

# Filipino Martial Arts

**Manong Ireneo "Eric" Olavides**  
Eskrima de Campo System

**Digest**

**Vol 5 No.4**  
**2008**

**Maestro Jaime C. Paclibar**

*Paclibar Bicol Arnis*

**Master Jon Escudero**

*A View of Serrada Concepts  
in Lightning Arnis*

*The Subconscious and Super-Conscious Mind  
Flow in the Philippine Martial Arts*

*Meeting the Masters in the Philippines*

**Grandmaster Mike Vasquez**  
*Modified Tapado / Modified Karate*

*A Glimpse of the Man  
Guro Maning Bonsu*

**Master Frank Aycocho**

*Kurtaw*

**Ismael "Boy" Garcia**  
*Yaw-Yan  
Champion 1981 - 1998*



## **Publisher**

Steven K. Dowd

## **Contributing Writers**

Nel Malabonga	Ken DeJesus'
Jon Escudero	Antonio Graceffo
Ned Racaza Nepangue	Ted Rabino Sr.
Brian Collins	Frank Aycocho

## **Contents**

**From the Publishers Desk**

**Paclibar Bicol Arnis**

**Master Frank Aycocho**

**Ismael “Boy” Garcia: Yaw-Yan Champion**

**A Glimpse of the Man: Guro Maning Bonsa**

**A General View of Serrada Concepts in Lightning Arnis**

**Grandmaster Mike Vasquez: Modified Tapado / Modified Karate**

**Manong Ireneo “Eric” Olavides**

**Rizal the Budoka?**

**The Subconscious and Super-Conscious Mind and the Flow in the Philippine Martial Arts**

**Meeting the Masters in the Philippines**

**Filipino Martial Arts in Arizona**

**Dinuguan for Brunch**

**FMA Past Events**

**FMA Forum**

**FMA Future Events**

**FMA Educational Depot**

**Concept of Aycocho Arnis Korambit (AAK)**

**Christmas Shopping**

Filipino Martial Arts Digest is published and distributed by:

FMA Digest

1297 Eider Circle

Fallon, Nevada 89406

Visit us on the World Wide Web: [www.fmadigest.com](http://www.fmadigest.com)

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**

Well another year is coming to an end and the Filipino martial arts, continues to flourish and grow throughout the world.

In this issue the FMA Digest is proud to bring Maestro Jaime C. Paclibar of Paclibar Bicol Arnis, Master Frank Aycocho of Kuntaw and Manong Ireneo "Eric" Olavides of Eskrima de Campo System so you the reader can get to know a little about them and the art they promote.

Guro Limuel "Maning" Bonsa of Arnis Rapado was in the last issue, now it is time to get to know the man and his art in depth and Grandmaster Mike Vasquez of Modified Tapado / Modified Karate talks about why he modified these arts, "not to say they are better, but to add speed, and power."

Ismael "Boy" Garcia a Yaw-Yan Champion from 1981 to 1998 a respectful, determined, fascinating individual, a real champion. Master Jon Escudero of Lightning Scientific Arnis tells about one of cores of Lightning Scientific Arnis "Serrada."

Author Ned Nepangue who co-authored the book "Cebuano Eskrima - Beyond the Myth" writes offering an alternative perspective on Rizal's alleged Japanese martial art background and Guro Brian Collins and Guro Ken DeJesus' brings a light about the Subconscious and Super-Conscious Mind and the Flow in the Philippine Martial Arts.

Antonio Graceffo talks about meeting the Masters in Manila and talking about Mixed Martial Arts vs. Traditional Martial Arts.

Filipino martial arts, has commenced to bloom in Arizona and Mike Butz of the Kada Anan Eskrima Group and Ted Rabino Sr. are going all the way to bring the best practitioners out in the open to promote the art.

Of course Jeff Finder is adding spice in his Editorial of Dinuguan for Brunch, and Roberto Trinidad is bringing you the hot topics and gossip from his forum FMAF. Don't forget Luis Rafael C. Lledo (aka Guro Lou) sharing his basics of the Filipino martial arts in the FMA Educational Depot, got a questions on the arts Email him for the Educational Depot answer.

And of course the past Filipino martial arts events you missed, or if you attended can remember the great time you had, and the future Filipino martial arts events you should not miss if you are able to attend.

And last but not least, Christmas is around the corner get your fellow practitioners, loved one's or students something. The FMA Digest highly suggests the vendors listed for quality products and great service.

**Maraming Salamat Po**



## Paclibar Bicol Arnis

Maestro Jaime C. Paclibar

*“When you direct your opponents’ energy, you force him to change his position and you learn to exploit him, learn to adapt and to be fluid.”*

Paclibar Bicol Arnis is a system of drilling by which students master all body movements, such as bending, rotating, pushing, balancing by learning to move limbs and moving the body backwards and forwards, left and right, and also dodging up and down, freely and uniformly. The techniques of striking must be well controlled with power directed at the target accurately and attack directed to the target using the appropriate technique and maximum power in the shortest time possible, hurting the opponent momentarily following up with a lethal technique.

A unique system in which one learns to adapt to the combat self defense by acquiring the important skill of transitioning from one technique to another, smoothly and instinctively.

Maestro Paclibar is dedicated to train others and to help propagate the growth of his system of Paclibar Bicol Arnis and Otso Tiradas systems. Maestro Paclibar focuses on every aspect of fighting from long range, medium range and close range, grappling, stickfighting and knife fighting. Training his students for realistic street fighting, which is different than fighting in a tournament, however he does teach his students the principles of tournament sport fighting for this also has its values.

