acosta



Grandmaster Vicente Sanchez
with Maestro Rico Acosta

counter. There are some individuals combining various martial arts with the Filipino martial arts that don't fit in with its fighting concepts. While I am a firm believer in the benefits of controlled sparring, coordination drills, and the stamina training it must take to prepare for a tournament or full contact sparring, training for sports competition is very different for training and preparing yourself for truly violent encounters in the street. It is possible to adjust your current training regimen to be more applicable for street-fighting if you are willing to open your mind to other ways of thinking and methods of training, which are more in line with the original intent of the Filipino martial arts, which have always been about survival.

To re-infuse the combative essence of our art, we must think practically, like Filipinos. We should be creative in our approach, training for maximum efficiency in combat specifically for use in a combative environment (such as one that includes multiple attackers). This is probably for most of you something that you may not find presently in your school. So that is where the Filipino "impatience" factor can be used in a positive manner. Train yourself; don't wait for your instructor to make it happen. Find a way to workout with a friend on a regular basis with as little protective gear as possible (maybe just padded sticks and one person wearing headgear), without any restrictions, with weapons and without, but exercise speed and control because you'll both still have to go to work the next morning. Everything you learn should work for you real time. If it doesn't, make it work, everything just takes practice. The reason most instructors won't train their students in this manner is because, wisely enough, they just don't want to end up get sued should something go wrong. But you shouldn't let that get in the way of taking your training to the next level. And last but certainly not least you might learn to adapt our friendly and accommodating demeanor, this is one attribute that will serve to protect you more so than any technique you may learn.

There is obviously much more to the Filipino mentality and culture than can fit in one article. The more you learn about the men that pioneered the Filipino martial arts, their personalities and the circumstances of their lives, and the land of its birth, the deeper and richer your experience in the Filipino martial arts will become. As stewards of the Filipino martial arts we all have a responsibility to learn as much about Filipino culture and history, because our styles/systems are often the only exposure that Filipino martial arts practitioners have to the Philippines.

Datu Rich Acosta demonstrating Espada y Daga Serrada technique.





Kuntaw Kali Kruzada students demonstrating in NYC.

Rich Acosta teaches the Filipino martial arts in NYC and Red Bank, NJ. He is a Master Instructor under Maestro Rico Acosta and Grandmaster Vicente Sanchez (Kali Arnis Intl.) and he is also a certified Instructor in Modern Arnis under Senior Master Samuel Bambit Dulay and Doblele Rapelon under the late Grandmaster Jose G. Mena whom he trained with in the Philippines.



Visit - www.kuntawkali.com
Email all inquiries to kruzada@email.com

The Way of the Flow

By Antonio Graceffo

A flash of brown, an image blurred by speed, the end of the deadly stick slices through the air, a strike to the head CRACK! The weapon is deflected by the opponent's stick. A strike to the knee smashes directly into a blocking stick. Two opponents, sticks in both hands, four sticks striking in succession, left right, head shin, head, shin Each one expertly blocked, with perfect timing. A sinister thrust to the nerves in the pectoral muscles, the thrust is parried with a stick, the hand is pinned and the defenders stick strikes at the crown of the attacker. But the attacker blocks, the hand is released, and the two, two, four, four rhythm of the combat returns.

The Philippine martial art of modern Arnis is composed of stick fighting techniques developed by the Muslim Sultans of the Tausug tribe on the island of Mindanao. Earlier versions of the art were called Kali or Escrima, names still used in Mindanao today. Arnis is typically thought of as a sick fighting art, but many Philippine martial arts masters practice Kuntaw, a complete fighting system, including kicks, punches, locks, throws, manipulations, and stick fighting.



Guro Dennis Santos with the author.

“The Muslims never surrendered to the Spanish,” explains Guro Dennis Santos, a fourth degree black belt, and the leading teacher of Arnis in Puerto Princesa, Palawan Island. “The Datu chief, Lapu-Lapu, used the ancient art to defeat Magellan at the battle of Mactan.” “The Muslim masters taught much of the art to the Christians, but they held some back for themselves, just in case.”

The Mindanao tribes were the most warlike of all the Philippine tribes. As a result they were never conquered and they were able to maintain their religion, resisting forced conversion to Catholicism. Other Philippine tribes, like the Batak tribe of Palawan, are extremely peaceful. The Batak still perform a war dance with two wooden bolos today. The movements and positions are clearly derived from Arnis. But for the Batak, the dance is only a dance, ceremony. They possess no martial art at all. Their principal means of defense is to run deeper into the forest.

“In Mindanao the art is different,” explained Guro Santos. “They skip the first step and begin their training with knives right away. They even fight and spar with knives. For this reason, the Muslims don’t start training till they are teenagers.”

Deserved or not, Mindanao has a reputation for being a tough place, where men fight at the drop of a hat. My boxing coach in Palawan was from Mindanao. He told me that he had been fighting for money, in the street, for years. It is widely believed among Philippine people and martial artists around the world that there are actually knife fights to the death in Mindanao and that it is a spectator sport which people bet money on. As of yet, I have been unable to verify this rumor, but it is clear that the people who developed this art really enjoy a good fight.

A new student will first begin his training with a single stick. Later he will learn two sticks, then two blades, and finally, bare hands.

Arnis has forms, like other martial arts, but every single movement in the Arnis form is a viable fighting technique. As you practice forms, so shall you fight in combat. One of the most unique aspects of Arnis is that the movements are the same with sticks, blades, or hands. A practitioner needs only to master one set of movements and then practice it with each of his weapons.

If you come from Brooklyn, the first thing you will notice when you pick up an Arnis stick is that it is much smaller than a baseball bat, and not nearly as heavy as a tire iron. In fact, no matter where you are from, this delicate piece of wood which is 22 inches

long and the thickness of about two fingers will appear to be anything but a deadly weapon. But before you write of this unassuming killing machine, talk to a master.

Guro Santos begins his training routine by twirling his two sticks up, down, sideways, inside, outside, around his head, under his arms. He picks up speed. As the sticks become blurred you believe he is using nunchakus, but the sticks are independent, each with a mind of its own, attack him, and one stick will block and trap, while the other counter-strikes.



Block and prepare for disarming.



Joint manipulation, twisting the arm.



Get extra leverage by locking the stick behind the opponent's back.



The arm twisted behind the back, the opponent is helpless, from here can throw or choke.

I showed Guro Santos photos of one of my Thai teachers demonstrating Krabi Krabong, the art of two swords. Dennis explained. "Many of the movements and positions look the same to me." He said. "But here this is the difference between Arnis and Thai sword fighting, in Arnis the two sticks never move the same way." In Krabi Krabong the two swords are often swung at the opponent as a double bladed attack, one high, and one low. "We like to block and cover with one stick, while we strike with the other."

When striking, you must remember the stick is a blade, not a club. The stick can slice, cut, or stab. Every part of the stick is used. The far end is for stabbing and slashing. The near end, the butt, is used for strikes to the temples, collarbone, nose, throat, or solar plexus. And, don't forget you can punch with a stick in your hand, the unforgiving wood reinforcing your blow.

The barehanded aspects of Arnis bare some similarities to Hop Kido or Kuk Sul Won. There is a lot of locking, grabbing, twisting, bending and submitting. The same techniques can be done with a stick in your hand. The butt is used for hooking or grabbing the opponents' wrist. There are numerous techniques where you use your stick to block, and then slide your stick down your opponents' stick, and trap his hand with the butt of your stick. Once the hand is trapped, you follow through with a joint manipulation, submission, choke or throw.

The long end of the stick can be used to throw an opponent off balance by leveraging between his legs or pushing on the backs of his knees. In Arnis grappling, the length of the stick is used as a lever to increase your strength when taking down a bigger opponent. In wrestling

with Guro Santos, he wedges the stick under my right armpit, grabbed the end, and pressed down on my head. My own arm became a fulcrum as the stick crushed my neck.

Guro Santos is a tricky fighter and utilizes a lot of techniques where he releases his grip on his stick, only to switch hands or switch ends, brining himself into a position of advantage. He is also fond of blocking, then grabbing the ends of both sticks, and squeezing them together until the opponents' thumb snaps and he releases his grip. "Always attack the thumb," said Guro Santos, "Then the whole hand will go."

Guro Santos number one student, Israel, who is studying psychology at the local University, demonstrates the intricate Ocho Redondo, the ever returning figure eight. The two sticks are circling, crisscrossing, as the speed picks up, Israel looks like the Texas Chainsaw Massacre.

"The striking patterns of Arnis come from the weaving patterns used to weave the walls of traditional houses in the Philippines," explains Guro Santos.

Watching Israel's skillful practice it was easy to imagine he was weaving an impregnable wall of defense. His two hands were flowing like a machine, slicing the air like a rotary blade "It dices. It slices. It makes Giuliani fries." I wanted to throw a carrot at him just to see it come out diced on the other side. "Can you box him?" asked Guro Santos. "Not unless I want my hands pureed." I answered. The weaving techniques are, of course, even more deadly with a blade.

The traditional Philippine knife is the bolo, a long, heavy machete with a weighted end. The art is sometimes practiced with bolos, but the most traditional method is with the Muslim knife, the kris. A kris is a long, serpentine knife, about 22 inches in length, which tapers to a point. The kris originated in Indonesia and Malaysia and is a symbol of



Guro Santos and Antonio Graceffo square off.



Disarming and joint manipulation twisting the arm and shoulder.



Block and disarm
Guro Santos said always
block, disarm and counter at once.



Twisting the shoulder, putting the pressure on.

royalty or high status. “In Mindanao today you see important men wearing their Kris,” explained Guro Santos. “In Arnis we use different knives of varying lengths.”

Two of Guro Santos students were training with small slicing knives. Every strike was met with a block and slice. The defender would carve up the forearm of the attacker. It was actually a little spooky to see these otherwise nice children pretending to filet each other. “This isn’t boxing. Guro Santos reminded me. “You can’t afford to get hit even once.” There goes my strategy of trying to win on points.

To reinforce the effectiveness of close quarters combat, Arnis practitioners learn to fight with a dulo-dulo, a small wooden cylinder, the size of a roll of quarters. They wrap their hand around the dulo-dulo to add more wallop to their punches. The dulo-dulo also has a one and half inch projection which sticks out on either side of the hand. This projection can be used for the locking and trapping techniques. It can also be used for the nerve-ending and pressure point strikes which are common to Arnis.

Modern Arnis is now a regular event in the South East Asian Games and will be a demonstration sport in the 2008. Beijing, Olympics.

“But in the international competitions there is just stick fighting, no kicking, punching or grappling,” explained Guro Santos. “There are also no butt strikes. The sticks are padded, and the opponents wear body armor,” similar to Tae Kwan Do. “Athletes earn points for clean strikes, blocks, disarming, or counter striking.”

For some practitioners it must be a disappointment to see so many restrictions put on their beloved art. But Arnis is such a fierce fighting system that it has often been limited by the colonial powers. Under the Spanish rule of the Philippines, (1521-1898) Arnis was completely banned. In order to maintain their art, the Muslims developed a type of dance, which incorporated traditional music with the martial arts and knives. The art was again banned under the Japanese occupation 1941-1945. Arnis was, however, used by resistance fighters who plagued the Japanese soldiers until the end of the war.

My first Arnis teacher, a Filipino I met in Hong Kong several years ago, told me. “Arnis is the best martial art. When we have a riot or a protest all we have to do is grab a stick and we are ready to go.”

Guro Santos said. “There are many fight clubs in the Philippines where people fight for money. And, there are many Filipinos fighting for money in fight clubs in the USA and France.” Guro Santos went on to say that one of the leading, young Arnis practitioners was kicked out of the federation after he killed two men in a street fight. “Now he is trying to get into the UFC but he just doesn’t have enough grappling.”

Guro Santos spoke of a fight venue on the southern part of Luzon Island, the island where Manila is located. He referred to it as Bicol Sacred Fight Club. “Fighters sign waivers before the fight.” So that no one will be sued or arrested. “They fight with live sticks (unpadded). They strike the knees and elbows. They also strike the biceps to wear you down and make you defenseless.”

“We also have open invitational fights where you can use hands and feet. You can grapple and fight on the ground. Hooking and sweeping are also allowed. We wear fighting gloves not boxing gloves.”

Philippine culture is a mix of Spanish and Asian, as a result, losing face and preserving ones honor are important aspects to personal interactions. “One of the best techniques in the competition is to steal the patch off the opponent’s uniform.”

Guro Santos has some unique opinions on fight training. “We avoid training on a bag or makiwara. They are harder than human flesh, so it is unnecessary. Also, pounding them frequently can cause injuries to the fighters, including bruising or even cancer of the knuckles. We prefer focus mitts and sparring.”

“We don’t kick with the shins. We use the heel, knife edge, or ball of the foot. Our motto is, take an opponent’s balance and take his head.”

Dennis had this to say about self-defense. “The best thing to do is runaway. But, if you are attacked by three people, give them a lesson. You have to fight to win.”

“Girls also fight in competition.” In fact, Guro Santos two daughters were two of his oldest students. I wouldn’t have wanted to fight either of them when they had a stick in their hand.

Back in Catholic school, the nuns used to really beat on us with the yard stick. And my own grandmother came after me with a rolling pin or a broom handle more than once. Now I know where they learned it. Like Budhidharma brining Buddhism and Kung Fu to China. There must have been a visiting priest from the Philippines who brought stick fighting and Catholicism to Brooklyn.

“We teach all the students that if you punch with your knuckles you can get hurt. The best is to use a hammer strike, hitting with the side of your fist. For a woman, this can be a very powerful weapon.”

We teach movement in a circular motion. We have the saying, go with the flow. When parrying your opponents thrust, you strike his stick in the same direction as his force. You move your arm in a long, circular motion, and come right around and counterstrike him, in one fluid movement; your force will be doubled. “Go with the flow.” Use your opponent’s force to double your own force.

Much of the Arnis training deals with striking drills, like those had I witnessed when I first arrived. First, Dennis taught me the five basic strikes. Next, I learned the twelve strikes. After that, I began working with a partner, striking and blocking in set patterns, faster and faster. We also practiced striking, blocking, and disarming or striking, blocking, and grappling. Each time we mastered a pattern, Dennis introduced a new pattern, and another, and another. Getting off beat or out of rhythm resulted in getting hit with a stick. Each time I became frustrated, Dennis just reminded me. “Go with the flow.” After just a few weeks of training I was surprised at how natural the drills became.

“If you learn the forms and drills then your movements will be instinctive in a fight,” explained Dennis summing up the entire training routine. “But, it makes no sense to study the form but lack the practice fighting.” Dennis said they generally only promoted black belts who had mastered fighting as well as the art. Dennis believed the best place to test a black belt’s skills is on the street. “When people in the Philippines hear you are studying martial they will attack you to test you out. And they may be my former students or black belts.”



I had visions of a gang of toughs waiting for me outside my hotel. In horribly dubbed English they would shout. “Your boxing style is no good. I will use my sticks to teach you respect. Now you must die!” “Ah, but can your dragon beat my praying mantis?” I would counter.

In the Philippines, martial art is a living, breathing creature. Boxing is the most popular spectator sport and fighters like Manny Pachiao are heralded as Gods. Don’t forget, the Philippines was the venue for the “Thrilla in Manila,” the third fight between arch rivals Muhammad Ali and Joe Frazier. Kuntaw, Arnis, Kali, Escrima whatever name you want to give it, these martial arts come from a long, proud tradition of practical application in wars as well as street fights and prize fights. The Philippines is the place to train or to fight and compete. As a foreigner it is easy to get a visa in the Philippines and you could train and live comfortably for \$800 a month, including room, board, and tuition. That would give you several hours of private martial arts lessons everyday.

But don’t be surprised if someone jumps you in an alley to test your skills, just “Go with the flow.”



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A Study of the Locking Arts - Part I

By Jamen Zacharias

The art of locking primarily involves manipulation and pressure upon a recipient’s joints. It requires a working knowledge of basic human anatomy, as well as an ability to read and apply pressure, while maintaining an ideal internal state. Potential for error in locking is high without proper instruction and thorough understanding of the arts principles.

The historical roots of locking are generally credited to an ancient Chinese martial art called Chin Na, which means literally to seize and control. As an ancient form of gung fu, hundreds of variations of possible applications were developed. The underlying science of locking transcends cultural boundaries, specific systems and styles. The locking arts have been infused and modified into the majority of martial arts systems world wide, including many of the sophisticated and refined martial arts systems of the Philippine Islands.

My personal introduction to the depth of joint locking and manipulation is indebted to my study and practice of the weapons based art of Kali and the principles of overwhelming, within the art of Dumog. The art of locking though generally based around the study of joint manipulation, transfers easily to the principles of disarming and nullifying weapons and vice versa. In addition the joint locking and manipulations arts can affect directly a weapon wielding hand or indirectly the weapons wielders body or offhand, which is vital when ejecting or nullifying a weapon. The idea of the weapon being an extension of the body and even further of the persons very being does not interfere in the slightest to the application of the locking and joint manipulating arts. The locking arts can be successfully adapted with little modification to a weapon wielding hand. This is a recognized and well established aspect of Philippine weapons based arts. I say weapons based, because though the principles are heavily influenced within a whole system of weapons use, the arts of the Philippines should not be considered as limited to weapons, but very well rounded and all inclusive.

Locking, though a science in and of itself, is generally not taught as its own system but most often as a component of other art forms. Refinement in historical Chin Na occurred through upholding the principle of non-violence while exercising the need to restrain harmful individuals without the use of destructive force. Its ethics and guiding principles were deeply inspired through the precepts of the Buddhist Faith and Taoist philosophies. Similar advancements have been and occur for similar reasons when influenced by the sacred teachings of any major world religions respectively. This article series will focus primarily on the essential root of joint locking and manipulation. In addition a discussion of the internal state desired in order to be able to truly apply this art form in a refined manner is considered. As well, the ethics and moral standard striven too by any peace seeking individual is addressed. I hope the reader finds that the root of locking deeply transcends the limitations of style, system or personality, leaving plenty of room for self evaluation and cultivation.

Categories of Locking:

Joint locking applications can be distinguished by three categories:

1. Small joint applications (Involving the fingers and wrist)
2. Medium joint applications (Involving the elbow)
3. Large joint applications (Involving the elbow, shoulders and body)

Each joint, whether within the large, medium or small joints have a natural range of motion. The study of these ranges of motion in the joints is a very important aspect of the science of Locking. Pressure upon a joint occurs when an external force is applied beyond its natural range of motion. Pressure may also be applied to a joint in a manner that is not in conformity with its natural range of motion. These types of applications generally result in injury.

Natural ranges of motions within anyone of the listed joints consist of:

1. Digits: 2 directions
2. Knuckles: 4 directions
3. Wrists: 6 directions
4. Elbows: 2 directions (4 in conjunction with the shoulder)
5. Shoulders: 4 directions

6. Neck: 6 directions
7. Hips: 8 directions

To become familiar (by feel) with the joints natural ranges of motion is important to developing skill in joint locking. To adapt to that feel is the beginning of developing functionality with locking technique.