He has turned Paclibar Arnis with Kaikijutsu into a hard and soft style with an avenue of response to any kind of attack. The Saia and Otso Tiradas system is the system or form of fighting which uses the natural weapons of the body from striking, kicking, throwing and joint reversals.

Maestro Paclibar is a firm believer that the basics are the foundation of any art, and when learning and practicing correctly will give the student a firm foundation in techniques, speed and power. Forms are just another training method in learning basics. Paclibar Bicol Arnis builds towards the unity of the mind, body and the heart, bringing confidence and peace within ones self.

The 6/8 Tiradas fighting techniques, is an offensive form moving in a graceful, but forceful flowing movement, which demonstrates the power and agility of the Paclibar system.

The Paclibar Bicol Arnis system focus on the use of a simple stick, kinamot, locking dumog, dulo-dulo concentrating to largo mano and then medium range and



finished on close range fighting tactics. It can be classified as a modern system, a composite of several fighting principles of physics, the quality of force and counter force.



All tempered by good timing, speed, power, power, relaxation, visualization, breath control and effective counter attacking, reaction force, calm mind, lower abdomen and hip jerking role of muscular power and rhythm.

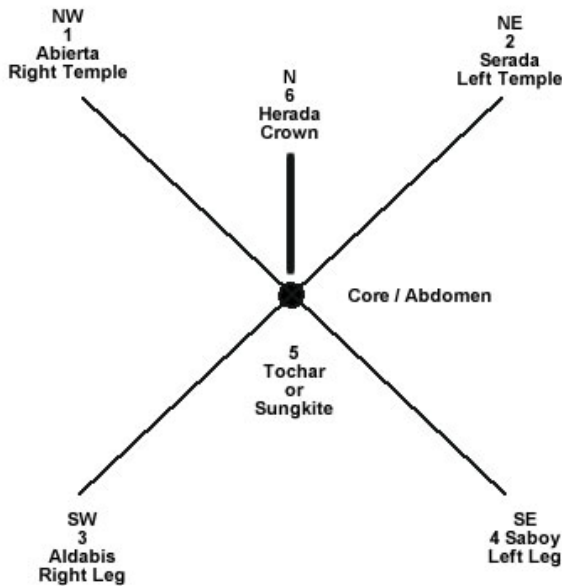
Maestro Paclibar instructs in Saia Tiradas and Otso Tiradas like Serrada, Abierta, Aldabis, Saboy, Tochar, and number six is Herada.

The student is taught that there is a counter to every counter and that continuous research and discovery is basic knowledge. Only those with faster reflex, coordination and agility will prevail. To achieve perfection in the art, you need speed + timing + reflex, (S + T + R) which is necessary to acquire a defensive posture and fluidity in movement. To harness one's natural body movement refine it with S + T + R = vector and awaken one's sense to move and react to it.

In Paclibar Bicol Arnis the student is first taught with the baston and empty hand later. The student learns the six (6) Tiradas or Biradas, the counters, disarming, locking. Footwork and body shifting is very important in the aspect of training.

Triangle (tatsulok) the student performs many repetitions of stepping left and right on the triangle diagram, (this is taped on the floor).

In Saia Biradas or the six (6) Cardinal Birada (strikes), this is patterned around the areas of the body divided by an "X" with a dot in the center for thrust.



1 & 2: Small ekis

3 & 4: Big ekis

5: Dot (.)

6: Number 1 or letter l

No.	Style of Strike	Vital Point	Pattern Angle
1.	Abierta	Right Temple	<p>Small ekis</p> <p>Large ekis</p> <p>● Period</p> <p>Number 1</p>
2.	Serada	Left Temple	
3.	Aldabis	Right Leg	
4.	Saboy	Left Leg	
5.	Tochar / Sungkite	Abdomen	
6.	Herada	Crown	

#### Saia Tiradas / Biradas (Six Strikes)

1. Birada isa/one (Abierta) - A backward diagonal strike aimed downward at the opponents' right temple.
2. Birada dalawa/two (Serada) - Forehand diagonal strike aimed downward at the opponents left temple.
3. Birada tatlo/three (Aldabis) - A downward diagonal backhand strike to the opponents' right leg area.
4. Birada apat/four (Saboy) - A reverse downward diagonal forehand strike to the opponents left leg area.
5. Birada lima/five (Tochar / Sungkite) - A thrust to the abdominal area.
6. Birada anim/six (Herada) - A strike to the opponents crown

The student learns the six strikes which are designated to attack various areas of the opponents' body. With the six angles of attack understood, then the student is taught cutting, checking with the baston which is often accompanied by disarming. (As the student matures in his training he begins to realize that the disarming he initially learned is interchangeable and will work with various attacks like miscellaneous striking patterns from other systems as well, like wetik, pitik, lastiko, bartikal, buhat araw, abanico, rapillon, florete, terciá, serada, saboy, abierta, amara, rompida, tinulisan, and many more.)

Mastery of the fundamental concepts, builds a strong foundation and a working knowledge for the more advanced techniques. Once the foundation is built, the arnis student is taught to execute and defend against the six angles of attack. Once this is accomplished, reflex development is introduced. Then empty hand is introduced with the knowledge of zoning, footwork and distancing it is an easy transition.



Paclibar Arnis students - Winners in Metro Manila Tournament



Maestro Paclibar students AIMS Varsity team

### Meeting of the Masters



L-R: Grandmaster Diego, Peachie Baron-Saguin, Maestro Paclibar, Grandmaster Tongson, Grandmaster Sanchez, Grandmaster Robas



L-R: Engr. Diaz, Maestro Paclibar, Master Sobrino, Master Villeno, Master Santos, Student, Student, Master Buena



**Maestro Jaime C. Paclibar**

**Email**

63 (918) 730-8564

### **Master Frank Aycocho**

Master Aycocho was a self-supporting child without parents. He worked as a house boy for Jim Mediavillo a policemen and instructor in body building, Judo, Jiu Jitsu at the Bicol University. Frank by watching the classes, self studied the Judo and Jiu Jitsu.

It was 1966 at the age of 14 years of age, at a barrio fiesta in Bicol, Philippines there was a ring set up for kick boxing events. The ring announcer called all the kids to step up into the ring wearing uniforms for a competition. The Referee explained that there would only be only 2 fouls in the match no hitting the groin, and no biting, this was kickboxing like the K-1 that is now shown on TV.

In 1967 Jim Mediavillo sent Frank to his 1st year of high school, Frank joined the Balmaceda Jiu Jitsu Karate and Arnis classes and at a stage show he danced tinikling with an arnis partner.

One year was all Frank got to attend for high school due to financial reasons. He had to go to work and worked as a utility man at a hotel. At the same time Frank joined the YMCA Karate program ran by Sensei Jun Legaspi who was the instructor, at a tournament he had his first taste of Kuntaw due to competing against some of the Kuntaw students in the area.

As time passed Frank then found another job as a utility man at a hospital with his earnings he was able to finish high school by attending night classes. I

Frank Aycocho then joined a school that taught Kuntaw, Karate, Ju Jitsu and arnis whose instructor was Jun Orence.

In 1974 as a 3rd Degree Black Belt, Frank went to Manila to join in the competition of the 1st Asian invitational Karate Tournament at





Araneta Coliseum, and won individual Kumite.

Frank enlisted in to the AFP. He was an instructor of hand and foot combat of PGB, (Presidential Guard Battalion) at Laog City Marine Camp Training Center. He transferred to the Special Service Group and became a member of the PCRCP Team-



Karate (Philippine Constabulary), but decided that this was not a good for him, so he transferred to the Medical Service, OJT at AFP Medical Center, V-Luna taking up EMT Paramedic, O.R. Tech, MEMU Tech.

After many years of service Frank left the AFP and signed a contract, with the OFW in Kingdom of Saudi Arabia, working as EMT-Paramedic for the 997 National Emergency Rescue Royal Commission.

In his free time Frank was allowed to teach Kuntaw at the Royal Commission Recreation Center, which was open to multinationals of all ages, (Saudi Arabia law prohibits OFW to pay double compensation). Frank got paid by a deal where he shared profits from his classes with the recreation management.

Saudi Arabians loved Kuntaw sports competition. Master John Bais and Frank Aycocho promoted Kuntaw for 12 years in K.S.A. Master Frank Aycocho was appointed as Director of Kuntaw, Middle East by Grandmaster Carlito Lanada of KNP-IKF. Frank Aycocho earned the rank of Master (Red, White and Blue Belt) in Kuntaw.

Master Aycocho competed in Dubai; full contact karate competition when he worked with CGGFRANCE Oil exploration.

In 1998 Master Frank Aycocho returned to Manila, and when Grandmaster Lanada returned to the Philippines for a visit from the United States Grandmaster Lanada and Master Aycocho organized a Kuntaw National Tournament in Olangapo City. The guest speaker was the Honorable Dick Gordon.

Master Aycocho with his students from the Manila KNP-IKF chapter took only one trophy in the tournament, winning the forms competition with Sayaw-An form and the Maya Form. Grandmaster Lanada offered Master Aycocho the position as KNP-IKF President. Master Frank Aycocho has been waiting for the appointment in writing, but to no avail up to this time.

Master Aycocho has worked out his instructions to unify Kuntaw, and came up with an acronym "KUMANDOS" which stands for "Kuntaw Unified Martial Arts National Development of Sports."



Master Frank with Grandmaster Lanada's son Junior



Due to the popularity of Mixed Martial Arts on TV, Filipino cinema, and by the Americans, it has come down to Master Aycocho to teach mixed martial arts.

Just recently Antonio Graceffo “The Monk from the Bronx” trained and earned a Brown Belt in Kuntaw Mixed martial arts style. (In Kuntaw Black Belt level cannot be earned on a short period of time). Antonio Graceffo promises to return to study more and earn his Black Belt, he’s got an amazing adventure in martial arts world wide and Master Aycocho found it easy teaching Graceffo, he is a fast learner, He reminds Master Aycocho of one of his students in K.S.A. which was a popular tournament champion of champions Valentino Reyes, who is now employed by OFW in Lebanon. Valentino Reyes won 5 trophies in one tournament which was sponsored by ARAMCO winning in the middle weight, heavy weight black belt divisions and also in Kumite. Champion of Champions also includes kata forms competition.



Master Aycocho has found new concepts in teaching martial arts. It is not worthy or worth while teaching martial arts to bullies, people with no conscience and especially violent people. Master Aycocho teaches only to a select group of individuals confined in his school for privacy and full attentiveness for one month with complete and strict discipline.



NCR chapter can be reached at (**Frankayacocho@yahoo.com**) or by phone (0919) 883-1120. **KUNANDOS** is a non-profit Organization of Kyud's (brothers) and Kyudai's (sisters).

**Ismael "Boy" Garcia**  
Yaw-Yan  
Champion 1981 - 1998

In true Yaw-Yan the principles is to go with the force, really no blocking or force-to-force techniques. The hand or forearm techniques are considered to be arnis, in the sense that the arnis baston is an extension of the arm, and in Yaw-Yan the forearm is the baston.