There are 2 ways joint pressure can be applied:

1. A 'Single Joint Pressure Application': where pressure is applied upon a single joint only to get results.
2. A 'Compound Joint Pressure Application': where pressure is applied upon several joints simultaneously to get results.



Jamen Zacharias demonstrates a compound joint locking technique upon assistant Robert Cacchioni.

When a degree of force is applied to the joints or body, there are 4 results that can occur. They are identified in what we have termed the:

Force Degree Ladder:

1. The applied pressure will 'Cause Isolated or Overall Movement'.
2. The applied pressure will 'Control Isolated or Overall Movement'.
3. The applied pressure will 'Cause Isolated Pain'.
4. The applied pressure will 'Cause Isolated Injury'.

When force or pressure is applied exclusively to the joints, whether within a single or compound application, the following terms were devised:



Jamen Zacharias demonstrates an overwhelm joint manipulation technique upon assistant Robert Cacchioni.

Lock Force Degree Ladder:

- a) Entry Locks = to cause isolated or overall movement.
- b) Restraint Locks = to control isolated or overall movement.
- c) Compliance Locks = to cause isolated pain.
- d) Conclusive Locks = to cause isolated injury.

Thought:

Joint Locking is an art resulting from penetrative and productive thought. It is therefore an intelligent art. All sciences, arts and crafts are born of penetrative and

productive thought and therefore born of intelligence. Which in short is a process resulting in 1st the discovery of an aspect of reality and 2nd its relevant and particular application in the outside world. It is through this process, unique to the human entity, which occurs and gives birth to the development of the arts. Joint locking, like all other arts and sciences, has developed over time according to this process.

1. Penetrative thought consists of contemplation, reflection, meditation, and prayer.
2. Productive thought consists of development and application of strategy, theory, technique and methods.

Instinct:

Human beings essentially occupy two tendencies. The first tends towards the higher realities, holding the potential for penetrative and productive thought. The second tends towards the lower realities, which are based in the triggers of instinct. When a human being is reduced to responding by triggers of instinct, such as found in the instinct of self preservation, they are temporarily robbed of a greater capacity to utilize intelligence. Though the triggers of instinct can arguably have an appropriate time and place to be manifest, intelligence still occupies a superior sphere of reality. Because the locking arts are not born out of the triggers of instinct, but rather through thought, if one attempts locking from the conditions of instinct, the potential for effective application is severely compromised. To successfully apply an art form such as locking, joint manipulation or weapons disarming, which means effective and appropriate application, requires the conditions of an ideal internal state. So what then is an ideal internal state?

Ideal Internal States:

1. Calm
2. Composure
3. Proper Perception

States to Avoid:

1. Fear
2. Desire
3. Competitiveness

Ethical Force

Ethical force is essentially the use of force within the guidelines of sound moral and ethical standards. These standards are based in justice. Justice is the core virtue that acts as a prerequisite for peace and harmony. Peace and harmony produces unity and unity is that transcendent essence of all things. All uses of force, whether raw or intelligent, destructive or non-destructive must be guided by the principle of justice. If not, then its expression will be reduced to an inhumane and degraded activity. These degraded activities are inconsistent with the station and purpose of humanity.

Effortless Force:

Effortless force can be considered the opposite of raw force. Raw force is the pure application of brute force. Effortless force requires knowledge. Raw force does not. The locking arts are best employed effortlessly. They are compromised when attempted from an instinctive condition.



Jamen Zacharias demonstrates a direct knife disarm with a single joint manipulation upon assistant Robert Cacchioni.

The Unity of Ethical and Effortless Force:

The unity of ethical and effortless use of force is worthy of striving for. One can spend a life time becoming effortless in their use of force, yet become imbalanced without ethical guidelines and standards. To unite the two ideals in a harmonious flow is the paramount goal. When one develops the ability to act most effectively (which is effortless) and most appropriately (which is ethical) they are attaining balance and a degree of mastery in the arts. When considering locking, joint manipulations or the arts of disarming edged or impact weapons, this means that the least amount of effort should be employed as is appropriate within the dynamics of the circumstances. The top of the force degree ladder as stated is force to cause movement. Within the locking arts, the entry locks are employed for the purpose of causing movement. This aspect of the locking arts can be all too quickly ignored or missed. Often the goal of the practitioner is to acquire the potential or ability to apply pain or injury to the joints. This in my opinion is a little short sighted. The ability to apply less destructive force if possible is always a greater achievement than to merely apply a healthy dose of destructive force. When one studies and practices this ideal within locking, joint manipulation, the disarming arts or all, to avoid the use of raw or destructive force is also to avoid the instigation of the self preservation instinct within the recipient.

As within the discipline of any art form, to gain true ability, one must traverse these natural stages in advancement:

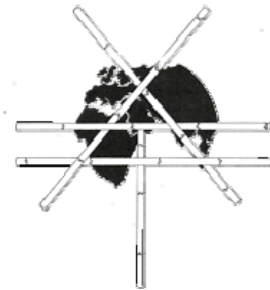
1. Learn
2. Practice
3. Functionalize
4. Master
5. Maintain

Jamen Zacharias is currently accepting clients for intensive private instruction and workshops. Please feel free to contact him directly.



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Emptying Yourself Can Make You A Better Fighter

By Paolo David

**Empty yourself of everything.
Maintain a steady serenity.
All things take shape and become active,
but I see them return to their source,
like vegetation that grows and flourishes,
but returns to the root from which it springs.**

Lao Zi, Tao Te Ching

In most martial arts schools there are drills to develop timing, balance, mechanics, and sensitivity. You practice and eventually master techniques and develop essential skills to neutralize your opponent's attack. But let's now break down the text above and see how it can relate to your martial arts practice and to the psychology of it in particular.

When you're in the thick of it - in a tournament situation or on the street, certain things can throw all those mastered techniques out the window. You might lose patience, tense up, get tunnel vision, or forget how to breathe all of a sudden.

While sparring one day with Grandmaster Atillo, I remember performing a defensive move that he had not taught me yet - but it came naturally. The smile on his face made me guess he was thinking, "not bad, not bad." Of course, being the analyzing type, I had thought too much on this instance during the remainder of the spar and paid for it on my arms, legs, and head (luckily I was wearing a helmet). And this brings me to the flow of a fight - your training should instill natural, logical moves that will flow effortlessly in combat. I'll compare Lao Zi's saying, "Empty yourself of everything." Much like what Bruce Lee once said. Grandmaster Atillo made it a point to always empty yourself and not think about anything during a fight, especially the outcome. You should be in the now and respond naturally using what you were taught. For me, this is easier said than done - practice, practice, practice.

The line, "but I see them return to their source, like vegetation that grows and flourishes, but returns to the root from which it springs," can mean several things. To me, this means a return to the basics, your root, or foundation. Your moves don't have to be complicated. Mastering three or four techniques is better than a thousand that you're so-so at. Highly technical moves are fine to have in your repertoire, but don't be fixated on them - simplicity is key.

The line, "Maintain a steady serenity," can mean keeping your composure. You can release feelings of anger, hate or fear, although a little fear can be a good thing. The best policy is calm restraint. To resolve issues by being diplomatic should be your first line of self-defense. I recall one of my students using calm restraint and level-headed talk during a road rage incident. He put the man on the ground only when talking didn't do the job and the other man swung first. Being the gentleman that he was, he even helped the attacker back to his car.

You might also see this steady serenity when a cat comes across an overly aggressive dog. The cat's gaze is steady, it's breathing relaxed, it knows not to commit to feints, and counterattacks with a barrage of swats using perfect timing. I'm guilty of sometimes holding my breath too long during a movement - a big no-no if you want

fluidity. Maintain a relaxed and steady breath to maintain a steady serenity and gain maximum power.

Lastly, the line, "All things take shape and become active," can mean to go with the flow and adapt to any movement (shape) that becomes active. And isn't this what makes the Filipino martial arts what it is? Fluidity can lull your opponent into a false sense of security and give you the advantage and element of surprise - like the calm before the storm. On the other hand, fluidity can be like a tsunami and crush and drown your opponent. While we are blessed and love fluidity and flow in the Filipino martial arts, I like to think that this is a personal thing. If you can make the art your own, through diligent practice and constant analysis, you will flow and be fluid no matter which martial art you study - it's the fighter, not the art.

When you're relaxed you can be fluid, move with less energy expended, and with more speed. This must be stressed over and over - and to yourself, not just your students.

Simplicity the Lock ~ Intent the Key

By Mike Blackgrave

Simplicity as a lock and intent the key, many people will view this and say "what the hell does that mean?" The answer is quiet obvious to those of us who have this mind set as it pertains to our chosen craft's within the context of combat martial methodologies. Simplicity is the most important element within any martial curriculum but to truly understand simplicity one must first examine the intent factor.

Intent is defined as an "anticipated outcome that is intended or that guides your planned action", with that being said one must be able to manifest various forms of intent depending on the task at hand, for instance, if your drunk uncle keeps slobbering in your ear at a family function and you wish to calm him down, the intent needed here would be one of patience and control as opposed to brutal violence, another scenario may be a knife wielding thug that is hell bent on carving you up for his fix money, the intent for this scenario must now go 180 degrees into a destruction mode as opposed to controlling. The problem begins with the ability to snap in and out of mindset's and intent factors without thinking or any sort of telegraphing. How does one do that? The answer to this is quiet simple as well, training, not just regular bowing into your teacher and doing kata or point sparring. I do agree that the aforementioned methods may lead some to believe that they are preparing for a hostile and lethal situation, but nothing could be further from the truth. To truly be functional in a variety of scenarios one must have a good teacher with real world experience that has actually been there and done a bit. Without a focal point of knowledge as your jumping off point you may be doomed to the theory continuum indefinitely. A good teacher or coach in these areas are not hard to find, they are the nondescript types who usually teach for the love of the art not the fandango and glitz that many commercial schools tout. You will also find that these types of individuals reside in the more eclectic systems i.e. Eskrima, Silat, CQB, etc. etc....This doesn't mean that other systems do not have these elements they are however not so readily found in systems that have a dogma base mentality as opposed to an open eclectic and get it done view! Many

of the traditional schools of Karate, Kung fu etc. are very good but they view their training as a long drawn out process that takes years to get through and to use. The simplicity in that method is non-existent. If one chooses the route of a traditional based school he or she will have to learn every kata, every bunkai, every, kihon drill and so on and so forth, if that is for you fine but do not be surprised if your abilities to truly deal with situations is put on hold for years.

In the South East Asian systems simplicity is the first and foremost entity on the list. Many of the system's are meant to be learned in 6 months to 1 year, systems like Lian Padukan Silat of Johor Baru, Malaysia. This system is a very simple pukulan (striking based) combat system it is a short syllabus for those who need self preservation skills now, not later. Another is BaHad ZuBu Mangtaas Baraw, the system I teach. This system is devised to be simple, concise and straight to the point one can enter the syllabus as a beginner and in a matter of weeks be able to handle themselves in several situations. BaHad ZuBu addresses those issues of simplicity with solid scenario training and direct pressure exercises. We use the old bull in the ring mentality where one man goes in with his stick, training blade or empty hands and the others attack him singularly or as a group. Do people get it? Yes they do, they start to realize through feel that not every situation within the ring dictates a brutal ending, each attacker may do something different, everything from a simple punch to just a bump. Within this drill our students start to feel, anticipate and deliver the just amount of simple force warranted. The main thing I teach them and Master Yuli Romo teaches me is to feel the energy, his energy will dictate what needs to be done and nothing else. This way of training is intuitive and free, it comes with hours not years and it definitely enhances the simplicity with intent factor. And in the end the intent is the key!!!

**6 ~ Sunkete ~ 9
Website**

Mandala Mandirigma Kali-Eskrima (MMK)

Chief Maestro/Sifu Brandon Jordan

Chief Maestro Brandon Jordan is the Head Instructor and Director of MMK, with over 20 years of experience. MMK is an evolution and distillation of his training based on the arts of Derobio, Arnis-KunTao, Sphinx Karate, Kali, and Silat. These arts and various sub-methods were taught to Maestro Brandon separately and collectively. Brandon's training and instruction averaged 4-6 hours per day, generally 4-6 days per wk with training being divided between private and group lessons.

In addition he received a Degree in Tui Na Chinese Manual Therapy from the International Institute of Chinese Medicine in 2001. He also had the unique opportunity to mentor during his schooling with Professors of Acupuncture as well as Acupuncture Doctors to further develop his knowledge of healing practices. It is this balance that Brandon brings to his teachings of SE Asian combatives.

Following the suggestion of his teachers Brandon organized and synthesized their methods into his own expression while honoring the ancestors of these arts who came before, which resulted in him formulating his instructional approach. Upon completing this task the namesake of Mandala Mandirigma Kali was chosen. It was with their blessings that he set out to present this synthesis to the public. In doing so Brandon has joined the next generation of teachers. It is through his continued desire and willingness to learn that when sharing his growing knowledge and appreciation of combative and healing arts, he is able to offer a unique perspective.

Mandala Mandirigma Kali-Eskrima (MMK) is a weapon based system that draws its influence from various SE Asian combative arts both armed as well as unarmed. This art is not a new style of martial study per se but rather it represents an evolving research approach and study of principles, movement dynamics, tactics, as well as personal expression. Mandala Mandirigma Kali-Eskrima represents a dedicated process of selective preservation and distillation of martial framework and culture. MMK represents a synthesis and grouping of primarily Filipino based styles and methods of combative practice.

The word 'Mandala,' is a term of Sanskrit origin that has many interpretations according to different authors and various cultures. One definition of this word is 'Essence protecting environment'. The Mandala is also a visual aid, which is said to allow an individual to fuse internal truth with external experience. The word 'Mandirigma,' is Tagalog for warrior. When joined together we interpret Mandala Mandirigma Kali to mean 'The essence protecting environment of the warrior arts.' Thus the namesake of this art indicates the direction we intend to take. To further our practice of, and to perpetuate the arts we have been given the responsibility of teaching. In a way that gives respect and remembers the contributions of those who have come before. While at the same time, remaining committed to the process of personal evolution and constant refinement of our practice.

The art of Derobio Eskrima an old bladed art based on Doce Teros as taught by the late Grandmaster Braulio Pedoy and passed down to us forms an important foundation to our practice. This art utilizes from the beginning the strategy of meeting and redirecting the force (passing) of an attack as its foundation. While also not excluding 'ala contra' or force to force movements, which may be used as well when necessary. As this art is not limited to one particular method of defense but rather utilizes several different strategies. Our practice begins with the single stick and progresses to but is not limited to the use of the staff or bankaw, dagger, bolo, improvised weaponry, as



well as empty-hand. MMK includes in its curriculum various methods of Chinese KunTao, as well as influences of Indonesian Silat and others. This approach to training as practiced by MMK recognizes the benefits of a well-rounded approach to study. An approach likewise practiced by many FMA practitioners today.

The mission of MMK is to contribute to the ever-growing development and teachings of SE Asian martial arts. With the increasing interest in these arts MMK has become a valuable resource for those searching for quality instruction.



www.mandala-mk.com

For more information contact
Chief Maestro Brandon Jordan at: **Email**



By Instructor Ferdinand C. Dagondong

FILTACDO literally “FIL” means FILIPINO that the all concept is came from the Filipino instructor, “TAC” is a combination of Tracma, Tang Soo Do, Arnis, and Combat but also means TACTICS because the method or strategy is highly applied for all kinds of fighting range. “DO” means JUDO or COMBAT JUDO” means Layug and Dumog a hand to hand or free hand and foot technique but also effectively for the closed range method from standing position up to the ground. Combat Judo method for knife defense and offense, counter and reencounter. Also in Arnis - stick fighting and defense especially in Tapi-Tapi and Punta Y Daga (Stick and the Dagger).

The classification of FILTACDO is an invention of different close fighting’s styles in the way of Sumbaggay similar to Boxing, Arnis (stick fighting, tapi-tapi), Combat Judo (knife defense), Layug and Dumog. Proficient, straight and immediate or direct, FILTACDO is one of many Filipino Martial Artist that using the blade, and any hard object that's used by civilians and members of the government law enforcers all over the country.

FILTACDO training therefore, well protects the individual from within himself and the criminal acts. A FILTACDO training the whole body quite free and develop the mental alertness rhythm and speed, which is faster than action.

Attributes and Tactics



Instructor Ronaldo Laure execute jumping side kick



Grandmaster Ferdinand Salino execute throwing by using the butt (arnis)



Instructor Defirio De Vera execute winding throw

Tactics

Tactics is for the intelligent, which's a step ahead of opponent. He uses his brains in a fight, while another can't see the light. He varies his tactics with each the foe with punches and kicks thrown high and low. He studies his opponent with care, and fights with judgment and dare. Tactics alone can't insure success; attitude is part of the process. A fighter with great confidence plans his encounter with good sense.

The Founder



An Aquarian Grandmaster Ferdinand Panogaling Salino was born on January 24, 1966 at Brgy. Cagbas Bayugan, Agusan del Sur, Philippines. He is the second child from 4 children (two sisters and one brother). His late father Rogelio Boicer Salino is a former OFW and his late mother Rosalia Panogaling a plain housewife.

During his childhood he used to play 'sumbaggay or putos', a one on one punching to an opponent, almost similar to boxing. At the same time it is called 'putos' because the shirt you are wearing is take off and wrap it tightly around the other fist. At the age of twelve, his father started training him in JUDO and BOXING. It was just stop during his high school and college years. After he finished his vocational course from St. Joseph Institute of Technology Butuan City, he worked in Manila for seven years. In 1993, he left Manila to work in the Kingdom of Saudi Arabia. There in Khamis Mushayt, his vision in martial arts was awakened when he met Master Romy Basilio of Trovador Ramos Consolidated Martial Arts

(TRACMA).

He started to attend training in martial arts under TRACMA style especially Hand to Hand combat (effective method in actual fighting technique). In 1996, he met again the late Grandmaster Larry Alcuizar Sr., Founder of Durex Club of Cebu City. Grandmaster Alcuizar Sr. bring the name of World Eskrido Federation in Saudi Arabia,

where Grandmaster Salino dedicatedly trained his martial arts with Grandmaster “Larry” as their instructor. He inherited so much talent from this man whom he considered as his second father In the Kingdom. When he promoted as 1st Dan Black belt Grandmaster Salino, started his teaching Martial Arts (ESKRIDO) in his chapter at Sinayah, KSA. Because of his continuous dedication and training in martial arts, in 2003 Grandmaster Salino was given an 8th Dan promotion, Red & White belt in Combat Judo (knife defense), Arnis (stick fighting), by Grandmaster Alcuizar Sr. before he left in the Kingdom for an invitation from World Tang Soo Do Association, Philadelphia then to California to contentious teaching Eskrido method. In 2005 (December 31, 2005) Grandmaster Salino he then set up his own discipline in martial arts. He organized FILIPINO TACTICS COMBAT JUDO “TRANGKA ESKRIDO PANAGANG”, with a Philippine DTI permit no. 00029181 dated January 26 2006. The club name FILTACDO uses the same technique as ESKRIDO in mark of respect to his instructor Grandmaster “Larry” Alcuizar Sr., but only added his other techniques in martial arts.