Yaw-Yan is not purely a full-contact no-holds barred sport martial arts. It is a complete martial training with body-mind coordination and test of enduring indomitable spirit. More than just physical training, it also involves the mental disciplines of focus, concentration, alertness, flexibility, stamina, speed and continuity. Students train for real confrontation and actual fights - in or out of the ring. Advanced Disciples have to go through a rigorous ritual of practice and discipline consisting of actual full-contact sparring, bag hitting, mind fighting and flexibility exercises.



In training it is important to build power with the hands, forearms and legs. The training bag is instrumental in this, it is made up with the center core being of solid wood with cloth wrapped around it, then a rope is coiled around the bag and finally a thin piece of rubber is wrapped around the bag to make a durable training bag.

Flexibility is a great demand in the training due to the various kicks, even if one learns all 40 kicks, of course they will only choose to execute the kicks that they can execute flowingly, with maximum power that are easily adaptable to their body mechanics for the utmost effectiveness.

To excel in Yaw-Yan one must develop their power to the fullest and execute techniques without thought, but with a natural action or reaction to the opponent. "For if



## A Glimpse of the Man: Guro Maning Bonsa

By Nel Malabonga



Guro Limuel “Maning” Bonsa was born the eldest of three children in Naga, Albay in the Bicol region. Although a bright student, he was forced to stop schooling at the age of 12 because his parents separated and his mother got sick. At first, he sold bread and pastries at the market in order to support his mother and siblings. About the age of 15, Guro Maning became a *kalesa* (horse-drawn rig) driver.

Even at that early age, Guro Maning was no stranger to fighting. In Naga City that time, if you made your living off the streets, you would inevitably run across the many gangs that ran those streets like their own fiefdoms. If you did not want to be pushed around, you had to fight.

Although Guro Maning managed to hold his own during his encounters with different gangs, he was convinced that he needed to study martial arts in order to better defend himself. One encounter he witnessed at the age of 16 or 17 changed the course of his life.

It was the middle of the day and Guro Maning was driving his *kalesa* along one street, when he noticed a commotion in front of one of the houses. A group of men mostly armed with poles, sticks and bats stood in front of a house while the leader of the group, who was armed with a bolo, was challenging the owner of the house to a duel. The house owner obliged and he came out also with a bolo. The group leader’s lackeys formed a circle, and the two combatants went at it. Guro Maning assumed that both had a bad history that explained why the duel was happening.

Both combatants were apparently skilled in arnis. Through the flash of blades, neither of the combatants suffered a hit. The force of the strikes was so strong that the blades would spark when one or the other blocked a strike. But in the middle of the fight, when the house owner had his back turned on one of the lackeys, the lackey armed with a stick struck the house owner on the leg, causing the house owner to fall on the ground.

The house owner had not yet hit the ground when his opponent was already on him, but the house owner was so skilled that he managed to evade the group leader’s strikes even when he was on the ground. The group leader managed to swing three times, strikes so strong that the blade drew sparks when it hit the cement street, before the house owner managed to get up. At that point, the house owner ran back into the house and locked himself inside.

Although it was an ignominious end to a confrontation between two skilled combatants, Guro Maning was still impressed enough that he decided then and there that he had to learn arnis. He also had an inkling that he wanted to make martial arts his profession in life.

With that in mind, Guro Maning started asking around on who could teach him arnis. He was eventually referred to a maestro who went by the moniker Palnikan who,

along with his brother-in-law, were both grocers who were also well known in the arnis circles of Naga City.

The same week that Guro Maning started training in arnis, he also enrolled in a karate club in the city (a hybrid of different karate styles; Guro Maning eventually reached 5th dan in that style). So Guro Maning would ply the kalesa during the day, and practice martial arts at night.

As Guro Maning recalls it, the year was 1967 when he first started his lessons. Starting about 1970, Guro Maning began teaching arnis in different Barangay's, while still reporting to his arnis teachers. It was also about this time that Guro Maning joined another club called the JAKAY (Judo Arnis Karate Aikido Yoga) Club under Dick Furigay, who also taught Guro Maning arnis.

Even after starting on the path of martial arts, Guro Maning had his fair share of fights, both in and out of the ring. He liked to join full contact karate tournaments during the time when safety gear was very minimal and there was no such thing as weight class. He earned a reputation as a powerful kicker, and in fact some of the competitors would joke when he came in, "Ayan na yung sipang kabayo" ("Here comes the guy who kicks like a horse").

Off the ring, one particular incident is very memorable to Guro Maning. There was a toughie that liked collecting tolls from farmers who used a highway straddling several rice paddies. So one day, Guro Maning just walked up to the toughie and started punching and kicking him, causing the toughie to fall down the embankment, rolling on the rough-hewn stairs until he hit the ground below. But it didn't end there. The toughie then snatched up his bolo and charged back up.

Timing his strike to when the toughie was starting to chamber his bolo, Guro Maning delivered a powerful kick that sent the toughie rolling down again, this time ending up senseless on the ground. Guro Maning recalls that if he was even a fraction of a second slower, his head would have been cleaved in two and he wouldn't be here right now.

### **On to Manila**

In 1974, Guro Maning decided to go to Manila because he wanted to broaden his horizons and gain more skills and experience. And with his fighting experience in Naga, he wanted to see what Manila had to offer.

Guro Maning knew some people from Naga who had migrated to Manila, so he approached them and asked which arnis group he could join. This is how he was introduced to the Presas group. Grandmaster Ernesto Presas was Guro Maning's primary teacher, and although they allowed him to teach in their gym, they did not force him to teach Modern Arnis. It was okay for them to let Guro Maning teach his brand of Bicol arnis.