As the President and Founder of FILTACDO, Grandmaster Salino, is currently teaching martial arts in Khamis Mushayt, and Abha Chapter Saudi Arabia aside from work as H.E. Operator. He was also married and his wife and two lovable kids are staying in Butuan City, Philippines.

Henaguiban

Grandmaster Ferdinand Salino created Henaguiban the Visayan word which means weapon, the people who are holding in any extended in his hand was called Henaguiban, like Dagger (daga), Bolo (kali), Arnis (garrote or sungkod), and this are dangerous to human. The FILTACDO can teach the basic of henaguiban defense, first there are two types of holding of henaguiban one (1) is Short Thrust and the second (2) is Long Thrust, the short thrust is Reveres hold and the long thrust is Natural hold, there are four (4) Stub in the short thrust and there are eight (8) Stub in the long thrust. Filtacdo can give the forms how to defense in an armed opponent with or without henaguiban.

Defense against Dagger

Short Thrust (STUB No. 1)



Natural Stance (Formalities)



Natural Stance (Bowling)



Basic Form Stub 1



Basic Form right Natural Block



Basic Form Hold and Stop

Defense against Dagger Short Thrust (STUB No.2)



Basic Form Stub 2



Basic Form left Natural Block



Basic Form Hold and Stop

Defense against Bolo Natural Hold Strike 1



Basic Form Strike 1



Basic Form X-Block



Basic Form right Hold and Stop



Basic Form left hand under Hold Snatch



Basic Form left hand to Snatch

Defense against Bolo

Natural Hold Strike 2



Basic Form Strike 2



Basic Form Hold and Stop



Basic Form left hand Under Hold



Basic Form left hand under Hold



Basic Form left hand to Snatch

FILTACDO in the Philippines

Filipino Tactics Combat Judo (FILTACDO) Trangka Eskrido Panagang was founded by Grandmaster and President Ferdinand Panogaling Salino, sometime on December 2005 at Khamis Mushayt, Kingdom of Saudi Arabia. The founder and president is a native of Brgy, Cagbas, Bayugan City, Philippines.

FILTACDO Philippine Headquarters is base and located at P-6, Crossing Maygatasan, Bayugan City. Mostly of the FILTACDO Philippine members are also connected to some government agencies whose primary function is the preservation of the lives and properties of the people and the maintenance of peace and order, like policemen, military men and confidential agents.

Existence of FILTACDO in the Philippines

Although Filipino Tactics Combat Judo (FILTACDO) was conceptualized by the founder at Khamis Mushayt, Kingdom of Saudi Arabia but it was introduced by the humble Grandmaster to his countrymen in the Philippines in a more simplified but firm and reliable style of fighting an opponent having a combined multi-techniques in the field of Hand to Hand Combat which Filipino people are fond of doing so as a primitive style of sports and self-defense.

Upon presentment of a unique style of Martial Arts, this was gladly accepted by those who are fond of self-defense and eventually spread out in the province and even extended to the whole region particularly in Region 13 (CARAGA Region), PHILIPPINES.

FILTACDO, Martial Arts

FILTACDO MARTIAL ARTS is forms of self-defense consist of a pre-hand Combat, Combat Judo, Arnis, Kali, and Combate. Techniques of the modern martial arts are also being applied in this newly founded Pilipino Martial Arts.

Presently, the Founder-President Grandmaster Ferdinand “Ferdie” Salino rigorously trained the pioneer batch of student whom he wanted to be left in the Philippines as an instructor in the FILTACDO Philippine Headquarters. These guys whom Grandmaster Salino had entrusted his trust and confidence to take good care of the Headquarters and to instruct to prospective students who wish to enroll at the aforementioned school of self-defense are willing to be trained in the highest form of sacrifices and training. The Founder-President really worked hard and setting aside almost all of his time during his sojourn in the Philippines focusing on the training to active participants just to impart to them his skill and ability in the field of martial arts. It is his great desire and intention that while he is instructing abroad, there should also be somebody who will teach and instruct Filipinos who are willing to learn FILTACDO.

There are at present more or less seventy five (75) FILTACDO members region-wide for only a span of three (3) months time on the teaching of Grandmaster Ferdinand P. Salino. To mention a few, the following persons are actively taking up the training and fitness exercises in the said martial arts, namely, Instructor Ferdinand C. Dagondong, active members are Ariel Daladar, Isaias A. Manliguez, Mandy Anthony M. Bollozos, Romulo Leng, Gideon Cunaales and Celso Manliguez.

As to the writing of this column, Grandmaster Salino is also preparing for his return to the Kingdom of Saudi Arabia after a four (4) months vacation in his hometown Philippines.

FILTACDO CLUB IN THE PHILIPPINES



Top L-R: Isaias A. Manliguez, Mandy Anthony M. Bolluzos, Ariel Daladar, Celso A. Manligues.

Bottom L-R: Gideon Cunaales, Instr. Ferdinand C. Dagondong, and Ismael Lazaga

FILATCDO Club in Khamis Mushayt, K.S.A.

Filtacdo martial arts have been created for the benefits of those who want to learn martial arts in a combined training of TRACMA, TANG SOO DO, ARNIS, and COMBAT JUDO. It was founded by a Filipino martial artist 8th Dan Red & White Belt Grandmaster Ferdinand P. Salino on December 2005, at Khamis Mushayt, KSA. He obtained his intensive training from the late Grandmaster "Larry" Alcuizar Sr. During his long years of training he was the qualified to be an instructor wherein he trained students of different nationalities in Khamis Mushayt, KSA.



When Grandmaster Alcuizar Sr. left the Kingdom, he handed his position to Grandmaster Salino as an acting Grandmaster of late Grandmaster Alcuizar's Club (WEF) base in Al Namman, Khamis Mushayt, K. S. A. But because of a big controversy, Grandmaster Salino was resigned. It was the he created a new school for martial arts intended to all who wants to learn the Filipino way of training martial arts. The main objective of Filtacdo is to promote the well being of each student and at the same time to develop their true spirit of sportsmanship.

Different nationalities were trained from FILTACDO. Aside from purely Filipino Martial Arts training, there are an additional Filipino tactics added. That is why FILTACDO make it different from other martial arts training.



Filtacdo Khamis General Headquarters



Filtacdo Abha Chapter



Website

FILTACDO

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Instructor Ferdinand C. Dagondong



An Overview of the Dacayana Eskrima System and it's

Introduction to the UK

By Marcie Harding

Master Alberto A. Dacayana Jr. or 'Jun' to his friends has, until now, remained almost unknown in Eskrima circles outside of the Philippines. In Europe and the UK there are a handful styles and schools that dominate the Filipino martial arts. In the UK for example, we have the Doce Pares schools, Warriors Eskrima, Kapatiran Arnis and JKD/Kali (Inosanto) schools that are the main offerings of Filipino martial arts to Martial Artists on these shores.

This was one of the reasons that I and John 'Jo' Biggs wanted to introduce something new to the UK - a style not previously seen or tasted outside of the Philippines. In 2006 we started searching!

The Philosophy behind Jo's Sacred Spring School of Martial Arts is to provide the very best Teachers for his students to learn from. He has done this successfully and consistently over the last few years. The list of Sacred Spring teachers and guest teachers are some of the very best and include some of the highest ranking Jujutsuka in Europe and a Gracie BJJ teacher from Brazil! However Jo's background included Eskrima - which he trained in to Instructor level the UK in the 1980's when it first became known over here. Instead of looking inside the UK to source knowledge for his students (as well as wishing to avoid the inevitable 'politics' that would accompany this) Jo asked me to help him in his search. I had been successfully running my own Eskrima group for several years and between us we felt we could find the right person and the right system to bring to the UK. Such a person would need an ethos and philosophy that would match ours and our students. We currently have over 20 clubs in the Sacred Spring family with at least as many again as 'friends' to the group and Jo has around 40 black belt level students. This information was not divulged to prospective 'partners' as we wanted to get to know the right person and not offer preconceptions.

The internet was the tool to begin our search. Over the period of several months we emailed and enquired far and wide requesting information and beginning a dialogue with many different Eskrima teachers. Master Dacayana was the most giving, generous and understanding of all we contacted. We began to just correspond with him to the exclusion of all others.

Master Dacayana began to understand that we wanted a long term relationship that was not financially motivated, but our main aims were to provide quality Filipino



L-R: Jude Tucker of Kapatiran Arnis, Jo, Master Jun Dacayana, Marcie, Maynard from Dacayana UK and John Harvey (Kapatiran Arnis).

martial arts to our students which in return we would help to propagate and preserve the system and its culture both in the UK and Europe.

Master Dacayana Jr. propagates his system (MigSuneDo) which is his own development, with the blessing of his father Grandmaster Alberto Dacayana Sr. Since this decision Jo and I have persuaded Master Dacayana to rename his Eskrima style 'Dacayana' in recognition of himself and his father's family name for the UK and Europe.

As a result of our correspondence Master Dacayana was persuaded to visit the UK for the first time in November 2007. The visit was amazingly successful (please see full report) and has resulted in Jun agreeing to return to us in March 2008. Jo and I are both honoured and proud to be Master Dacayana's UK representatives and cannot wait for his next visit!

The Dacayana System

We have worked together to provide a modular structured syllabus for our students to study. The system which is studied to practitioner (Black belt) level here in the UK mainly consists of the following four categories:

Single stick (**Solo Olisi**)

Sword & Dagger / Stick and Knife (**Olisi Kutselyo**)

Knife fighting (**Kutselyo**)

Empty hand system (**Sumbagay**)

There are several unique aspects to the Dacayana System that sets it apart from other systems available in the UK- including the length of the stick, the footwork, the flow, the focus on precision and accuracy of the blade and the systems' overall effectiveness.

The system is also extremely fast because of the simplicity of the strikes and the footwork. The flow is achieved by a series of connected or consecutive strikes that is hard wired into the practitioner and can be used to both attack and counters. The favoured length of the sticks is between 32" - 34" several inches longer than normally used to practise here in the UK. Master Dacayana believes that this length of stick teaches the student better mechanics, improves fluidity and also focuses the mind more on visualising use of the blade (particularly the Pinute) when practising. Of course the student can also use the conventional 26" - 28" inch stick if she or he wishes (and indeed will find the transition seamless) but training with the longer weapon gives additional benefits.

Another unique part of the system is the approach to training and the emphasis on the student understanding the key principles we work from. This is particularly beneficial to the more senior Martial Artist that may have trained to a high level in another system and wishes to learn the Dacayana system. The understanding of the key principles facilitates this.

Master Dacayana is also keen to preserve the history and culture of originating city of Cebu within the system and where possible Cebuano / Visayan terminology is used to describe the key strikes, techniques and fundamentals of the system. Once again

the uniqueness of this system is emphasised and is a departure from the more usual Tagalog or Spanish descriptive usage used in the UK.

The system also (of course) uses flow drills, the core of which are the Single stick and empty hand drills (Balla Balla or Tolod-Tapi-Bunlot) meaning pushing (Tolod) and pulling (Bunlot). In single stick form the drill can be used both in long and close range and the free movement form in long range is one of the hardest parts of the system to master.

The Stance in the Dacayana System is kept as simple as possible. For the Practitioner syllabus of the Dacayana system we will simply use the Andam 'Fighting Stance' or 'Ready Position' which is an upright ready stance with weight distribution of 80/20 favouring the rear leg. Don't forget this distribution can be easily transferred as it is only a snapshot in time and the lightness of footwork of the Dacayana system (move like a cat on the balls of your feet) encourages this.

The basic strikes of the Stick consist of downward strikes, horizontal strikes, and upward strikes, all these strikes are performed from both offensive stances and defensive stances. In the Dacayana system we also use a thrusting strike and all of these strikes can be found in the 12 basic angles. The effectiveness of all these strikes as with the unarmed arts depends on the correct choice of strike and grip in relation to target, the use of the stick in a circular motion to gain power and speed and the use of body position to add extra weight on impact.. As we are encouraged to think of the stick as a blade in our execution of these strikes we always focus on the precision and orientation of the blade when practising.

Blocking to Countering in the Dacayana system depends on the understanding of five main types of Dacayana disarming/countering techniques, from direct hitting to Block and hold techniques in order to attack by drawing. In the system we also use seven main disarming techniques for use against different angles of attack.

Master Dacayana's first UK visit:

At 6.00am on Monday the 8th of October 2007, Eskrima Master Jun Dacayana of Cebu City, Philippines arrived in the UK for the first time.

The first half of Master Dacayana's stay concentrated in his imparting an understanding of the system to both Jo and myself through several days of intense training (both mentally and physically) to ensure that we 'got it' in both our muscle memory and our grey matter!. Jun is not only a Master Eskrimador but an inspirational teacher too. Master Dacayana's stamina and patience only added to his teaching skills and made learning even easier for us. In fact Master Dacayana taught practically non-stop for the duration of his stay despite the 20 hour flight, experiencing some painful back



Master Dacayana teaching Nicolas and Luke the finer points of the Dacayana Footwork with Nikki looking on.

problems, jet lag and an English cold! He was persuaded to take a short lie down rest during the break for lunch on the Saturday - as we were afraid it could just be too much!

At the end of our personal training Jo and I both felt that at least we understood the core concepts of the system, even if we still had a long way to go before we were physically fluid with it! Much of the training of the first week was in true Filipino style (taking place in Jo's 'Backyard') and went on until late evening by lamplight. Remarkably the British weather was exceptionally kind to us, being almost without exception dry and mild.

Friday the 12th October was the first of the series of Master Dacayana four seminars. As I had foreseen, Jun's teaching once again proved to be of the very highest calibre and of course, the students loved him. They even learnt to smile and relax - two of Jun's mantras and two that I will make sure I maintain at my classes.

The Saturday sessions were also excellent, the morning session was a consolidation of the material we had covered on Friday and included the 12 Basic strikes and the first Five consecutive strike that are taught within the system. Most students managed the Dacayana footwork too.



The second Saturday session, the 'Open Seminar' was also very successful. I would like to extend our gratitude to both John Harvey and Jude Tucker (of Kapatiran Arnis UK) two real stalwarts and great guys who very kindly took the warm up before Master Dacayana returned to continue the seminar (after treatment for his back problem).. This was an unexpected and additional treat for everyone! The atmosphere and tone of the event was like the rest of Master Dacayana's stay - one of warmth, openness and fun all contributing and aiding the learning experience.

Sunday 14th was even more informal than the previous seminars. It was almost a long series of one-to-one teaching by Master Dacayana to all of the Sacred Spring and Malvern Eskrima Group students (and guests) who were there for all three days. A fair

chunk of material was able to be shown, we even touched on some of the Olisi Kutselyo (Espada Y Daga) in the system and I will always remember the beauty and fluidity of the Form that Jun demonstrated to us all.

This account of the time Jun spent with us here in the UK cannot really portray my feelings and gratitude to him. I do not have the descriptive talent to really express in the narrative how much his visit meant to us all. I also suspect his visit will have extremely far reaching implications concerning the propagation of the Dacayana system in the UK and (I hope) Europe too.

Every day of Master Dacayana's visit I was surprised when I woke up, simply because I thought I'd died and gone to Martial Arts Heaven!

Anyone interested in learning Dacayana Eskrima or school owners interested in becoming a coach for the Dacayana Eskrima System please feel free to contact Jo Biggs or myself. Our details can be found on the following websites:



Website

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Dacayana Eskrima System

United Kingdom

www.Dacayanauk.co.uk

www.MalvernEskrima.com

www.BedfordJujutsu.co.uk

Filipino-American Vince Soberano of San Diego is the New Champ

2007 WPMF Lightweight Champion

By Zena Sultana Babao

In Honor of the Queen

The atmosphere inside the Royal Palace Grounds in Bangkok, Thailand, was ripe with suspense. Everyone who mattered was already seated, including Her Majesty, Queen Regent Sirikit, whose formal name and title is Somdet Phra Nang Chao Sirikit Phra Borommarachininat.

The occasion was the Queen's birthday, and in her honor, Thailand's official martial arts (Muay Thai) dignitaries and enthusiasts are holding the 2007 Muay Thai World Championship. This event is held annually, and twenty bouts are shown to the public. Defending his title was Somchak, Thailand's



Champion in the Lightweight Division. His challenger, Vince Soberano, is the former United States World Welterweight Champion, a Filipino-American from San Diego, California. In this event, Soberano also represented his home country, the Philippines.

The World Championship

Thailand's National Television provided live coverage so that the fights could be viewed around the country and all over the world. While the announcer introduced the fighters for the Lightweight Division, musicians near the ring played traditional Muay Thai music.

In one corner of the ring was the Thai champion who wore blue boxer shorts, and on the opposite side was the Filipino-American challenger who wore black boxer shorts with red stripes. Both sported headbands called "mongkon" and armbands called "krung ruang." Before the start of the fight, they took turns facing the four corners of the ring in



a ritual called "wai kru." This ritual was done to signify respect for past and present Muay Thai teachers. Another ritual that they performed was a fight dance called "ram muay." Both rituals are Buddhist in origin and characteristic.

After the bell rang for the first round, the beat of the live music increased in crescendo. Right from the start, it was evident that the Filipino-American carried the fight. His left push kick literally moved his opponent a couple of feet backwards. There were exchanges of roundhouse kicks to the body and thighs, but Somchak was no match for Soberano's punching ability.

Vince threw a round kick to Somchak.

Somchak learned the Thai method of boxing, but Soberano had also learned not only Thai boxing but also Western boxing since he was a boy. His father's bodyguard in the Philippines was a boxer, and he drilled then 10-year old Soberano in the basic boxing techniques. The young Soberano adapted to boxing like fish to water.

Somberano learned the Thai method of



The right hook which downed Somchak.

Before the first round ended, Somchak clinched Soberano in an attempt for close range attacks. Soberano quickly escaped the clinch with a knee kick to Somchak's torso, followed by a series of punches. A left hook to the right side of Somchak's face jarred him, followed by the "coup-de-grace", a knock out punch to Somchak's left face. The fight ended with Somchak hitting the canvas like a sack of potato.

The referee stopped the fight when he saw that Somchak was down and out. He then raised Soberano's hand and proclaimed the Filipino-American from San Diego as the "2007 World Professional Muay Thai Federation (WPMF) Lightweight Title."

After the Championship

"How does it feel to win the World Championship?" I asked the new champion in an interview. Here's his answer: "I had a weird mixture of feelings. First it felt like 'Finally! I got what I have been working so hard for!' Then there's the 'Wow, I can't believe I won the World Title!' Then there's the cocky attitude of 'Well, it's just another paycheck and another belt added to the collection.' I didn't know what to make of it. The worst part was the 'Okay, what's next? How come it doesn't feel enough?' I think that after a month of feeling high, I sunk down to depression because I felt that I should be on top of the world, but I wasn't. Winning the world title should have made me feel famous and rich, but I found myself being just another normal guy. Which I am!"

After his short bout of depression, Soberano has renewed passion for the art and ideals of Muay Thai. After all, he is a warrior at heart and fighting is in his soul!

Muay Thai

Muay Thai, the official martial arts of Thailand, is also known as the "Fighting Science of Eight Limbs." It is a centuries-old kickboxing style that incorporates knee and elbow strikes, aside from punches and kicks. Though Thai boxers do learn grappling techniques, their primary focus is toe-to-toe brawling. Clinching and throwing are allowed, and with a clinch, a Thai fighter can wreak havoc with inside knee and elbow strikes.

In professional Muay Thai boxing, fights are scheduled for five rounds at three minutes per round, with an interval of two minutes between rounds. This is to ensure that the fighters are rested and fresh again before the next round starts. In Western boxing, there's only a minute rest between rounds.

Muay Thai was developed by Thai kings and used in wars throughout history. Today, Muay Thai is a wildly popular sport, both in Thailand and in other parts of the world.

Early Fights in Thailand

The World Championship was not Vince Soberano's first venture into the boxing arena. In 1981, he fought at the Lumpini Stadium with a contingent of Filipino fighters as part of the Asian Games. It was one of the toughest fights he ever fought in his life, and he won through sheer determination and will power.



Referee raises Vince's hand in victory.



The five-round bout was one of the most exciting fights that evening, with the Thai crowd cheering for Soberano and chanting “suua dahm”, “suua dahm”, meaning “Black Tiger”, “Black Tiger.” Ever since that night, “Black Tiger” became Soberano’s nickname.

In 1983, Soberano again fought another bout held at the Rajadamnoen Stadium, and the Thai crowd rooted for him instead of his Thai opponent.

Early Training in Muay Thai

The day that his father, a Philippine diplomat, took Vince Soberano to watch a Muay Thai bout at the Lumpini Stadium in Bangkok, Thailand, was the day he fell in love with Muay Thai boxing. He dreamed that someday he would be competing in a Muay Thai boxing match and emerged as world champion.

Two days after that, young Soberano started training at the local Thai Boxing Gym. His first teacher was Dak Muangsurin, a former fighter for the Muangsurin camp in Bangkok. He was a great fighter, but an eye injury left him partially blind, and all he could do was train fighters. A great trainer, Muangsurin produced many top fighters and champions, including Soberano.

When Soberano returned to his home province of Bacolod City, Philippines, his father found a Muay Thai instructor for him, Nonoy Pareno, of the Fil-Thai Martial Arts School. In his school, Pareno incorporated many Arnis and Eskrima (Philippine martial arts) techniques, as well as Western Boxing.

Here in the United States, Soberano trained under some of the top KickBoxers, like Benny “The Jet” Urquidez, his first kickboxing coach. Urquidez brother, Ruben, subsequently became Soberano’s manager. The guidance and training that he got from the Urquidez brothers helped him win the California and United States Kickboxing titles.

Currently in Thailand, Soberano is training at the Kaewsanrit Gym, a fighters-only gym voted as the Best Gym in Thailand in 2002. This gym also produced some of Thailand’s top champions, like the legendary world champion Anuwat Kaewsamrit, who is currently the highest-earning fighter in Thailand.

Soberano named two boxers as his all-time favorite idols: Gabriel “Flash” Elorde of the Philippines, and the three-time Heavyweight Champion of the World Muhammad Ali. Ali popularized his trademark fighting technique “*float like a butterfly, sting like a bee,*” which was later adopted by his daughter Lila. Soberano said that these great boxers competed beyond their comfort zone and did not let obstacles such as race, age, and politics stop them from what they love most.

In the United States

In 1984, Soberano’s family immigrated to the United States. His father was a lawyer and a diplomat, and his mother, a retired research scientist. His parents settled in New York together with the two younger sisters and a younger brother. Vince went to stay in San Diego, California.

For the last fifteen years or so, Soberano had been in the software engineering industry. He has two U.S. patents for wireless software technologies, which he invented and developed.

Beijing, China

A software engineer by trade, Soberano is currently a Senior Director of Software Development for an Engineering company with centers in the United States, United Kingdom and China. He moved to Beijing, China in 2004 to run an outsourcing office, and then started his own software consulting company in 2005.



Vince training one of his female fighters.

Back to the Art he Loves

However, the lure of the ring never faded. Tired of shadow boxing in his office, Soberano looked for a place to teach the art he had practiced since his boyhood. Now he has several schools in Beijing that teach the art he loves the most, Muay Thai.



About the author: Zena Sultana Babao, a professional journalist, writes a column "Making it in America" for the San Diego Asian Journal, and reports for the San Diego County Times. She is also the "Vegas and Around the World" reporter with www.ladyluckmusic.com, a website in Canada that features Elvis impersonators and fans from around the world. In the Philippines, she wrote for the Philippine News Service (now Philippines News Agency), and still contributes articles for Manila Times and Sun Star Manila.



Interview with Guro John Brown

By Mike Blackgrave

Guro John Brown is an instructor under Master Yuli Romo of Bahad Zubu and Punong Guro Blaise Loong of Yashai Warcraft. He has also received a Black Belt from Master Galo Lalic of Kalintaw.

Here are some questions to Guro Brown on his experiences in the arts that he has learned and is now sharing with others in the promotion of the Filipino martial arts.

Blackgrave: *Guro Brown, what was the driving force behind your entering into the world of Martial Arts?*

Brown: The driving force for me is that solid hard training with stand up individuals is plain and simply one of the most enjoyable things to do, its just fun! What drove me to start Martial arts training must have been after I was stabbed in the lung at age 16 or 17.

As a teen I was not interested in training at a martial arts school, my brothers and I would get new boxing gloves every Christmas and we would just box with anyone we could get to box with us and that's what fun was then. I had heard about this guy who did weapons training and kickboxing from a close friend and it really struck my interest. I asked to meet him and eventually I did, I went to his home in Little Saigon Westminster Ca. where they were having class in the garage. After introductions, I was invited to join in the training. I knew after that first class that this is what I wanted to do.

Blackgrave: *What systems did you begin with? How did you discover the South East Asian arts?*

Brown: I started learning Yashai Warcraft from Punong Guro Blaise Loong. Punong Guro Blaise introduced me to the Filipino/Malay fighting systems more specifically Patayin Estilo and Silat Sabungin, part of his expressions of his Filipino/Malay training.

www.blayshalla.com



Punong Guro Blaise Loong
and Guro John Brown

Blackgrave: *In your opinion should we as teachers work off a technique platform when teaching or a broader spectrum of technique combined with intent and of course culture?*

Brown: Everyone does things their own way so who am I to say? If it works for you and your students and everyone is progressing continually then keep at it. I think it is always good to change things up so it does not get repetitious but there still needs to be a strong base. Always give credit where credit is due, give the background on techniques where or who you learned it from, what kind of environment the systems are from, and reasoning why the systems were developed (war, self defense etc).

Blackgrave: *What are your goals as a teacher and practitioner of the arts?*

Brown: My goals as a teacher are to keep improving as a practitioner so that I can be a better teacher/student of the arts. I want to keep learning and growing.

Blackgrave: *You have had the opportunity to learn from Master Yuli Romo, in your opinion what sets him apart from others?*

Brown: The first thing that sets Master Yuli apart is his personality; he is one of a kind. He has got a great sense of humor and many other talents! You can tell being in his presence that he is a very proud man but still humble.

Blackgrave: *Where does your training with Master Yuli and Punong Guro Blaise differ? Is it a philosophy issue or merely a technical difference?*



Brown: I will not try to compare the training with my teachers or differences; I will share some aspects about training and some of my experiences with them.



Master Yuli Romo and Guro Brown

Training with Master Yuli is great. He always seems to have more tricks up his sleeve. The training regiment is fairly intense, long hours, 4 to 8 hours of consistent training at moderate levels with spurts of higher intensity, to show what you have been learning. Usually we would train outdoors on grass, dirt, and concrete surfaces. The instruction is always precise and to the POINT (*laughs*). Master Yuli emphasized the postures and positions of the body and weapon so you can be direct with attacks using optimum economy of motion. I am very fond of the de

cuerdas training, 2 short staffs hanging by a rope at head and leg level, sometimes blades or nails at the end of the staffs. Many people will hit the staff's hard because they are used to hitting tires/posts but that may result in staff upside the head with de cuerdas. I knew right of this was a finesse training method. I went rounds with this contraption with every weapon I had available, even these heavy leaf barongs. Bahad Zubu is definitely blade oriented and translates great for blunt weapons. The Bahad Zubu Blades are truly unique, so many variation I had not held or trained with before. Master Yuli has a great deal of key knowledge pertaining to Filipino fighting arts and Philippine culture and history. Like I said the man is very proud and humble. He told me something to the affect when we are younger we are very proud and stand tall just like the bamboo but as the bamboo gets older it starts to bow gracefully. I take it as we age and get more knowledgeable we should have humility like the bamboo. It is good to be proud but humble at the same time.

www.yuli-romo.com

Punong Guro Blaise Loong has been my Instructor for many years. I consider him close friend like family and I would go to bat for this man anytime! He influenced and supported me to go train in the Philippines. I am very proud to be one of his instructors and hope he is proud of his student. Punong Guro Blaise is a phenomenal teacher and martial artist beyond his years. You look in his eyes and you will know this man is dead serious about combat arts and you will feel it every time you train with him. Punong Guro Blaise is a great teacher and he is a true warrior. At the infamous Torrance Academy he was either respected or feared by his peers. It would just not be smart to offend or challenge a guy like him, he is the real deal! Yashai Warcraft is underground, you can get some introductory live blade training DVDs at **www.boneheadllc.com** awesome DVDs and instruction, but it's almost impossible to get in touch with the man with out going through me or Steve at **www.celticsword.com**. His classes are private and by invite only, even his seminars can be hard to get into someone must vouch for you or a FBI background check j/k , I am being sarcastic but there is somewhat of a screening process.



Having said that I will tell you a small bit about training at Blayshalla. When you train at this school you better believe your training with experienced martial artists. All the guys I trained with were skilled and game training partners. Private lessons and classes were high intensity; it was like you were training to go to battle the next day. Rounds and rounds of tire work and stick drills, Ill just say we went through lots of rattan. Much focus on the blade or weapon lots of live blade training. You

should see the video footage of Punong Guro Blaise chasing me around the garage everyday with his Dan D. Bowie knife. My knife defense began empty-handed versus a screwdriver then whatever blade was around. Mind you this was in a controlled environment with the sharp in a professional weapon expert's hand. It would quickly progress to a high paced and intense part of my training regiment, (skilled knife defense!). This way of training really freaked some people out and I don't blame them, when I watch it back I get a little uneasy myself. Let me just say that live blade training is essential in the Filipino martial arts. Some people might want to be a great stick fighter that's great, I want to be skilled with and against a blade and be able to express that with blunts and empty hands. You want to know what my empty hands training looks like? Pretty similar to my weapon training and heavily influenced by it as well. You can do things with a blunt differently than the blade and vice versa, but to me the main difference is that the targets change. Even though I train hard I hope that I would always do my best to avoid knife fights etc. I say I hope since I'm not always that smart, I'm still young and sometimes too proud. Like I said I train because I love it.

Blackgrave: *Why so much focus on live blade training with Punong Guro Blaise?*

Brown: Live blade training shows your skill and dedication to the arts and trust amongst warriors and training partners.

He would just tell me to train with what I would carry to combat. He trained me with live blades from a number of systems, but for this question I will answer pertaining to the Filipino martial arts and my understanding of them. I understand it that Eskrima is a blade based art and that it can be expressed with blunt weapons like a stick/baston. Just look at the surroundings of where these arts were perfected by the surviving warriors. In the jungle you probably want a bolo not a stick; if you're going to battle and you don't have a gun/tank etc wouldn't a blade be your next choice. If a blade wasn't around you could probably find something blunt to use that is lying around that can still be very deadly. In the states we don't have to worry too much about getting into a sword fight or stick fight in the streets, but guns and knives come into play often. I just want to better understand the arts and training with sharp steel helps me to do so. Do whatever works for you, if you don't like blades and you want to be the world's best stick fighter, more power to you. Just don't get it twisted a real eskrimador is well versed with the blade and blunt. If you are good with a sword then it will show with the stick but if you're great with the stick does not mean you will be as good with the blade.



Master Galo Lalic

Blackgrave: Have you trained with any other respected masters?

Brown: Yes I have attended seminars with well known instructors but not enough training that I care to talk about other than my experiences with my good friend Master Galo Lalic Punong Guro of Kali Kalintaw. I met Master Lalic on my first trip to the Philippines and he spent many days and hours training with me. He also attended my wedding on New Years Eve!

Punong Guro Galo Lalic is great; he has some great attributes in his training. This man is flexible, still does the splits, still incredibly strong doing one finger pushups, and has strong devastating kicks that sneak up on you especially when using weapons and you might not think to kick. He is wise and has good philosophy he passes on to his students. He and his youngest son are very skilled with the nun chucks as well; it is a sight to see! Punong Guro Lalic showed me his photo albums of all kinds of things, training military, royalty, celebrities, etc. It suffices me to say I was impressed and he is a very accomplished man and martial artist.



He trained me in a hundred or so striking combinations with footwork; I believe he called them nos. I remember yelling is, “asa” every time, very intense striking, one strike or combination in the air with intent, speed, and power. He showed me several new contact striking drills that I had not seen before. We also did live blade training with some cheap bolos I bought on the street and some slightly rusted balisongs he had laying around. He honored me by making me an honorary member of Kalintaw, later he awarded me a black belt. **www.kalintaw-galo.com**

I also want to give a shot out to my boxers from **www.sanchezboxing.com** in Angeles City, Philippines, home of the PBF Champ Jury Noda (Rocky) and 2006 Philippine trainer of the year Charlie Sanchez!



Blackgrave: *I know this is a cliché question but many people always wish to know, have you used your skills in real life and in what capacity?*

Brown: Every time I have been in a confrontation since the start of my training, some aspect of the training has come into

play. Whether it is avoiding or deescalating a situation or target practice like hitting focus mitts. By no means do I think I am invincible, I have worked security in bars and clubs for many years, and I have been in many scuffles, living another day surviving situations so I can go home, that is applied war craft. I am a regular guy without ego, I know I am human and I can still get hurt. I have seen and been through a lot, but I don't feel the need to share specific action adventure stories, Sorry Mike I know you wanted a good story lol.

Blackgrave: *On your personal journey can you explain to us what makes Guru John tick? What drives you?*

Brown: I love training, I do not like to fight but I do decent enough at it. I train so hopefully I won't have to fight but when the time comes when I need to, my training will have prepared me to do my best.

Blackgrave: *If today were your last day what would you want to be remembered for and more importantly what would try to give to your people that could last a lifetime?*

Brown: I hope that my family and close friends just remember me and all of our good times with each other and all the good stuff about me and that I have lots of love for them. For students I just want them to remember to make things effective for them and make it there own. Train proper reactions so that you react properly when it counts.

FMA Past Events

Senkotiros Arnis Seminar

July 28 - 29, 2007

St. Mary's, PA

Silver Dragon Martial Arts in St. Mary's, PA was host to Professor Max Pallen Sr. as he taught a 2-day seminar July 28th and 29th 2007. Professor Pallen's overall goal for the weekend was to impress upon the students the concepts of Flow and Sensitivity that is so important to the art of Senkotiros. Day one consisted mainly of basic single stick techniques. Starting off with the 5-angles of attack and shielding, and then progressing on to basic footwork and twirling. Assisted by Guro Brock Genevro, head instructor of Silver Dragon Martial Arts, Professor Pallen began to teach to the students how to apply these basic concepts plus disarms and throws to do Counter for Counter sparring, or Gumon.

Later that evening SDMA students joined Professor Pallen and the Genevro family for dinner at a local Italian restaurant. Professor Pallen and the students shared stories about their family and life experiences as well as training stories.

The seminar's second day began with a review of the previous day's lessons and ended with Professor teaching Senkotiros knife basics and basic unarmed vs. knife defensive skills. The participants all left energized, with a head full of knowledge to sort out, and asking when Professor would be back for another seminar.



For information on future Senkotiros seminars or ongoing training in western Pennsylvania contact:

Guro Brock A. Genevro
535 Townview RD
St. Mary's, PA 15857
(814) 512-5001

Email



www.senkotirosphilippines.com

SWACOM - Hosted Master Christopher "Topher" Ricketts

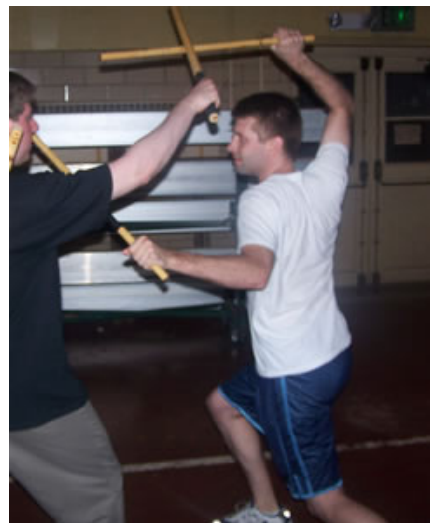
August 11-12, 2007

By Gregory Tinkler

I'm already running 20 minutes late since the seminar got moved to a new location and I didn't know. So I'm tearing my poor '99 Saturn through the side streets of a gritty Baltimore neighborhood, looking for an old gym attached to some church per the instructions on the door of the empty studio I just left.

While I'm driving, I think about last year's seminar. Guro John Jacobo of **SWACOM** - hosted Master Christopher "Topher" Ricketts for a two-day Kalis Ilustrisimo extravaganza. Where we learned the foundations of this fighting style known as Kalis Ilustrisimo "*which; is a bladed art of the Philippines that was last handed down from the Ilustrisimo family by the late Antonio "Tatang" Ilustrisimo to Master Ricketts, Tony Diego, and a handful of others. Tatang passed away at the age of 93, if I remember correctly, and was a renowned and deadly fighter even in his twilight years. The genius of kalis Ilustrisimo as a bladed fighting art lies in its ability to train the practitioner to identify an attack as it is initiated, and begin execution of the appropriate response timed to actually "beat the attacker to the punch", so to speak.*"

I'm no stranger to the Martial Arts of Southeast Asia. I've trained on and off over the years in Inosanto Kali/Silat, late Grandmaster Remy Presas's Modern Arnis, and Muay Thai under Ajarn Chai's lineage, starting back when they were still considered "esoteric". While I feel at home in those arts and have the utmost respect for my excellent instructors, the Ilustrisimo system is different. I've never trained in what is ostensibly a dueling art where a sword receives such exclusive consideration. Last year's seminar ground the fundamentals into my brain via repetition to the point where about 30 minutes of practice on my own can get me back in the Ilustrisimo mindset, even though I haven't received any training in the art since then.