From 1979 to about 1985, Guro Maning was frequently shuttling back and forth between Manila and Pangasinan, teaching at both places. While in Pangasinan, Guro Maning was able to befriend an old maestro (Guro Maning can't recall his name), who



taught him Cinco Tiros. So during those times that Guro Maning was in Pangasinan, they would train on and off, depending on Guro Maning's availability.

### **The Luneta connection**

One particular feature about Manila is that Luneta Park is the primary melting pot for martial arts practitioners, not only for Filipino martial arts but also for kung fu practitioners. Since Guro Maning was a regular in Luneta Park, this is how he learned about different masters and started learning kung fu under such teachers as Sifu Jorge Ramos (Hung Fut Kung Fu) and a few local Chinese who taught him Tai Chi.

Even before Guro Maning became a regular in Luneta, he already kept hearing the names of Grandmaster Mena (Arnis Doblete Rabilon) and Grandmaster Ilustrisimo (Kalis Ilustrisimo). Since Guro Maning is always open to learning more, he approached both masters separately and asked if they could teach him. Guro Maning would frequently train at Grandmaster Mena's home in Tondo, often with the local toughies watching their practice. Guro Maning would train with Grandmaster Ilustrisimo in Luneta, usually during the weekdays so that he could get one-on-one instruction, because on Sundays, usually there are a lot of students who show up to study with the grandmaster. He studied with both grandmasters in the first half of the 1990s.

In the late 1990s, Guro Maning was able to teach for two years in Doha, Qatar under the sponsorship of a Lebanese student of his who worked there. It was while in Qatar that Guro Maning met Sifu Wang Deshen, who taught him a mainland Chinese version of Tai Chi.

Guro Maning describes his involvement in kung fu as more of a hobby, while arnis is his true art. Guro Maning teaches Tai Chi and kung fu if the student requests it, but the training is distinct from the arnis training.



Guro Balsa with Sifu George Ramos of Hung Fut style Kung Fu.



Guro Balsa with Tai Chi Grandmaster Wang Deshen in Doha, Qatar



Guro Balsa with Deddy Widarso of Japak Jagad.

### **Arnis Rapado**

By the second half of the 1990s, Guro Maning was already thinking about creating a distinct identity for all the arnis knowledge he had accumulated. He had

studied under several masters, but he couldn't just represent all those systems or organizations separately because all of them formed an intricate network that defined his knowledge of arnis. He also wanted to avoid any political fallout from being identified with one organization or the other. This is why he thought of the word Rapado, which is a Bicolano word that means, "to strike," that would describe the distilled knowledge he had accumulated from his arnis teachers. Guro Maning clarifies though that the name is just a name, for recognition. In old times, many arnisadors would train under different masters and styles without naming their accumulated knowledge. But times have changed.

Although Arnis Rapado is a fusion of all Guro Maning's training in different styles and systems, about 70% of the techniques are still based on Bicol style arnis. Guro Maning says that the style of Bicol arnis that he learned is similar to Cinco Teros in the sense that there are 5 strikes. Only the sequence and direction of strikes are different.

Bicol arnis consists of an "X" pattern of slashes and one thrust. The sequence of the "X" pattern is as follows:

1. Diagonal downward slash from right to left.
2. Diagonal downward slash (backhand) from left to right.
3. Diagonal upward slash from right to left.
4. Diagonal upward slash (backhand) from left to right.
5. Thrust to the abdomen.

In Arnis Rapado, there are 6 strikes, the overhead strike being added by Guro Maning to the sequence. The overhead strike was added because although it is not formally included in the 5 basic strikes of Bicol arnis, in practice there are techniques that stem from defending against an overhead strike. Moreover, other systems that Guro Maning studied under also had overhead strikes, so it only made sense for him to formally include the overhead strike in the basic strikes.

In Arnis Rapado, the long stick is preferred, typically at 32 inches. The style encourages engagement at *largo mano*, but the techniques hint at the flow from *largo mano* to *medio*, and some *corto* as well. There is also heavy emphasis on striking the hand (defanging the snake). Mostly single sticks are used, but it has an extensive set of double stick techniques as well. There are *espada y daga* and staff techniques, but not as emphasized as the single and double sticks. Moreover, even when training with sticks, proper blade handling mechanics are taught so that one can more easily transition into handling a long blade.

Knife techniques are simple and direct to the point, emphasizing maintaining distance at the outset, but executing quick stabs if you're within range. Basic knife throwing is also part of the training. But whatever the weapon, all techniques derive and build up from the 6 angles of attack.

In most traditional arnis systems, empty hand movements are implied with the weapons work. Guro Maning's teachers did not devote training time for empty hands, reasoning that no one should go into a fight unarmed. This was no problem in the provinces, where one could even carry *bolos* out in the open. But in recognition of today's urban environment where it is often illegal to carry melee weapons, Guro Maning devotes a little time for empty hand applications so that students can more easily understand the transition from weapons to empty hand, though majority of the training is still spent on weapons.



## **Philosophy of training, learning and application**

Asked why he studied so many arts and styles, Guro Maning answered that he believes in long and continuous training and learning. Although one of his main goals is to promote Bicol style arnis, Guro Maning also wanted to contribute to the preservation of the different styles of arnis by expressing them through Arnis Rapado.