Gregory Tinkler

"Speed is not the primary determining factor, however, in success of the counterattack; awareness, timing, and distancing are. Move just far enough so that the

opponent's blade misses by the smallest fraction necessary to put you out of harm's way, and thus maintain a perfect distance for the counterstrike. Knowing exactly when to move and economy-of-motion are what make this art special. They are also difficult concepts to master. Once these skills are ingrained, though, the Ilustrisimo practitioner is formidable to say the least. When one realizes that Tatang had survived quite a few death matches and also bladed combat in the jungles of the Philippines during the Japanese insurrection in WWII, the combat-tested applications and benefits of this style become apparent."

It's a sweltering, humid 95 degrees outside. In the gym, out of the sun, things are slightly cooler but more humid. The sun streams in through windows but due to the design of the building it never really penetrates past the edges or reaches to the middle of the floor. While I curse Baltimore in August, I find that being stuck in this slightly dilapidated structure with its crappy ceiling fans and bad lighting, training with one of the most well-known Ilustrisimo instructors in the world, has me imagining that we're training in Cebu City or maybe Manila. But of course these are the romanticized delusions of yet another insignificant, quasi-middle-aged white guy-turned-weekend-warrior who can't afford to take a trip to the Philippines.



Master Ricketts and his son Bruce

Master Topher has to be proud.

"The art is further enhanced by the ubiquitous principle referred to as "defang the snake" in the Filipino Martial Arts. In kalis Ilustrisimo, the hand and arm are recognized as the primary, closest (and therefore most vulnerable) targets available for counterattack when faced with a blade-wielding foe."

We did hand-targeting sparring on Saturday after class, which means a padded aluminum rod aimed at the forearm or hand, or legs. Only a Lameco arm and hand guard were used for protection. Initially I'm nervous; I haven't done any weapons sparring for many a year. Immediately, though, I loosen up, working within the confines of the Ilustrisimo techniques, occasionally mixing it up with tactics I garnered from the Inosanto style. We rotate through the line every couple minutes, getting through at least 10-12 training partners.

Master Topher's excellent instruction paid off. I was quite pleased to discover that I actually held my own, if not a bit better than that, because a good number of the people there have had more exposure to Kalis Ilustrisimo than I have. I remember some of them

But the setting doesn't matter. I'm still training with the pros. Master Ricketts and his son Bruce are quite the pair; "Topher" is relaxed, easygoing, and deadly. He's a genuinely nice individual who could probably lop my head off before I even blinked, but you'd never know it if you ran into him in a normal setting like at the gas station or a grocery store. His son, Bruce, is no slouch. In fact he's nothing short of amazing.

Unassuming in demeanor, his timing and coordination are impeccable as he runs circles around the rest of us.

from the last seminar, and they've been training. I was also humbled at the same time, since I could go from banging it up and besting a 25 year old guy in his prime to being initially humbled by the speed and dexterity of a 15 year old girl who probably weighs 90 lbs soaking wet, as she deftly and sharply *tap tap taps* my hand, forearm, and lead leg.

“Remember, Greg, you’re training as if it’s a sword. Those unassuming cuts would be taking off your fingers. Adjust your approach. Focus on feints to nullify her speed advantage. Use the proper positioning and footwork, and get your counterstrikes off immediately before she can re-chamber after a miss. Forego the power shots; just get the weapon there with the proper form. If this were a real fight, the blade would do the work. Now apply that to the next opponent as well, and the next.”

Each new training partner provides new perspective. Along with new bruises, I was somewhat less pleased about the welts on my right arm and legs the next day (I couldn't even hope to go full speed and maintain my grip on the stick, so I had to sit out the full contact sparring on day 2), or the fact that I had to drive home using only my left hand because I couldn't even close my right hand tightly enough to grip the wheel. Ah, it was worth it. Windows down and the wind in my hair, driving through the streets of Baltimore, or maybe Cebu, and looking forward to another seminar someday.



For private, group lessons and seminars, interested parties may reach Master Christopher Ricketts via email at: bakbakancr@aol.com or by phone at (619) 861-3206.

Private and Group Training in Maryland with Guro John Jacobo

Contact: info@swacom.com



www.swacom.com

New Jersey Senkotiros Seminar

September 22 - 23, 2007

Carney's Point, NJ.

By Guro Brock A. Genevro

On September 22nd and 23rd, 2007 Tugan Mike McFarland hosted a Senkotiros seminar taught by Professor Max Pallen Sr. in Carney's Point, NJ. Professor Pallen spent the beginning of the seminar teaching basic 10 count Gumon drills, then went on to drills to help students develop spontaneity and flow in their training. During the afternoon segment of the 1st day, students took turns practicing counter for counter sparring with Professor Pallen, Tugan McFarland, and Guro Brock Genevro of St. Mary's PA.

Participants later joined Professor Pallen and Tugan McFarland at a local Delaware restaurant for dinner. This part of the event is just as important as the instructional part as it allows Professor Pallen and the students to get to know one another and also lends to the feeling of Family that is prevalent throughout the Senkotiros organization.

The seminar's 2nd day opened with more Gumon practice with the participants again being rotated between Professor Pallen and the 2 black belt instructors. Professor then did a short demonstration of Senkotiros self-defense applications by locking, striking, throwing, and all around man-handling the much larger Genevro. A short break was taken to greet and pay respect to Shihan Marty Manuel as he came in with a few students to show his support of the event. Instruction resumed with Senkotiros knife basics. The seminar ended with a short question and answer session, which covered Senkotiros history and technique as well as plans for future Senkotiros events.



For further information on Senkotiros training or seminars in the New Jersey/Philadelphia/Delaware area contact:

Tugan Michael McFarland
102 Beaumin Drive
Newark, Delaware 19702
(302) 540-1226

Email



www.senkotirosphilippines.com

Kiwanis Club Walang Tinag
Makes it Possible for Young Arnisadors from Cavite to Shine
1st Indang Arnis Tournament
December 2, 2007
Indang, Cavite

Guro Nikkie Esmero
(ZAA-SSSI)
Philippine Chapter

Dir./ Punong Guro Mark Louelle Lledo
(ZAA-SSSI)
Philippine Chapter

It started out as a summer outreach activity for selected indigent kids of Indang, Cavite. KC Walang Tinag President Teddy Hernando wanted to have a sports program for kids that would help mold them into more productive citizens of the community and also contribute in keeping the youth away from drug abuse. For this, Mr. Hernando sought the assistance of Zikdokan Amara Arkanis-Philippines.

Founded by Mataw Guro Louelle Lledo and with headquarters in New Jersey, USA, Zikdokan Amara Arkanis instituted the martial arts education program of Cavite State University (CvSU). Mr. Lledo was also the Head Coach when CvSU bagged the overall championships in Karatedo and Arnis for the State Colleges and Universities Athletic Association (SCUAA) meets in 2000 and 2001.

Under the direct supervision of Kwn. Mark Lledo, Director of Zikdokan Amara Arkanis-Philippines, the Arnis summer program of KC Walang Tinag officially opened in the summer of 2005. In order to continuously hone the skills of the kids, the program, originally intended as a summer program, became a continuing activity year-round.

Starting out with 30 kids in 2005, the program now has 100 students under its roll, thanks to the untiring efforts of Punong Guro Mark Lledo and Guro Jojo Penales, and the support of their assistants Guro Tjay Mendoza, Guro Renato Tanglao and Guro Isaac Vida. The dynamic Mr. Presley Bernarte, one of the Barangay Councilors of Indang, ably manages the logistical needs of the group.

After about 2 years of training, the instructors wanted to hold an activity that would help them evaluate the skills of the students. On the other hand, Mr. Hernando wanted to further promote the Filipino martial art of Arnis to the public and also contribute to the festivities of the Indang Day 2007 celebration. The hosting of the "1st Indang Arnis Tournament" was thus conceptualized. Talks between KC Walang Tinag, Zikdokan Amara Arkanis-Philippines, Sword Stick Society International and the local government of Indang, finalized the plans for the said event.

Serving also as a tune-up activity for the students in preparation for future competitions, Amara Arkanis students from other branches were invited to compete with the students from the main branch in Indang, Cavite. For this purpose, students from the Imus branches, coached by Guro Ipe Penales, as well as those from Mendez, supervised by Dayang Nickie Esmero, were invited to take part in the said competition. Selected members from technical group (ARMAS) were invited to serve as the tournament officials.

Zikdokan Amara Arkanis-Philippines and Sword Stick Society International took charge of managing the competition, while KC Walang Tinag provided the logistics for the tournament. The trophies for the winning teams were provided by Hon. Governor

Ireneo "Ayong" Maliksi, through the kind support of Dr. Eva Defiesta (Chief, Office of Sports and Youth Development).

A total of 43 participants took part in the tournament. Twenty-three were from Indang, 11 came from Imus and 9 players hailed from Mendez. There were 7 categories in the competition, namely: a) 7-8 years old Boys; b) 9-11 years old Boys (Bracket A & Bracket B); c) 9-11 years old Girls; d) 12-15 years old Boys (Bracket A & Bracket B); and e) 12-15 years old Girls.

There was an opening program prior to the tournament proper. The Invocation was led by Dayang Nickie Esmero, followed by the singing of the national anthem, led by Guro Renato Tanglao. KC Walang Tinag President Teddy Hernando gave his Welcome Remarks soon after, then Hon. Mayor Benny Dimero gave his Inspirational Message to the public. The ceremonial blow, lead by Mayor Dimero, marked the official opening of the competition.



Mayor Benny Dimero as guest of honor.

Other guests included KC Walang Tinag members Dr. Primo Salinas, Mr. Eddie Villanueva and Dr. Andy Mojica. Guro Mark Santos, one of the founding members of ARMAS, likewise graced the affair.

Guro Ariel Ramos, who headed the tournament officials from ARMAS, gave a briefing regarding the mechanics of competition. The history of Arnis and its relevance to the Philippines was likewise presented, as well as a short demonstration bout. Master Rodel "Smoking Stick" Dagooc also amazed the audience with a demonstration of his lightning quick strikes, impressive throws and effective disarming techniques. Master Dagooc is known worldwide as one of the foremost Filipino Arnis masters, having been awarded with the "Hall of Fame" and "Master of the Year" award several times.



Parade of the participants.

Everyone enjoyed watching the young Arnisadors as they showcased their skills. The public was especially delighted to see kids as young as 7 years old already adept in the indigenous art. The highlight of the competition were the bouts in the 12-15 years old categories, as the senior students had advanced skills and were able to execute the more complex techniques.

As expected, the Indang team clinched the overall championship, having dominated the 12-15 Boys (Bracket A and Bracket B) and Girls divisions, winning a total of 3 gold medals. The Imus team,

who swept the 7-8 years old Boys division, also won the gold in the 9-11 years old Boys (Bracket B) division. The group came in second (1st Runner-up) with 2 gold and 3 silver medals. The Mendez team, the youngest of the 3 branches, having been formed only last September, won gold medals in the 9-11 years old Boys (Bracket A) and the 9-11 years old Girls divisions, and came in third (2nd Runner-up).



Organizers, Competitors and Officials
Headed by Guro Mark Lledo and Kiwanis President Teddy Hernando

Results of the competition:

A. Medal Winners

7-8 years old - Boys

Gold - Sean Gabriel H. Reyes, Imus
Silver - Luis Angelo Hernandez, Imus
1st Bronze - Angelo Micaiah Lumbao, Imus
2nd Bronze - Ren-Ren Bernarte, Indang

9-11 years old - Boys (Bracket A)

Gold - Jerick de Castro, Mendez
Silver - Erramon M. Legaspi, Imus
1st Bronze - Giovanni Diloy, Indang
2nd Bronze - Edward Silan, Indang

9-11 years old - Boys (Bracket B)

Gold - Rene Theodore Medracillo, Imus
Silver - Kevin Gabinete, Mendez
1st Bronze - Dave Ocampo, Indang
2nd Bronze - Carlo Romen, Indang

9-11 years old - Girls

Gold - Keith Cyrille Dimaapi, Mendez
Silver - Robylina Samson, Mendez
1st Bronze - Ma. Klarissa P. Camagong, Imus
2nd Bronze - Bernadeth Erni, Indang

12-15 years old - Boys (Bracket A)

Gold - Xavier Bautista, Indang

Silver - Alvin Saclolo, Indang
1st Bronze - Lyndon Baes, Indang
2nd Bronze - Jonel dela Cruz, Indang

12-15 years old - Boys (Bracket B)

Gold - Joshua Austria, Indang
Silver - Aries Pegollo, Indang
1st Bronze - Reymark Alfante, Mendez
2nd Bronze - Ranel Almira, Imus

12-15 years old - Girls

Gold - Nikka Joy Gundran, Indang
Silver - Mariel Temblor, Imus
1st Bronze - Alyssa Matel, Indang
2nd Bronze - Judy Ann Buena, Mendez

B. Medal Tally

	<i>Imus</i>	<i>Indang</i>	<i>Mendez</i>
Gold	2	3	2
Silver	3	2	2
Bronze	<u>3</u>	<u>2</u>	<u>2</u>
Total	8	14	6

C. Team Championship:

Overall Champion - Indang
1st Runner-up - Imus
2nd Runner-up - Mendez

Because of the success of this activity, similar events are already lined up in the near future. In fact, a similar event in the summer of 2008 is already in the planning stage.

Having witnessed the immense potential of the young Caviteños in Arnis, KC Walang Tinag has also made its commitment to continuously support the young Zikdokan Amara Arkanis players in the practice of this Filipino martial art. With the help of KC Walang Tinag, great things are expected to come for the young Arnisadors from Cavite.

Pinoy Martial Arts in the Land of Bruce Lee

*Hong Kong people and foreigners are taking to arnis, but its leading proponent is wondering where the Filipino enthusiasts are, writes **Gabby Alvarado***



Bringing an ancient martial art like arnis into the age of Play Stations, iPods and MP3s seems like mission impossible. And ever heard of a truly Filipino fighting skill taking root in the land that introduced Bruce Lee and Jackie Chan to the world?

The odds are tall, indeed. But with the help of YouTube and the persistence of one devoted disciple of the indigenous combat sport, arnis is slowly attracting attention and adherents in Hong Kong.

Somehow, this city reared on tai chi, wushu, karate and kung-fu is finding a little room for a martial art that is largely neglected back home except by physical education students and instructors and die-hard enthusiasts perennially hampered by lack of funds.

“Maraming hardships, Maraming disappointments. Minsan gusto mo nang umayaw,” says Guro Abner Anievas of his initial efforts to promote arnis to fellow Filipinos and expats in the SAR.

“Minsan pupunta ako sa park, magiimbita ng tuturuan, tapos walang darating. Rain or shine, nandoon ako, naghihintay.”

An architect from Pililia, Rizal who “grew up with a bolo in his left waistband and a stick in his right,” Anievas came to work for a Japanese company in Hong Kong in 1992. Ten years later, he tried to promote arnis here with little success.

But last year, he found a new avenue to introduce arnis to men and women looking to improve their fitness and learn a new form of self defense: YouTube and a website for the Hong Kong chapter of the International Martial Arts Federation of the Philippines, which he heads.

Who would have thought a toned down version of Lapu-Lapu’s legacy from the bloody battle of Mactan in 1521 would find a high-tech vehicle to ensure its survival in modern times?

On this Saturday afternoon, Anievas’ regular training session at a corner of Quarry Bay Park attracts two visitors who came to know about his group’s activities on YouTube.

“I’m really looking for a martial art. I said I’d come down and give it a go, try something a little different,” says Liverpool-born Andrew Edwards, an English teacher who came all the way from Discovery Bay.

Edwards is a rugby-lover but had tried karate and taekwondo in England. He has a Filipina girlfriend in Hong Kong, and maybe taking an interest in arnis is a chance for him to further impress his lady love.

Another visitor is a burly Tagalog-speaking American from Repulse Bay whose parents hail from Baliuag, Bulacan. He brought with him his daughter in hopes of introducing her to something as Pinoy as adobo and sinigang.

They come early and watch Anievas at work with a Chinese pair, 27-year-old Frank Hui and his girlfriend Circle Chan, 26, wielding long wooden sticks that, in the hands of an expert, can be lethal weapons.

They have been attending arnis classes for a month, Frank Hui Arnis student commuting from Diamond Hill and Circle taking the bus to Quarry Bay all the way from Ma On Shan in the New Territories.

The couple have practiced Muay Thai before and Frank had tried taekwondo and wing chun on his own.

“It’s very effective, very practical. Good for self-defense,” Frank says of arnis.

The transition from bare-handed martial arts to a weapons-oriented combat sport, Frank says, is not easy.

“The concept of arnis is that weapons come first. I have no experience with weapons training,” he explains.

“It’s a bit of a challenge. We’re not very young. We have to learn from the beginning.”

Seeing Hongkongers like Frank and Circle take up arnis is enough to bring a twinkle in the eye of Anievas. “Masarap makita na nasa Hong Kong ka, Intsik may hawak ng arnis,” he says proudly.

Anievas is a follower of the arnis tapi-tapi “Way of the Flow” system founded by the late Professor Remy Amador Presas.

Apart from the wooden sticks that are a staple in modern arnis, Anievas is also skilled in the use of bladed weapons including kerambit (similar to the “tare” hooked to fighting cocks during sabong), sanggot (an Ilonggo version of the knife used for copra) and Batangas balisong.

He also keeps a dulo-dulo (a short palm stick ideal for women’s self defense). His collection of bladed weapons include a bolo, kampilan, kris - of which Lapu-Lapu was a known expert - and four dahong palay (which resembles a “pangapas”).

He has a daughter Melissa, 14, who is into singing and plays the guitar. But woe to the man who tries to harm her.



Thanks to her father's guidance, Melissa can handle the balisong with the ease of a pro.

Anievas feels a greater urgency to promote arnis to foreign-based Filipino kids who are either into computer games or foreign martial arts like taekwondo and karate and have little knowledge of their own culture.

He charges his students HK\$50 for a three-hour session - the cheapest around, he says. "Mataas pa nga ang bigay sa domestic helper pag nag-part-time, HK\$60 per hour," Anievas adds. And his pupils only pay if they show up. His current group of 20 at Quarry Bay Park includes a Finn, German, Canadian, American and Hong Kong residents - but, sadly, only four Filipinos. Anievas is hoping that their tribe would increase. "It's not about me," he says. "It's about giving people time to practice new skill, improve their fitness and learn our culture. Ninanakaw ko oras ko sa family ko for this."

Modern Arnis Hong Kong

International Modern Arnis
Federation Philippines - Hong Kong

4th Basic Modern Arnis Seminar
January 13, 2008

Modern Arnis Hong Kong (IMAFP-HK), one of the international chapter of the International Modern Arnis Federation Philippines (IMAFP) launched their 2008 opening salvo of the Free Basic Modern Arnis Seminar on January 13, 2008 at High Court vicinity, Admiralty, Hong Kong. It was the 4th edition of their offering to the Filipino community in Hong Kong and twenty seven (27) out of forty (40) registered participants showed up in the seminar and most of them have a touch of Arnis skills during their school days in the Philippines on their Physical Education classes.

A brief introduction of the Modern Arnis profiles, history and structures started the seminar followed by the Modern Arnis traditional stretching and warming-up exercises to revived joints and muscles of the participants. Stick twirling on both forward and reverse direction was also performed before proceeding to actual execution of the Standard Basic striking techniques on a stationary and with body coordinated movements. Basic blockings and disarming techniques were also part of the seminar.

Guro Rene V. Sorezo, MAHK (IMAFP-HK) President and Guro Eric T. de Leon, Vice-President and Chairman on Training and Seminars demonstrated to the group the proper execution of basic striking, blockings and disarming techniques which was followed by the participants with the assistance from the regular members. Single "Sinawali" single stick,



a head and knee strike pattern was also learned and performed which refresh the high school memories of some participants and aroused their interest to join the modern arnis group on their regular training every Sunday.

The seminar was concluded by distributing Certificate of Attendance to the participants and taking souvenir pictures with the MAHK members.

Modern Arnis Hong Kong is inviting interested individuals and OFW Organizations on their Free Basic Modern Arnis Seminar and be a part of our culture.



For Seminar Details and Arrangements
Contact Modern Arnis Hong Kong (IMAFP-HK) at:



www.imafp.com
Email

Guro Rene V. Sorezo
President, MAHK (IMAFP-HK)
IMAFP Coordinator, Hong Kong
(852) 6198-9661

or

Guro Eric T. de Leon
Vice President, MAHK (IMAFP HK)
Chairman, Training & Seminars
(652) 9687-2584

5th Regional Kuntaw-Karate Tournament and Martial Arts Exhibition Competition

The Aquinas University Kuntaw Association and the Aquinas University of Legazpi

- Proudly presented -

Total Impact Part 3

"The Revenge"

(In celebration of University Week 2008)

January 28, 2008

Aquinas University Gymnasium

Aquinas University of Legazpi

Rawis, Legaspi City, Philippines

Final Results

Junior Division

Champion: Legaspi Port Kuntaw - Legaspi City
1st Place: Alganer Martial Arts - Sipocot, Cam. Sur
2nd Place: Alganer Martial Arts - Sipocot, Cam. Sur

Boys Division

Champion: Legaspi Port Kuntaw - Legaspi City
1st Place: Legaspi Port Kuntaw - Legaspi City
2nd Place: Legaspi Port Kuntaw - Legaspi City
3rd Place: Alganer Martial Arts - Sipocot, Cam. Sur

Black Belt Division

Champion: Cararayan Kuntaw - Naga City
1st Place: Legaspi Port Kuntaw - Legaspi City
2nd Place: Cararayan Kuntaw - Naga City

Kata Competition

Champion: Legaspi Port Kuntaw - Legaspi City
1st Place: Naga Kuntaw - Naga City
2nd Place: Aquinas Kuntaw - Legaspi City

Martial Arts Exhibition Competition

Champion: Martial Arts Combination - Legaspi City
1st Place: Black Mongoose - Legaspi City
2nd Place: Albay Kuntaw - Albay Chapter
3rd Place: Legaspi Port Kuntaw - Legaspi City

Guest Performers:

Kuntaw-Silat
Kuntaw- IRIGA
Kuntaw- DITA
AUHS-Kuntaw

Pallen Martial Arts Association & Senkotiros International
Presented
The 40th Annual Sama-Sama
"The Gathering"
February 1-3, 2008

February 1, 2008: Max Pallen held a gathering of the students of Pallen Martial Arts and Senkotiros.

February 2, 2008: Sama-Sama Banquet
Union City Sports Center
31224 Union City Blvd.
Union City, CA.

The banquet was had an atmosphere of family getting together. With fellow students invited guests, it was a most memorable event, a buffet type of event in which the food was plenty and fabulous. Pallen Martial Arts Association and Senkotiros International demonstrated and entertained the crowd with some professional exhibitions of martial arts and cultural.

The banquet was MC'd by Jordan Pallen. The demonstrations were done by the various schools of Pallen Martial Arts and Senkotiros they included:

Pallen's Martial Arts - Union City, CA.
Pallen's Martial Arts – Davis, CA.
Pallen's Martial Arts – Antioch, CA.
Pallen's Martial Arts - San Leandro, CA.
Kokoro Kali
Pallen's Martial Arts - Castro Valley, CA.



Joseph Pallen, MC



Jordan Pallen and his youngest daughter, demonstration



Max Pallen Jr.

There were many invited guests, which were introduced to the crowd some were; Professor Crimi, Grandmaster Castro, Grandmaster Bais, Grandmaster Novak, Guro Jerome, Punong Guro Dowd, and many others.

Grandmaster Pallen at the end of the program talked about many things and demonstrated some the aspects of Senkotiros for the crowd. A special moment was when he announced the promotion of his sons Joseph, Jordan, and Max Jr to Professor and announced them as the heirs of Pallens Martial Arts and Senkotiros International.



Grandmaster Pallen promoting his sons



Senkotiros Lakan Cultural Demonstration

February 3, 2008: Sama-Sama Seminar
Pallens Martial Arts/Senkotiros Inc. Center
13752 Doolittle Drive
San Leandro, CA

Practitioners got to experience a wide range of Filipino martial arts with the following instructors at the seminar.

Punong Guro Steven Dowd - Arnis Balite: www.arnisbalite.com

Tuhon Jordan Pallen - Senkotiros: www.senkotirosphilippines.com

Mataas na Guro Jon Bais - Bais Tres Manos/Kuntaw

Grandmaster Robert Castro - Eskabo: www.eskabodaan.org

Grandmaster Lito Concepcion - Kombatan: www.concepcion-combative.com

Guest Instructor: Dr. Remy Presas Jr. - Modern Arnis: www.modernarnis.com



Grandmaster Pallen gives some memorable items to Dr. Presas that his father had given him.



www.senkotirosphilippines.com

“Kuntaw – Regional Convention”

Hosted by: Aquinas University Kuntaw Association
in cooperation with the Legaspi Port Kuntaw Headquarters

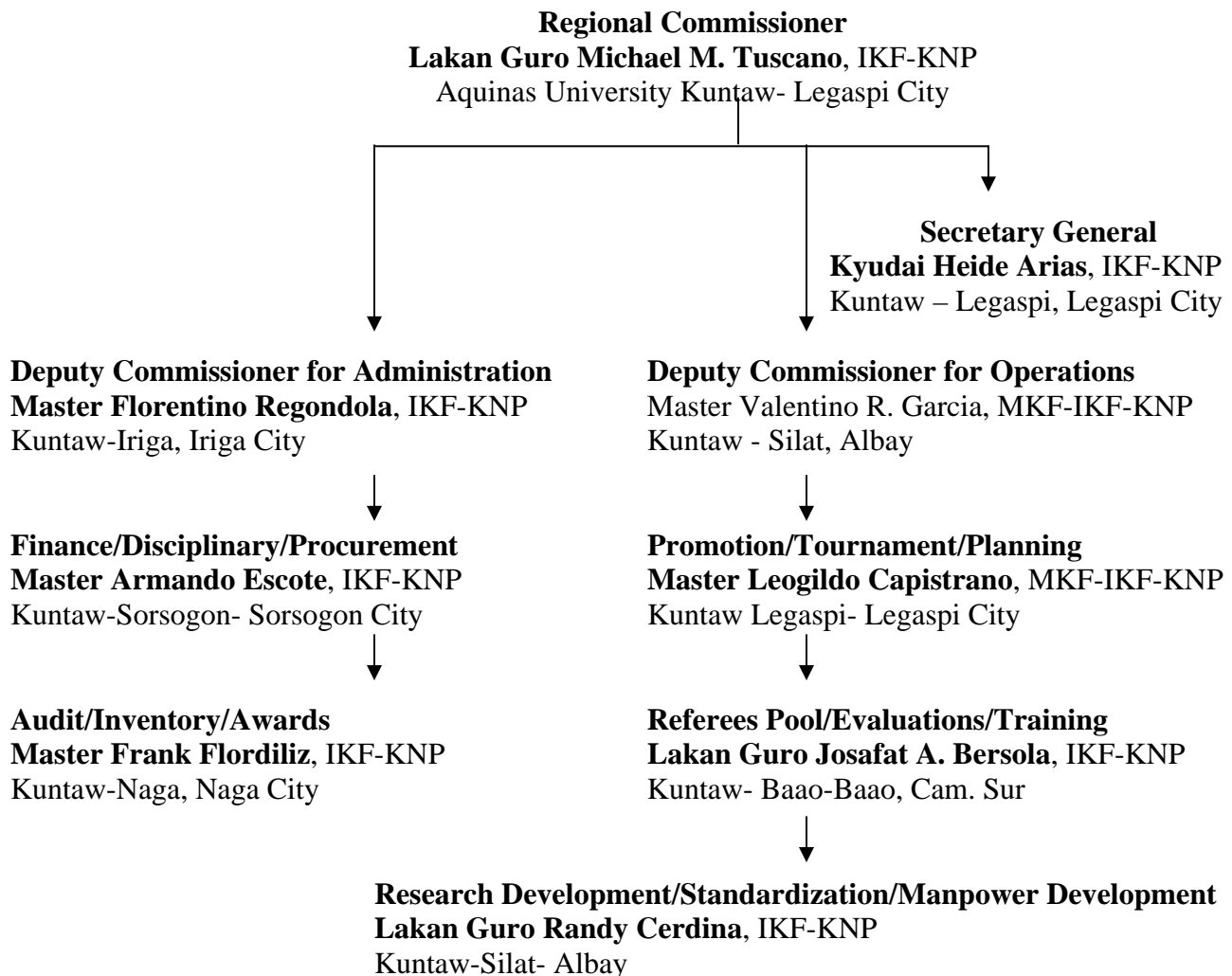
February 09, 2008, 1:00PM

Venue: BAR AQ

AUL, Rawis, Legaspi City

Kuntaw ng Pilipinas - Region V (Bicol)

The morning opened with the National Anthem and Doxology Aquinas University Chorale, followed by a welcome address by Lakan Guro Michael M. Tuscano. Then a Presentation of different clubs was noted by Kyud Josaphat Bersola, followed by the election of Officials for the Bicol Region.





International Kuntaw Federation (1960)

Kuntaw ng Pilipinas

Under SEC 200262127

Aquinas University Kuntaw Association (A.U.K.A.)

School of Martial Arts

Founded and Established: March 25, 1998

Member: Legazpi Port Kuntaw (Legazpi Chapter / Mother Chapter)

Aquinas University of Legazpi

Rawis, Legazpi City



Masters of Kuntaw in Bicol

Master Steven Dowd was then introduced as the guest speaker. He went through the history of Kuntaw. He then demonstrated the proper execution of all the basic techniques of Kuntaw, followed by various practitioners executing advance forms of Kuntaw.



Email - kuntaw_sacredstrike@yahoo.com



Magdaraog Demonstration

February 10, 2008

The FMAdigest while in Legaspi, Philippines was lucky to be able to meet and attend a demonstration by Grandmaster Roy B. Magdaraog of the Philippine Zen Aikido Jutsu Ryu and Philippine Armas Society Inc.

Grandmaster Magdaraog is known to do one or two demonstrations a year with each demonstration having some new and/or original kind to present.

So it was at the private residence of one of his senior instructors at the foot of the Mayon volcano that a demonstration was conducted as scheduled. Continuous rain did not deter them from showing their skills.

On cement pavement Grandmaster Magdaraog and his students conducted their demo unmindful of the slippery surface. The young practitioners demonstrated some Aikido and weaponry; then the instructors demonstrating the flowing moves of Aikido and continuing with a demonstration of Armas y Mano.



Due to the rain, mats were slippery, so instructors spread dirt on the cement to obtain traction in movement.

Finally Grandmaster Magdaraog demonstrated Zen Aikido-Jutsu against multiple opponents as well as Armas y Mano. He also demonstrated his power of Ki. Having two of his instructors by his side and his arms hanging down by the sides of his body he had them lift him up. It was easily done but using ki, they could not budge him even an inch. To show that it was no trick, Steven Dowd of the FMAdigest also gave it a try, with another instructor on the right side, both tried without success. "And to think that Roy only weighs 50 kg and stand 5'1."

Grandmaster Magdaraog also demonstrated his Ki with punches, with two individuals one standing behind the other, the Grandmaster punched the one in front, but it was the one behind that felt the force taking several steps backwards. The one in front only felt a slight tap on his chest.

The organization is very willing to show its skills for visitors provided that they have advance notice. It is highly recommended if in Legaspi, Bicol to visit Grandmaster Magdaraog.



Demonstration group



zenaikidojutus.phpnet.us

63 52 481-5223

Email

zen_aikido@yahoo.com
armas_manos@yahoo.com



philarmassociety.phpnet.us

RTHK - Radio Interview

February 11, 2008

Morning Brew Show by: Phil Whelan

Produced by: Andre Dembina

For Radio Television Hong Kong

Lok Fu , Broadcast Drive

Kowloon, Hong Kong



It was a 15minute interview with Guro Abner Anievas, talking about the Origin of the Filipino martial arts, its Combative and Sports Application

To hear the show - **Click Here**

Echo Views and Issues (Local Television Show)

February 12, 2008

Bacolod, Philippines Interview

Host: Violeta B. Lopez-Gonzaga, Ph.D

Co-Host: Lea Aguirre

For a local television station in Bacolod, Philippines Grandmaster Mike Vasquez of Modified Tapado and the Publisher of the FMA Digest Steven Dowd were interviewed.

Commencing with Grandmaster Vasquez of Modified Tapado, Ms Lopez-Gonzaga interview started with the basic concepts and principles of Tapado with demonstrations of Tapado students and Grandmaster Vasquez.

Moving indoors the show continued with interviewing Steven Dowd the Publisher of the FMA Digest, and turned toward the subject of Kuntaw which Steven Dowd is a practitioner of.

The show ended with a discussion with both Grandmaster Vasquez and Steven Dowd in the history of Tapado and Kuntaw and a comparison of the two styles.



www.modifiedmartialarts.com

L-R: Lea Aguirre, Steven Dowd, Mrs. Violeta Lopez-Gonzaga, Grandmaster Mike Vasquez, Tapado Masters Ric Barraca and Henried Lamayo

**USFMAF Qualifier
Filipino Martial Arts**
February 15 - 16, 2008
Anaheim Convention Center,
Anaheim, California
By Darlene J. Tibon

If you give people the same information that you have, most likely they will come to the same conclusions. These bright smiles say - look at what I got! The spectators intuitively responded favorably to these happy campers and then they were off to see Disney's California Adventure Park.

There is something else going on behind the scenes, this isn't just another competition. It's recognition in a world class venue. If you look closely you can see the unity forming within the Filipino martial arts world. It is like a snowball heading



Tucker Stritenberger, Jonah Piniol Boys
Padded Point Winners



World of Sports® Complex near Orlando Florida. The February 16th tournament was our biggest tournament in terms of support, spectators and athletes. We had competitors from out of town as far as Nevada, Sacramento and Bay Areas. We had competitors from Hawaii and the Philippines and a strong showing from the surrounding Los Angeles area. The kids division was larger than what we have had previously and everyone including the spectators seemed to really enjoy themselves. What we did not have was our

downhill, you can feel the energy and momentum silently picking up speed. If you are a part of this federation, it's exciting to see Filipino martial arts uniting and evolving. There is no better place to be than right in the middle opening the door and saying, "welcome aboard".

The USFMAF is one year old with tournaments a part of Disneyland Martial Arts Festival and Disney's Martial Arts Festival at **Disney's Wide**



Master Tibon and Guro Rogers - Siete Pares

own athletes fighting in this competition. We wanted all other Filipino martial arts to participate while our own Referee Elite Group helped run the tournament.



Fight Quest Team Jim, Doug, Darren Tibon, Jose Rogers

The Fight Quest Team, Jim and Doug were special guests and it was an honor to get to speak with them about some of their travels and fights. VIP guests present for Filipino martial arts were Grandmaster Ty Takahashi, Master Felix Valencia, Maestro Roger Agbulos, Master Ray Cordoba, Guro Jose Rogers. Also on our VIP list was Grandmaster Jon Bais, Master Gabriel Asuncion and Master Jerry Preciado who helped judge/referee many matches.



Guro Elmer Bais and Manuel Favorito getting awards



Tessa Williams, Grandmaster Jon Bais, Nita Iwan, Darren Tibon



Jordan Rojas, Janin Cordoba, Arulfo Alatorre, padded continuous winners



Guro Roger Agbulos and students of Lameco



You can see the latest information on our website by going to:
www.usmaf.org



Blade Fighting - Coming Soon to a Tournament near you!

February 16, 2008

Rich Verdejo and Gigie Alunday

From dA bEST qUALITY pRODUCTS

Blade Fighting rules were designed with three things in mind: 1) to test your attributes in blade concepts and application in a controlled environment, 2) to create a realistic scoring system that reflects probable knife strike injuries, and 3) to be able to score easily, without the need for complex hit evaluations.

The first exhibition of Blade Fighting was held on center stage at the Disneyland Martial Arts Festival on February 16, 2008 by Rich Verdejo and Gigie Alunday who represented Filipino Combat Systems. Blade Fighting grabbed the attention of the crowd with the clash of the first chalk cloud. Although the blades that were used in the exhibition are made of foam, the power elicited by Rich and Gigie during the fight was fierce, and was apparent by their chalk marks, shown after their exhibition, which represented cuts.

The excitement enveloped the crowd as they watched the exhibition. Rich defeated Gigie in the single long blade division with slashes and stabs to the mid-section, however, that was the last time he smelled victory. The second round was double long blade, and Gigie's speed was almost too much for Rich to handle. Rich aimed low while she took the high line. She parried Rich's strikes and railroaded over him with a series of stabs and 2 slashes to his head. They switched up knife grips in the middle of the round to elude each other, yet the score was 4-0 in favor of Gigie. At the last minute Rich pulled off a 4 point slash to Gigie's throat. It was a good effort, but a little too late as Gigie scored the winning point.

Next up was single tactical blade. Rich was still recovering from previous matches, but that didn't stop Gigie from exploiting her advantage and pulling off another win. At the end of the fights, Rich was wearing green eye shadow from the chalk. Both exhibitioners wore battle scars with Rich taking the brunt of the injuries with a face full of chalk. When asked what Rich thought about losing the exhibition to his training partner, his response was, "I trained her too well".