When teaching a technique, Guro Maning tries to identify where the technique or the principle of the technique came from. This way, the origins of the technique or principle behind it are maintained. Guro Maning is also careful to distinguish which techniques can be used in a real fight, and which are more useful for demo purposes or attribute development only. And well he knows, coming from a hard life that has seen its share of real life encounters. For example, a lot of the principles that cover the knife techniques come from tips by individuals who have used knives on other people and hence know the limits and capabilities of a knife in a life and death encounter.

For Guro Maning, his primary goal is to prepare the student as best he can, even from day one of training, so that the student is under no illusion about what to expect in a street encounter but at the same time without sacrificing the “art” in the martial art teaching process. It’s only a bonus for him if the student eventually decides to become an instructor. Fighting is like chess. You must attack the mind before you attack the body, according to Guro Maning.

Guro Maning also emphasizes that one must be strong of heart with no room for hesitation when an encounter happens, because if you hesitate, then the more you might get hurt or worse, killed. This is also important because more often than not, a real life encounter starts with little or no warning at all. Guro Maning recalls one incident in the late 70s, during the construction of the Mandarin Oriental Hotel. In order to support himself, Guro Maning became a construction worker, and eventually a foreman.

There was one particular guy who was challenging the authority of Guro Maning. The toughie was confident because he was big and strong, strong enough to bend a rebar on his forearm. One night, about 1AM, Guro Maning was going back to the construction site after a break when the toughie steps out of the shadows holding a length of wood. Beyond the toughie, Guro Maning could see the toughie’s lackeys lurking at the corner. The street had sparse lighting, so it was a good place for an ambush.

The toughie shouted that he was going to do Guro Maning in. So immediately Guro Maning shouted back, “Sige! Simulan mo na!” (“Okay! So start it!”), while charging towards the toughie to cover the distance. Caught by surprise by the aggressive move, the toughie swung the piece of wood two handed to hit the legs, but Guro Maning had managed to get inside the toughie’s reach, parried the blow then immediately punched the toughie on the chin. The punch was so strong that the toughie rolled three times on the ground before getting up, whereupon the toughie started running for his life because Guro Maning had picked up the piece of wood and started chasing down the



Guro Bonsa with his Australian student Fernando Lecuna.

toughie. Guro Maning said that if he had shown any hesitation during that encounter, then he might have been seriously injured at best.

Guro Maning is a believer in the saying that it's the man that makes the art, not the other way around. As long as you have a strong fighting spirit, a strong will to live and act without hesitation, no matter your art or style, you have a good chance of prevailing during an encounter. In an actual encounter, all the fancy techniques fly out the window. It is usually one or two strikes that will decide the outcome, which is why decisiveness is a factor.

Guro Maning also teaches that although you may find yourself unarmed when an encounter happens, as much as possible you must arm yourself with whatever you can use, whether it be a piece of rock, your bag or whatever comes to hand. Especially in the case of blades, one must avoid facing a blade unarmed.

Going back to Guro Maning's experiences with other arts and styles, it's not only the techniques that are important, but also the principles behind those techniques. So after learning the basic techniques in Arnis Rapado, Guro Maning teaches variations and combinations on those techniques based on what he learned from his various experiences. For example, Grandmaster Ilustrisimo liked to include a lot of thrusts in his techniques, so Guro Maning would show those variations while still being consistent with the base technique.



Guro Bonsa and the author training at the garage of one of the students.

Learning martial arts is like constructing a building. You have a deep foundation and then the framework of the building, but after that come the refinements or the finishing, which usually takes a long time to complete. Even then, a building doesn't stay the same; there are renovations or other additions without having to destroy the foundation or framework. This is how Guro Maning views the learning process of any art and how he continues to refine his knowledge.

Guro Maning emphasizes that there is nothing wrong with admitting what you don't know. This is why we study in the first place, and also explains Guro Maning's openness to learn new arts. One of Guro Maning's pet peeves are students who come from other arts or styles who insist on doing things based on how they did it in their previous art, style or instructor. Guro Maning has either dismissed or refused to teach people who displayed such attitude. Statements like "I want to do it this way" or "In my previous style we were taught to do it this way, so that's what I'll do" are almost guaranteed to get a prospective student turned away. According to Guro Maning, when you study a new art, your mind must be like a blank slate or an empty cup, so that you can learn something.

Although he is a veteran of many street encounters, Guro Maning's demeanor doesn't show it. He is actually quiet and unassuming, but very willing to share his knowledge to those with an open mind. Guro Maning has come a long way from his days

in Naga, but even then his thirst for knowledge and growth hasn't stopped. And this is the attitude he hopes to instill in students of Arnis Rapado.



Nel Malabonga, Guro Maning Bonsa, Rosemarie Bonsa Ronnie Catamcatan, Rene Gasillos and Domingo Catamcatan (father of Ronnie)

### **Thoughts on Filipino martial arts in the Philippines**

One of the few things that Guro Maning laments about is the fact that many schools, fitness gyms and organizations in the Philippines require instructors to have diplomas or proof of some accredited course before they are considered for teaching arnis in schools, or given recognition for their skills and efforts. Guro Maning believes this stymies the spread of arnis to the local mainstream because there are many good instructors and practitioners who, like him, simply had the unfortunate circumstance in life of not finishing school.

But whatever the circumstance, Guro Maning still pours everything he has in order to better himself through constant training and maintaining a hard work ethic. From this example he has set, he hopes to spread his enthusiasm to others.