Rich and Gigie with Judges from Galius Martial Arts and Eskrima de Campo

Overall, it was an exciting and fast paced exhibition. Blade Fighting received rave reviews from both competitors and spectators alike. Blade Fighting will be a new event in the tournament circuit. Blade Fighting's grand premier will be held at the San Diego Grand Internationals on May 17-18, 2008 through October 24-26, 2008 at Disney's Martial Arts Festival at the Disney's Wide World of Sports Complex in Orlando, Florida. Stay tuned for more upcoming tournaments!

Look out for the fast paced excitement of Blade Fighting to open at tournaments coast to coast from Disneyland in California to Disney World in Orlando! Yet another aspect of Filipino martial arts that will be exposed to the martial arts community in the open tournament circuit. Stick fighting has been gaining popularity in the open circuit, and now Blade Fighting will be added to the repertoire of Sport Filipino martial arts.

dA bEST qUALITY pRODUCTS

Email
Website



UNTV

Good Morning Kuya!

February 22, 2008



Daniel Razon hosts GMK which features typical scenarios involving the average Pinoy, heightened public service and interactive talk show and news reporting. Good Morning Kuya! put together segments that espouse rich, relevant and useful information to inspire, empower and educate viewers.

The publisher of the FMA Digest was interviewed about the FMA Digest, what it consists of, purpose and what the hopes for the future will be. Being interviewed by Anna and Roxanne, Steven Dowd, explained that the FMA Digest tries to help promulgate and promote Filipino martial arts, but now only this also the culture of the Philippines giving several samples of issues already completed and out to subscribers. A free



publication which is on the internet, all are welcome to download and enjoy each issue.

Also emphasizing that the FMA Digest is always looking for new material on Filipino martial artists and the Philippine culture. For he believes that without knowing the culture the art cannot fully be appreciated.

A Little about Good Morning Kuya: It airs everyday from 4:45 am to 9:00 am. This early morning show defines every Filipino's break of day. Featuring typical scenarios of the Pinoy populace, GMK showcases heightened public service, interactive talk show and news reports. The show pull together segments that espouse rich, relevant and useful information to inspire, empower and educate viewers.

As with public service, the show has plenty to offer. One of the most credible media personalities in the country Mr. Daniel Razon is the titular Kuya. And being Mr. Public Service, Kuya Daniel is known for his endeavors in lending a hand to fellowmen in almost every given circumstance. A person who can go down exactly where need is needed, Kuya Daniel extends his own hands to offer and give help.

GMK comes as the earliest in a day to provide assistance and service to the Filipino public. The show also features a number of service-oriented segments that makes GMK a one-stop-shop social service program that's truly an innovation in the Philippine television.



www.untvweb.com

Baringin Sakti, Pencak Silat Harimau

February 23-24, 2008

By Michael D Blackgrave

Baringin Sakti Harimau Silat is without a doubt one of the more effective methods within the pencak silat community. I have studied various forms of silat over the last 10 years or so but have never seen anything quite like this.



I hosted Guru Eric Kruk of Baringin Sakti Harimau Silat here in San Antonio, Texas on February 23 and 24 and to know ones surprise we had a magnificent time of it. The seminar was attended by 13 ready to roar open minded lads with training on their minds and brotherhood in their hearts. Guru Kruk provided us with what I deem a true representation of a highly effective yet simple system with an excellent teaching method. People really need to look at this system and make up their own minds about it. I to have fallen victim to others beliefs of what works and what doesn't etc. etc. but unless you

taste it for yourself you will never know. Baringin Sakti is such an art; one must roll up his sleeves and bring his lunch pail to truly feel what this art is all about. It is not flowery, it is not fancy, and it is not meant to be a tit for tat play game where points are awarded. This art is for survival, and more importantly winning the day if battle ever raises its ugly head and your thrown head over heels into a physical confrontation.



Baringin Sakti is also a system seeded deeply in the culture of Indonesia, and more so of West Sumatra. The art there is deemed as life not just a two time a month hobby. The people in the villages keep these arts close to their souls and are not willing to share them openly with westerners, so to have Guru Kruk bring this art form to us was a gift indeed. Guru Kruk having

lived in Indonesia and having trained with the finest exponents of true Baringin Sakti for a very long period of time lends credence to the fact that this system can be done by anyone who wants it. It is not a system where a person must fit it; on the contrary it fits everyone and with the proper instruction will be comfortable for everyone. I am a huge man 6'4" 300 lbs., I for one never thought that Harimau in any form would work for me, I was dead wrong. Guru Kruk has been training me for 6 months now and I feel more alive in all aspects of the ground than ever before and actually feel that the Harimau work has been therapeutic and has opened new training methods for me that I wouldn't have otherwise found. It truly is a multi faceted system on so many levels.

We also had a very special treat at the end of day one of the seminar. Guru Kruks wife Mia thrilled the audience with two unbelievable Indonesian dances. Mrs. Kruk is a traditional dancer by trade having learned the art form as a young girl growing up in the Bandung region of West Java in Indonesia. Mrs. Kruk danced in beautiful traditional costume and literally brought tears to the eyes of several participants (myself included). I personally feel that this is an element of the arts that is sorely lacking here in the west; CULTURE! We always here about those who covet the kill, kill mentality of the arts turning the work into some macabre dark element when in fact that is as far from truth as mars is to Mexico. These arts are more than that and should be taught with this element of culture and honor, (adat and hormat).



During the two day seminar I couldn't help but notice that Baringin Sakti is extremely similar to the BaHad Zubu of Master Yuli Romo (the art that I teach). Both the systems work well in various ranges, both are aggressive and both definitely have a method to their madness. Having spoke with Guru Kruk about this we agreed that movement is movement, what truly matters is your intent with said movement (mustaqeen) or as Guru Kruk puts it "It's a free country do what you feel is right".

Baringin Sakti like Bahad ZuBu is not a technique based methodology, rather a principal driven machine with infinite possibilities. It is a thinking persons system with a blue collar get it done attitude where functionality and principal overshadow technique and dogma.



Guru Kruk and Punong Guro Blackgrave

I would like to thank Guru Kruk for opening the eyes of my students and myself, for encouraging us to delve deeper into our tool boxes and to open our eyes to what else is out there. I for one love this art and now train it along side with BaHad ZuBu. In my opinion they are sisters and have more in common on all levels if one true wishes to dig deep and understand the WHY.

Once again thanks Guru Kruk, Mrs. Kruk and all those who came with open minds and empty cups. Life is too short to allow yourself to be thrown into the political arena of martial arts. In the long run it is an energy sapping endeavor that serves no purpose but to divide and cause chaos within what we all say we love, The Martial Arts!





www.baringinsakti-silat.com

Guru Eric Kruk
Anthem, Arizona
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Email



BaHad ZuBu

Punong Guro Michael D Blackgrave
San Antonio, Texas
(210) 547 0498

Email

www.bahadzubuwest.org

FMA Picnic / Gathering

February 24, 2008
UP Diliman
Manila, Philippines

The FMA Picnic / Gathering is usually held usually the 2nd Sunday of the month. But for the month of February it was held the last Sunday of the month so that the FMA Digest could attend.

This Picnic/Gathering is open for all to attend. On this particular Sunday, Robbie Trinidad of the FMA Forum (fmaforum.org) played host. At first the rain was going to be a deterring factor, but shortly it stopped and the group was able to move to the park behind the administration building.

Everyone gathers in a brotherhood of knowledge, sharing their art, experience etc. Some names that attended were, Torqui Dojillo - Kalis Ilustrisimo, Ian Llanera - Tausug Kuntaw Silat, a couple practitioners of Rapido Realismo (www.rapidorealismokali.com), David Chan of the Still Mountain Tai Chi Institute (stillmountain.blogspot.com), RJ Garcia Jr. of Kamao (kamao.org), Arvino Logarta - PMA Supplies (www.pmasupplies.com) and A.R.M.A.S.

Everyone demonstrated or said a few words. Punong Guro Steven Dowd talked about the FMA Digest and then talked about Arnis Balite and demonstrated some of the basics with the assistance of Guro Arvino Logarta.

After everyone talked, refreshments were offered to anyone interested and conversations continued, not only on the Filipino martial arts, but other topics.

If one happens to be in Manila on the 2nd Sunday of the month, they are invited to come and join in. Keep an eye on FMA Forum (fmaforum.org) for information.



Directions:

From Philcoa (Quezon Circle corner Commonwealth Avenue) , go to UP Diliman. You will see the building that has the UP Oblation (Naked guy) in front. That's the admin building. If you're facing the admin bldg (you are facing the oblation), walk up the steps, and through the building, until you're at the back of the building. Walk down the steps behind the building where there is a small field. Continue in the same direction, walking across that field. At the end of the field there is an exit way. There you will find a monument (ladies sewing the Philippine Flag). Keep walking past that still in the same direction. Ahead of you and to your left is the Lagoon.



DZSR Sports Radio 91.8 AM

Metro Manila
Radio Interview

Hosts: Guro Noy Poblacion
Dayang Mitze "Che Che" Secopito
February 25, 2008

Sitting in my hotel room at the Danarra Hotel & Resort, located Quezon City, Philippines, approximately 7pm, and received a call from DZSR Sports Radio.

Che Che was on the line for a phone interview. Going through the promotion of the FMA Digest, Steven Dowd then continued to explain the different aspects of the FMA Digest and what the purpose was behind the online magazine and urged all to submit write ups with photo's for a future issue of the FMA Digest.

Che Che continued to inquire about different aspects of the FMA Digest, articles that have been submitted in the past and what the hopes are for the future. At the end of the interview Che Che asked for some last words, which the reply was to submit write ups to help promote the Filipino martial arts and the cultural aspects of the Philippines.



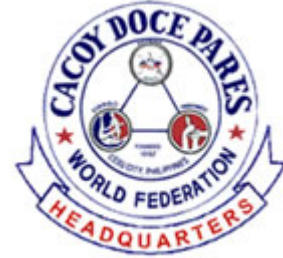
Che Che

**Doce Pares 1st Hall of Fame Inductees
and a 3 day International Training Seminar**

March 7- 9, 2008

Cebu, Philippines

By Nicole Miller



www.docepare.com

The first weekend in March, 2008, was a very momentous time for Filipino martial artists all over the world. It marked the first ceremony of the Cacoy Doce Pares Hall of Fame, located in its country of origin, Cebu, Philippines. Hundreds of Doce Pares Eskrimadores turned up from all corners of the world, either to be inducted into the first Hall of Fame, or to partake in the international seminar that surrounded the ceremony in the historical city of Cebu. Grandmasters in the Filipino fighting arts shared their knowledge to eager students who wished to broaden their experience in the field. "The Gathering," as the event came to be called, had representatives from countries as widespread as Australia, United States, Germany, New Zealand, Mexico, and especially the Philippines. All were present to honor Supreme Grandmaster Ciracao "Cacoy" Canete and share in the experience of a lifetime.

This year there was a significant delegation from the United States. Students from Grandmaster Anthony Kleeman in Agoura Hills as well as students from Grandmaster Bustillo in Torrance, CA and Grandmaster Jun Cautiverio's students from Northern California were present for the event. There were also some other schools from Ohio, Maryland, Seattle, and other States.

Why Cebu? A bit of background on the city and fighting system

Cebu is an important city to the Filipino culture and the martial arts world. This particular city is a historical landmark for both western worlds as well as the Filipino identity. As well as the birthplace of Catholicism in Asia, Cebu is the location for the historical battle of Mactan, where Magellan was defeated in the shallow waters by chieftain leader, Rajah Lapulapu. This battle is the first recorded use, and proof of the effectiveness, of the Kali fighting system indigenous to the Philippines.

In 1932, the Canete brothers worked together to form the Doce Pares Eskrima Club, based in this historical city, as we know it today. The goal was to perpetuate the practice of eskrima in a commercial setting in order to promote Filipino identity in an increasingly western world. The name Doce Pares translates to twelve pairs and pays tribute to the 24 original founders, as well as the set patterns of twelve strikes and blocks. Now, under the leadership of Cacoy Canete, the only living original Doce Pares member, the Doce Pares Association is responsible for training many of the prominent names in eskrima and arnis around the world and ensuring the survival of the Filipino Martial Arts.

The whole event in March took a period of 4 days, from March 6th to March 9th. The Canete family, especially the Supreme Grandmaster, went to great lengths to make the visitors comfortable. The first day, they had arranged for us to discover the wonders and history behind Cebu on a tour bus. We visited sites such as the Basilica del Santo Nino, the Fort San Pedro, and the site where Lapulapu defeated Magellan on Mactan Island. The last of the stops was probably the most moving for us, because it reminded us of the history behind everything we train in today. Senior Grandmaster Cacoy Canete was present for the entire tour showing just how much respect he had for his home.

Learning from the Grandmasters

One of the biggest reasons most of us traveled to Cebu this spring is to have the privilege to learn from some of the best martial artists the world has to offer. With so many different schools present, and so many knowledgeable Masters, there was never a dull moment.

Grandmaster Ciriaco “Cacoy” Canete, based in the Doce Pares Headquarters in Cebu, opened the three day long event with various lessons in eskrima. Although 89 years old, his age has never held him back when it comes to demonstrating his techniques. Grandmaster Canete participated in most of his seminars, demonstrating various sparring disarms and eskridos on other Grandmasters so we could better understand the motion. He lead the class through a series of single-stick countering drills, flow (or controlled) sparring, disarms and painful locks to hold your challenger at bay. It is always a wonder to see Grandmaster Canete make even the most difficult locks look easy and then casually instruct us “to try.” One will never leave a seminar taught by Grandmaster Canete empty handed.

Grandmaster Richard Bustillo, who is currently located at the IMB Academy in Torrance, California, took the participants through a series of Jeet Kune Do techniques for his part of the weekend event. As a direct student of Bruce Lee, he is well versed in the style and techniques of Jeet Kune Do, Lee’s personal interpretation of martial arts. For that reason, we were taught a series of hand-trapping and simultaneous reaction strikes that work well with offensive strikes to render an aggressor incapable of continuing the fight. He then used his expertise to demonstrate different self-defense techniques in case of being attacked. We practiced different offensive grabs and defensive escapes from everything to a rear choke, from standing to ground grappling techniques.

Grandmaster Vince Palumbo, of Adelaide, Australia, led us through fighting techniques that were more practical for street confrontations instead of the boxing ring. One thing that was brought to our attention was that keeping both hands up by the temples in a fighting stance is not at all effective for a street fight. You need to control the distance while at the same time look defensive instead of aggressive. Grandmaster Palumbo applied this theory to pressure points in a convincing demonstration. He talked of pressure points as an equalizer much like the eskrima stick in the hands of an attack victim.

Grandmaster Anthony Kleeman, representing Doce Pares Fighting Arts Systems (DPFAS) and Warrior’s Heart Karate of Agoura Hills, California, tied all of the other seminars together very cleanly. He made the participants think about why we use a set pattern of numbers. Those 12 strikes, ranging from the head to the knees, can translate any sort of weapon, weather it be a stick, a knife, or hands. He applied the strikes to boxing techniques, making the weapon the hands and feet instead of a stick. Grandmaster Kleeman also built upon Grandmaster Bastillo’s quick empty hand attacks by adding his own combinations taking the fighting experience further. He taught a series of blocks and counters to punches that shut down the opponent’s ability to retaliate. He concluded his seminar by demonstrating the usefulness of certain specialty knives, for example the curved blade of the karambit.

Honoring the Fighters

The highlight of the weekend was on Saturday, March 8, when we witnessed the first ceremony of the Doce Pares Hall of Fame. The event was dressed up with a formal banquet and a few spectacular dance acts.

64 eskrimadores were honored to be some of the first fighters to be inducted to the Hall of Fame. Some of the more prominent awards went to Ciriaco “Cacoy” Canete, and posthumous Eulogio “Euling” Canete and Filemon “Mamoy” Canete for being Doce Pares Legends.

The Lifetime Achievement award went to Glen Gardner (Indonesia) and Dan Inosanto (USA). The Most Notable Doce Pares Grandmaster was Richard Bustillo (USA). The most notable male competitors were Chuck Canete and John Mac (Philippines), Vince Palumbo (Australia), and Anthony Kleeman (USA). The female competitors were Vicky Simos and Andrea Wheatley (Australia). The students of the year were Dorota Skibinski (Australia) and Dian Tanaka (USA).

The ceremony concluded with a brilliant demonstration of the grace and strength of Doce Pares Eskrima by Master Chuck Canete and Master John Mac. They started their design form by demonstrating the beauty and skill required in forms. They transitioned into a choreographed fight performed with energy and style. Later, on the last day of the seminar Master John Mac taught the seminar participants form necessary to demonstrate the art to its fullest extent.

Final Thoughts

“The Gathering” event that took place in Cebu City, Philippines, was a once in a lifetime opportunity that brought the worldwide martial arts community closer together. Only Supreme Grandmaster Ciriaco Cacoy Canete could have brought so many people from all over the globe to his historical home. He honored us by showing off the beautiful city of Cebu that we have learned is so rich in culture and history. We learned a lot about the style of martial arts we practice, especially appreciation of the story behind it and the Masters who have dedicated their lives to its perfection and proliferation.

Nicole Miller - **Email**

*An English and Journalist student at California State University at Northridge
And a senior student of Cacoy Doce Pares Eskrima under grandmaster Anthony Kleeman*

CDPWF "Hall of Fame" Inductees 2008

Doce Pares Legend

Ciriaco “Cacoy” Canete (Philippines)
Eulogio “Yoling” Canete (posthumous)
Filemon “Momoy” Canete (posthumous)

Lifetime Achievement Award

Martin Gardiner (Australia)
Dan Inosanto (USA)

Most Notable Doce Pares Grandmaster of the Year

Exemplary Dedication to Doce Pares

David Amiccuni (USA)
Saturnino Arcilla (posthumous)
Narrie Babao (USA)
Mike Castro (USA)
Florencio Cautiverio Jr. (USA)
Wally Estropia (USA)
Manuel Fransisco Jr. (USA)
Steve Hacht (USA)
Lyndon Kemp (Australia)

Richard Bustillo (USA)

Most Notable Doce Pares Master of the Year

Ron Lew (USA)

**Most Notable Eskrima Competitor of the Year
Men**

Chuck Canete (Philippines)

Ed Eyas (USA)

Anthony Kleeman (USA)

Jon Mac (Philippines)

Vince Palumbo (Australia)

Emery Puskas (USA)

Women

Vicki Simos (Australia)

Andrea Wheatley (Australia)

Excellence in the Promotion of Sport Eskrima

Glen Gardiner (Indonesia)

Dominic Lavalley (Australia)

Doce Pares School of the Year

East Coast Doce Pares Institute/Craig Hayward (Australia)

Kick Connection/Carlos Patalinghug Sr. (USA)

Organization of the Year

National Black Belt Academies/Anton StJames (England)

Eskrimadore of the Year

John Moore (Australia)

Carlos Jantsez Patalinghug III (USA)

Law Enforcement Instructor of the Year

Uwe Claussen (Germany)

Rob Davis (Australia)

Leigh Jenkins (New Zealand)

Guy Kinanahan (USA)

Nonito Limchua (Philippines)

Maris Lukasevics (Australia)

Christopher Naislowski (Australia)

Jan Nycek (Poland)

Ken Pannell (USA)

Carlos Patalinghug Sr. (USA)

Christopher Petrilli (USA)

Angel Postigo (Mexico)

Kevin Seskis (Australia)

Ronnie Tapeç (USA)

Most Valuable Master Instructor of the Year

Carlos Patalinghug Jr. (USA)

Most Valuable Instructor of the Year

Nestor Feria (USA)

Kevin Lumsden (USA)

Maria Esplana Patalinghug (USA)

**Most Valuable Martial Arts Trainer of the
Year**

Rudolfo Alvarez (Mexico)

David Lumsden (USA)

Bruce Shinegawa (USA)

Zachary Whitson (USA)

Most Valuable Student of the Year

Tobias Ricker (Germany)

Steve Sarkisian (USA)

Dorota Skibinski (Australia)

Dian Tanaka (USA)

**Outstanding Contribution in the Art of
Eskrima/Arnis**

Roland Dantes (Philippines)

Pat Mike (USA)

Juan Zubiri (Philippines)

Most Valuable FMA Journalist of the Year

Dave Cater (USA)

Steven Dowd (USA)

Aimee Giron (USA)

Chuck Martinez (USA)

Modern Arnis Seminar

March 15-16 2008

By Joel Priest

The March 15 and 16 2008, Seminar by Dr. Remy Presas Jr. in University Place and Puyallup, WA., was imbued with the presence of Grandmaster Remy A. Presas, in a way that was vaguely humbling and yet, uplifting too. Both Dr. Presas and, on Sunday, Datu Worden opened the sessions with a moment of silence. And yet, beyond that, Grandmaster Presas' memory was kept alive. His name was spoken with fond smiles, his mannerisms were recreated too much nodding and grinning, even his sayings related with pride and fellowship. Being there felt like Grandmaster Presas was just around the corner, out-of-sight, but not out of the picture. Dr. Presas does not look all that much like his father did, and yet, out there on the mat, the resemblance is unmistakable and truly impressive.



Even more as we felt connected with him, we felt he was connected with us, that we were part of something greater than ourselves. The obscure sub-section of society, that practices martial arts, and of those the ones who practice Filipino martial arts, and to narrow even further, Modern Arnis.



Yet, from all over, people poured in, from Portland, OR to Bellingham, WA. people came to see Dr. Presas for a weekend of intense and impressive drills, locks and traps. Opening up on Saturday, at Safety First (www.safetyfirstpps.org) in University Place, Washington, Dr. Presas not only demonstrated his patience, kindness and greatness-of-spirit, but his knowledge of both teaching and Modern Arnis techniques.

Watching him demonstrate something easily and gracefully, beguiled us constantly that it really was as easy as he made it look, until we tried it (again and again). While Dr. Presas circulated through out the class, helped by many patient and senior members of the Modern Arnis organization, including Datu Worden and Mr. Patrick Armijo, until he was satisfied that everyone could accomplish the technique.

Usually these would be discussed, first, as stick-based attacks or counters, and then a re-iteration of empty-hand, or empty-hand versus stick.

After a brief break for lunch, Datu Worden spoke about the history of Modern Arnis and the legacy we all have behind us as a result of our participation in it. Datu

Worden said that many students of the late Grandmaster Remy A. Presas have said that they thought of Professor Presas as their father. If that was indeed the case, then Professor's son, Remy P. Presas, would be your brother and you should support the family. Invited to teach, by Dr. Presas, Datu Worden gave us a glimpse of his knowledge of knives and the importance of communication as well.

After Datu Worden, Dr. Presas resumed the pace he'd set before and segued seamlessly later into Patrick Armijo's lock-and-flow drills, after inviting him to teach also. There too, we felt Professor's presence. As lessons of flow, of efficiency and of the thinking behind our art were woven into the techniques we practiced. From there, more flow drills with Abanikos, and kidney shots, and then back into lock-and-flow but this time with the stick, until Dr. Presas again took the floor and took our first day of the seminar to a close by awarding some promotions.

Sunday was an early day people slowly converged on Datu Worden's dojo in Puyallup (www.kellyworden.com), around 9:30 AM. Datu Worden lead us in a sinawali drill until Dr. Presas began an array of armed and unarmed locks, traps and throws that built off of Mr. Patrick Armijo's locks that we'd performed in the lock-and-flow drill the day before. Proving that Dr. Presas not only has a gift for education, but can see what's going on, on the mat, at all times, even when you don't think he can.



Then Datu Worden was asked by Dr. Presas to instruct again and he lead us in an amazing series of his favorite ways to 'make the other guy cry', skillfully weaving classic Modern Arnis principles with practical knife fighting drills, including limb-destruction, joint-manipulation, tapi-tapi and attacks on the opponent's balance and footwork. Watching him move and work, watching him address the gathered attendees with Dr. Presas' ease and pleasure, though with a style all his own, we could also see Grandmaster in our art.

We again broke for lunch, (and learned how not to pick up women in Tagalog). Datu Worden taught again that afternoon, as did Dr. Presas, I believe. And I think we were all sorry that it ended when it did.

It's very rare when you have so many great (even famous) practitioners filling a room. People I'd only heard about or read about. I was honored to meet many of them this weekend. Further still, I hope that any errors I have made, chronologically, typographically or otherwise will be forgiven, as they are based on memories taken down while people were swinging sticks and knives and fists at my head.

It was truly an honor to meet everyone I met and to work out with everyone I got lucky enough to partner with. Not only did I learn from our instructors this weekend, but I bet we all learned something from each of our partners as well. I didn't meet a single person who I wouldn't want to get to know better, and work out with any chance I got, any time again.

I would like to join my thanks to everyone else's. Thanks go to the Presas family, to Dr. Presas himself, to those that helped Dr. Presas this weekend, to those that helped us on the mat, to those we partnered with and sweated with and laughed with and grew with

in our understanding of and appreciation for Modern Arnis. In addition, thanks probably go to our families and the families of all who attended or organized this weekend for their patience, support and understanding.



Safety First
Personal Protection Strategies
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8307 - 27th Street W
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(253) 238-6556
www.safetyfirstpps.org



Dr. Remy Presas Jr.
www.modernarnis.com



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Puyallup, WA. 98373
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www.kellyworden.com



Speak Up - Speak Out

Roberto Trinidad

Relevance of FMA in a Modern Civilized World

In February 2005, a practitioner of Atienza Kali was convicted of manslaughter for killing a bouncer trying to enforce New York's anti-smoking laws in a Manhattan nightclub. When the story was posted on the FMA Forum, it generated a lot of discussion [<http://www.fmaforum.org/index.php?showtopic=693>].

A few weeks back, someone posted the story again, but this time it was to ask something different...

"My friend, who's into Aikido were in a friendly debate concerning this article.

Reflecting through it made me ask myself the following questions:

- 1) FMA is a no nonsense effective battlefield martial art no doubt, but how does it fit the peaceful life of a typical city professional living in a "peaceful" city?*
- 2) Sokaku Takeda, one of the pioneers of the martial art we now know as Aikido was told by his teacher that "the time of the sword is over" and it was said that this statement greatly influences his method of teaching as he started to evolve his martial art and focus on that of empty hand techniques after this.*
- 3) Other martial arts would boast not of battle efficiency, but that which develops the character of the practitioner. Do you think FMA should evolve into a martial art such as that, and lose some of its so called "brutality" so to speak, in order to be accepted in the modern world?"*

In today's modern civilized world, does it make sense to train like a warrior if you're not a in the military or involved in law enforcement. Part of the draw of FMA is its effective no-nonsense approach to combat. But what are the odds that a civilian will be faced in a life or death combat situation within his or her lifetime? As the poster said, is FMA in its current form still relevant? Feel free to discuss over at [www.fmaforum.org/index.php?showtopic=2981].

One thing that the story above highlights is that bladed weapons are always a concern with regards to law enforcement. The balisong has always been associated with FMA. Unfortunately, it has also been associated with thugs and criminals. A Finnish law enforcement offers consults the FMA Forum on the uses of the balisong [www.fmaforum.org/index.php?showtopic=2071].

Related to the topic of making FMA relevant in modern day society, one question keeps cropping up. Should Fi be a mandatory course in Philippine schools [www.fmaforum.org/index.php?showtopic=421]?

One thing I have to say is that FMA is a living art. It is a continually evolving and changing thing, adapting to the times while staying true to its traditional foundation. I don't believe FMA will become irrelevant any time soon.

See you there!

FMA Future Events

Seminars

Magdaraog Martial Arts System

Magdaraog Philippine Jutsu Ryu and Philippine Armas Society Inc.

Aikido Summer Class

April 1 - May 29, 2008

LCC Mall

Legaspi, Philippines

63 (919) 231-7865

Email

Website

10th Commandments of Steel

April 4 - 6, 2008

Hosted By: Guy Rafaeli, Yuval Nechamkin CSSD Israeli Directors

Noa Shermister-Nakash Commandments Director

Taught by: Grandmaster Bram Frank

Location: Home of Augustus Caesar and Herod the Great and the Rafaeli Family

Contact: Guy Rafaeli **Email**

Yuval Nechamkin **Email**

Noa Shermister **Email**

Website

Website

MDOPEN '08 FMA/Kali Stick Fighting Sport

April 13, 2008

Best Western Conference Center

5625 O'Donnell St.

Baltimore, Maryland 21224

Contact: Master Apolo Ladra (410) 768-7788

Email

Website

HTAI Spring Camp

April 19 - 20, 2008

Universal Energy Martial Arts

1545 NW Mall St.

Issaquah, WA.

Email

Website

dA bEST qUALITY pRODUCTS Presents:

Tuhon Ray Dionaldo
Founder of Filipino Combat Systems

April 19-20, 2008

White Lotus Kung Fu Studio

19641 Parthenia St. Suite 100

Northridge, CA

Contact: Rich Verdejo or Gigie Alunday for Payment Information

Flyer

Email

Defense Staff Urban Seminar 2008

April 20, 2008

Contro Teaching Eastern (CEO)

San Luis Potosi No.196 4 th Floor Col. Rome

Mexico City, Mexico

Contact: Sensei Ziglinde Malpica - 5564-8758

Flyer

Atilo Balintawak Seminar

April 25, 2008

River of Life Martial Arts & Wellness Center

321 Morris Rd.

Fort Washington, PA

(215) 542-0102

Email

Website

Atilo Balintawak Seminar

April 26, 2008

Village, M.A.

188 E. 3rd St.

New York, New York

Contact: Guro Doug Pierre (212) 614-3250

Website

Kombatan Seminar

Grandmaster Ernesto A. Presas

April 26-27, 2008

Switzerland, JZMAC

Technikumstr. 73

Winterthur, ZH

Switzerland

(4171) 925-3061

Email

Website

Atillo Balintawak Seminar

April 27, 2008

Kamp Karate

1143 North 5th St.

Perkasie, PA 18944

(215) 453-1145

Website

Website

Grandmaster Richard Bustillo

May 3 - 4, 2008

307 White Horse Pike

Absecon, NJ

Email

Website

1st International Modern Sinawali Seminar

May 15, 2008 - June 15, 2008

2836 Taft Ave.

Pasay City, Philippines

Contact: 63 (920) 866-2323 or 63 (916) 331-3414

Flyer / Application

Email

Modern Arnis / Escima / Kali Seminar and Instructor Course

May 20, - June 5, 2008

Anilao Camps

Mabini, Batangas, Philippines

Email

Email

Website

IMB Instructors Conference

June 9 - 13, 2008

22109 South Vermont Ave.

Torrance, CA

(310) 787-8793

Flyer

Email

Website

Classic Eskrima Martial Arts Camp

Ron Harris, Instructor
Filipino Martial Arts and Mixed Martial Arts
June 14-29, 2008
Caracas, Venezuela

Contact: Freddy Villegas - **Email**
Ron Harris - **Email**
Website

DTS Kali Camp with Grandmaster Nene Tortal

June 19-23 2008
Midway Kodankan
5159 S. Archer Ave.
Chicago, Illinois

Email
Website

Georgia FMA Summer Camp

June 25-28 2008
AKJ KARATE
3565 GA HWY 20 South, Suite B
Conyers, GA 30013
Contact: Guro Jimmy Thomas (770) 860-9304

Flyer
Website

Pittsburgh Filipino Martial Arts Camp

June 28, 2008
Ryer Martial Arts Academy
5440 Centre Ave.
Pittsburgh, PA
Contact: Ryer Academy: (412) 621-5425

Email
Website

Dekiti Tirsia Siradas
Training Camp
July 6-12 2008
Pook Ma. Makiling, U.P. Los Banos
Laguna, Philippines

Flyer
Contact the secretariat at: **Email**
Promotional Video: **Click Here**

World Kali Sports Championship

July 8-13, 2008

Rizal, Philippines

Email

Information:

July 8 - All Stick Workshop

July 9 - Blade Workshop

July 10 - All Unarmed Workshop

July 11 - R and R

July 12-13 - Competition Proper

G.A.T. Summer Retreat 2008

July 11 - 13, 2008

Ty Park

Hollywood, Florida

(954) 432-4433 or (305) 788-4403

Flyer

Email

Website

Classic Eskrima Seminar

Ron Harris, Instructor

Filipino Martial Arts and Mixed Martial Arts

July 12-13, 2008

Parma, Italy

Contact: Samuele Simone

Email

Ron Harris

Email

Website

Website

4th FMA Festival

July 20 - 25, 2008

Boracay Island and Iloilo City, Philippines

Flyer

Websites

IMAFP

WFMA

NFMA

HTAI Summer Camp

July 26 - 27, 2008

Brennan Property

120 Janine Place

Friday Harbor Island, WA.

Email

Website

Modern Arnis / Escima / Kali Seminar and Instructor Course in Switzerland

July 28 - August 1, 2008

Egg bei Zuerich

Email

Email

Website

Website

Classic Eskrima Seminar

Ron Harris, Instructor

Filipino Martial Arts and Mixed Martial Arts

August 2-3, 2008

San Diego, California

Contact: Brian Constantino

Email

Ron Harris

Email

Website

Grandmaster Bobby Taboada's

World Camp 2008

November 8-9, 2008

Las Vegas, Nevada

Flyer

Website

HTAI Fall Camp

November 15 - 16, 2008

HTAI Headquarter

14510 NE 20th St. #100

Bellevue, WA.

Email

Website

Tournaments

1st Jendo / Arnis International Championships

April 12 to 19th, 2008

Asian Games Village

Bangkok, Thailand

Contact: Grandmaster Jonathan Makiling Abaya
President, International Jendo Federation (IJF)

Email

Email

Website

MDOPEN '08 FMA/Kali Stick Fighting Sport

April 13, 2008

Best Western Conference Center

5625 O'Donnell St.

Baltimore, Maryland 21224

Contact: Master Apolo Ladra [410] 768-7788

Email

Website

Paolibar Bicol Arnis - Philippine KaiKi Jujutsu

26th Invitational Arnis Sports and Karate Do Tournament Championship 2008

April 25-26, 2008

Asian Institute of Maritime Studies

Multi purpose Gym

Cor. Arnaiz st., Roxas Blvd.,

Pasay City, Philippines

Contact: Maestro Rodolfo Espinosa - [091] 5436-4801

Guro Allan Mahinay - [0918] 293-3537

Invitation

Application and Rules

Blade Fighting and Stick Fighting

San Diego Grand Internationals in San Diego, CA

May 17-18, 2008

San Diego Convention Center

Contact: for Blade Fighting: Gigie Alunday and Rich Verdejo - **Email**

Contact: for Stick Fighting: Master Narrie Babao - **Email**

Register online

Website

World Kali Sports Championship

July 12-13, 2008

Rizal, Philippines

Email

World FMA Triple Tournaments/Adventures

World Cup

July 19 - 20, 2008
Sports Center, Moal Boal
Cebu, Philippines

Contact: Tuhon Jordan or Felpe Pallen
(510) 4836560

Email

Email

Flyer

Website

Website

WEKAF

July 21 - 24, 2008
Cebu, Philippines
Website

Doce Pares Championship

July 25, 2008
Cebu, Philippines
Website

The Sulong Championship

October 12, 2008
New Lenox VFW Hall
323 Old Hickory Rd
New Lenox, Illinois

Email

Website

Blade Fighting

Disney's Martial Arts Festival in Orlando, FL
October 24-26, 2008

Disney's Wide World of Sports Complex

Contact: for Blade Fighting: Gigie Alunday and Rich Verdejo - **Email**

Register online

Website

International Martial Arts & Boxing Academy



IMB Academy

22109 S. Vermont Ave.

Torrance, CA 90502

www.imbacademy.com

For over thirty years, the International Martial Arts & Boxing Academy has played an important role in the personal growth and professional development of thousands of students locally, nationally, and internationally.

Richard Bustillo possesses a wealth of knowledge and a very unique and motivating teaching style. Credited as being one of the major contributors to revive the Filipino

Martial art of Kali/Eskrima/Arnis, Bustillo is recognized by the Council of Grandmasters of the Philippines as Ninth degree Black Belt (Grandmaster) in Doce Pares Eskrima. However, he is best known for his training under Bruce Lee and Jun Fan Jeet Kune Do.

Kali / Eskrima / Arnis

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Wrestling / Jiu-Jitsu

Jeet Kune Do

Contact: (310) 787-8793, Fax: (310) 787-8795

E-mail: imb@imbacademy.com

Ian D. Valladarez
Continuous Wire Sculpture Artist

While in grade school, Ian Valladarez was fascinated with creating things which were unique and would express his ideas. Why work with wire? Ian explains that working with wire the way he does is very unique and almost impossible to duplicate.

It takes a lot of patience and creativity to create this kind of art work starting a piece is a skillful thought process in its self. First once started if not enough wire the piece is discarded. You may ask why? It is because each piece is created with one continuous strand of wire from beginning to completion, all done with his bare hands no tools



used. Usually a small sculpture will take approximately 2 months to complete.

Each sculpture is for sale for this is the way Ian makes his living, selling his sculptures throughout the world.



For prices or to inquire about custom made sculptures contact:
Ian D. Valladarez

Balay Negrense Museum

Silay City, Negros Occidental, Philippines

Cell: (0906) 511-8126

Tel: (034) 714-7676





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Roy: 63 (919) 231-7865 - Email

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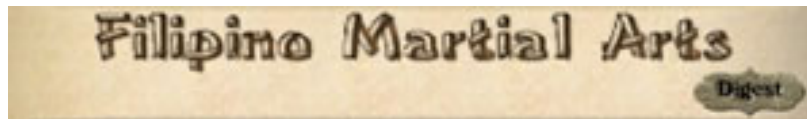
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