**Guro Limuel "Maning" Bonsa**

[0918] 442-0452

**Email**

**Official Website**

**Website**



Guro Bonsa and his daughter Rosemarie

## **A General View of Serrada Concepts in Lightning Arnis**

By Jon Escudero  
LSAI Master Instructor  
Secretary General

Serrada is at the core of Lightning Scientific Arnis. It is one word that brings a hundred-million different ideas and patterns and permutations of movement to mind, all seemingly impossible to comprehend except by a great mind or a virtuoso. Grandmaster and Founder of Lightning Scientific Arnis International, Benjamin Luna Lema was one such genius. He simply called it “working the stick” which can be visualized like a lightning storm playing upon the clouds in the heavens.

Lightning Scientific Arnis embodies the principles of Tercia Serrada Kadenliya y Espada y Daga. In this article, I will only talk about the “Serrada” aspect.

In general, serrada comes from the word cerrado or closed. Ultimately it is a concept that cannot be defined in any one specific manner. I’ve spoken to proponents of different styles and have gotten different interpretations. So in the end it boils down to the depth of the understanding of the practitioner.

I’ve sorted it into three definitions with different depths of understanding.

### **The particular definitions:**

#### **First Definition - Stance**

I usually start explaining serrada by comparing stances and fighting positions, specifically the position of the weapon. In the Filipino Martial Art of Eskrima/Kali/Arnis, this refers to the weapon being chambered across the body on the opposite side of the carrying arm. I’ve stopped looking at advantages versus disadvantages; instead I look at options and repertoire. The serrada stance provides many counter-fighting options and entries for disarms and locking techniques. It makes an excellent bridge from media to corto range.

#### **Second Definition - Position**

With this definition we refer to the practitioners’ position in reference to his opponent. This generally means that the practitioner is at the “outside” of his opponents’ centerline and is outside the direct line of attack which is usually outside the reach of the opponents’ dominant arm and support hand. I usually describe the opponents’ weapon hand as a door which you want to “close” over the rest of his body, particularly the supporting hand which may hold a weapon. Closing this “door” and shutting out the secondary weapon; by putting it in the way effectively jams the opponent.

#### **Third Definition - Motion**

I’ve encountered this definition in conversations with an older generation of masters. According to them this is the true definition of serrada. It involves the act of intercepting the attack of the opponent at the instant before he moves thereby jamming his motions and keeping him off-balance. This is a blanketing action, (think of someone actually throwing a blanket over his opponent), where the weapon and checking hand are used alternately and in tandem to jam the opponents motions simultaneously and redirect and neutralize his opponents position while seeking out vulnerable target areas.

With these three principles in mind let us analyze how it becomes a sophisticated concept and formidable technique in the arsenal of the Filipino Martial Arts.

Fighting “in” serrada may seem a bit strange as it puts the weapon on the left side of the body since most weapon arts put the weapon out in front guarding the centerline or over the right shoulder. This position specifically guards against the strong positions of the opponents right arm because of the unique orientation of the combatants weapon hands. Serrada allows the fighter to move behind his opponents’ line of attack by blind-siding and moving the opponents attacking arm and constantly applying pressure in the form of hits and checks to the wrist, elbow and forearm. It is important to recognize the use of the “alive” hand in checking and redirecting the opponent’s motions. The alive hand is necessary as it acts as antennae and senses the minute changes in the opponent’s pressure, posture and position.

Serrada is most effective in short bursts of combinations upon contact with an attack ending with a powerful finishing strike. These combinations when linked together are called kadenilya or “small chain”. These combinations may vary in terms of finesse, power and leverage.

Serrada may be expressed through different weapon combinations like, baston serrada, baston y daga serrada, doble baston serrada, espada serrada and espada y daga serrada end even mano-mano. Each expression has its unique attributes imparted by the weapon in use.



Baston Serrada is the use of a stick and the alive hand whose repertoire allows for the crushing power of the stick combined with the trapping, grabbing and disarming abilities of the alive hand. This way of fighting “works the stick” more and tries to always anticipate and intercept the attack with a strike. This is most effective when fighting in the corto range as it is the most compact form and allows plenty opportunity to “butt” and lock the opponent and has

much flexibility in transitioning between the ranges of fighting as well as the opportunity to hold down the opponent for a finishing blow.

Baston y Daga Serrada places a dagger in the alive hand augmenting in with cutting and piercing qualities. With this combination, the stick can be used to crush the opponents’ defenses and create the openings for the dagger thrust and expose vital points of the body to slashes.



Doble Baston Serrada is a very sophisticated form of serrada because of the combination of two long weapons of equal length. Faced with the complexity of chambering the weapons adequately for adequate force production and the ability to create enough space to shift it through the various attack patterns without it snagging. What is amazing about this particular expression of

serrada is the ability to use the paired weapons at corto range. A fighter normally though, doesn't usually find himself in this position often, it's usually a position a fighter will find himself in after taking away his opponent's weapon.



Espada y Daga Serrada is the use of a one-handed short sword in one hand and a dagger in the supporting hand. This expression of serrada is a blend of finesse and aggressiveness as both weapons are now cutting weapons with the abilities to slash and pierce. Espada y Daga Serrada is a more proactive expression because the practitioner can now cut extended or exposed targets from a distance in addition to cuts and slashes it can do in the short range.

Espada Serrada would be similar to Baston Serrada except for the substitution of the stick with a one-handed sword, changing the action from that of a blunt force weapon to that of the edged weapon which means cutting the opponent on entry. The alive hand still retains its function of trapping and checking but this time with the intent of opening gaps in the opponent's defense slash or pierce with the blade.



Though the weapon combinations may be different, there are certain key attributes that are at the core of the expressions.

- **Control of the Distance:** is of great importance because of the minimum distance necessary to clear and chamber the weapons for adequate force production but at the same time stay close enough to sense and control and neutralize the opponents' movements. This is a phenomenon similar to the ma ai and zanshin in Japanese Budo.
- **Control of Centerline:** The centerline is an important factor in serrada because it presents the direct line of attack of your opponent. Serrada bypasses the centerline by going around and behind the opponent or moving the opponent and manipulating him so that his centerline is displaced. The use of paired weapons also affects the centerline especially when the weapons are meant for different ranges of combat.
- **Control of Weapon:** The type of weapon used also contributes to the quality of the technique. The weapons attributes directly affect the usable repertoire. Smashing weapons like hard sticks require much control and strength. Swords require much precision for accurate cuts at exposed targets. Using two long weapons of identical length need control approaching that of true ambidexterity.
- **Control of Opponent:** There are many ways to control the opponent. Simplest would be to control him by wading in with a barrage of strikes. However we should never assume that we are fighting an unskilled and inept opponent but

rather that we are facing someone of at least equal, if not superior level who can counter your attacks. After all, the first strike is just as important as the last. With that in mind, the method of control would greatly involve the use of the alive hand or the partner weapon to redirect, jam and steal the opponent's move.

With these qualities in mind, serrada seems to sound more and more complex and cumbersome. As with serious martial artists who devote a considerable amount of time to perfecting their skill, determination is the key. With correct and regular practice we get nearer to the goal understanding and mastery.



## **Grandmaster Mike Vasquez**

Modified Tapado / Modified Karate

A Tapado cane is about 45-47 inches in length. The weight of the cane is about one half a kilo, heavier compared to the usual rattan arnis stick, which is usually about one-fourth kilo in weight. The length, of course, is obviously longer about twice.

The Tapado cane, where the holding grips are placed, is about one inch to one and one-eighth inches in diameter, enough to have a firm and comfortable grip.

When Mike Vasquez commenced his training in traditional Tapado, he found that his hands were always aching. He found that by modifying the way the stick was held he found that his hands no longer ached after

practice and he did not lose any speed or power.

Grandmaster Vasquez has always thought of Tapado as a complement to Arnis and not a replacement. If it needs saying, nothing can replace Arnis. He, however, believes that Tapado should be considered as the long stick art of Arnis.

At the onset, Grandmaster Vasquez considered Tapado as “the long stick style” of Arnis. Some of the techniques that Tapado utilizes came from some styles of Arnis. Only this time, Tapado suits various situations, i.e., fighting other weapons of shorter length compared to itself, weapon of equal length to itself, or even those that are longer.

The basic concept of traditional Tapado has what one would call a ladder of levels (techniques). A Modified Tapado adept would realize that an ordinary technique could defeat all higher techniques.

The principle aspect of training is the angle of the technique which is defense and attack at the same time. Diverting the opponents attack through angle deprives the opponent of his full power.

Both hands should grip the weapon, much as if a Samurai warrior holds his sword. The attack and defense moves are the embodiment of simplicity. Facing the opponent, with the Tapado cane on the side of your shoulder, strike downward, then retrieve the weapon upward along the same path toward the shoulder. Needless to say, both actions - downward-upward - should be performed with power and speed, with the end in view of ripping through anything that stands in the path of the Tapado cane.

Experiencing Modified Tapado is the utmost in training. While training discussion of techniques and past experiences is important to fully grasp the mental and physical concepts and abilities of the individual. The basic rule is to finish the opponent as quickly as possible. So when the opponent attacks the modified Tapado practitioner, the practitioner must use the angle to turn the opponents strike and attack the opponent in a single stroke.

To achieve its end of instant victory the weapon must be capable of maximum power in every blow. There are feinting moves in Tapado, but there is no fainting strike. Every strike when unleashed is powerfully sincere. If you escape the downward strike, you have the ricocheting force to contend with.

Developing power is very important in Modified Tapado; it takes a combination of mind set, which is a combination of self-confidence and practice. Executing techniques with full power during training, this develops the feel of the correct techniques using full power. Unfortunately in doing this a practitioner may go through many sticks.



Grandmaster Mike Vasquez in white shirt standing 3rd from left with Butch Cusi standing 4th from left, and Tony Aguirre in red shirt standing at right with Masters and Grandmasters of Arnis. Sitting 1st from left is Rey Ibañez, 5-time World Arnis/Kali Champion.



To learn more on Modified Tapado: Download the Special Edition Vasquez Modified Tapado



**EXE**

**PDF**

Also to further your knowledge and get a full grasp of Modified Tapado order:



**Fundamentals of Tapado. Arnis Long Stick Art of Fighting  
By Mike Vasquez**

A standard reference and text book in teaching and learning Modified Tapado, and the inclusion of Modified Tapado in the training programs of other well-established Arnis/Kali organizations in different parts of the world makes Modified Tapado a discipline as well. Thus, when a student of martial arts undertakes to learn Modified Tapado, he/she is assured of high quality training in both theory and practice - putting substance into form.

**Modified Karate**

Grandmaster Mike Vasquez has also come up with his own concept of Karate, which he calls modified karate. It is not a competition with original karate, it is his philosophy in advancing the techniques to enhance the effectiveness in the execution of the techniques.

In learning Modified Karate the practitioner will learn to do away with deep stances, and also using the techniques more effectively in this modified way, instead of the traditional way. Grandmaster Vasquez is introducing what he terms as “Defense-Breaking Method” and the Stopping Hand Penetration Principle.”

The improvement is in developing power in penetration. The new aspect compliments the Karate that is already practiced, bring additional power. It does not change it, it adds to the aspect of the techniques.

## **MODIFIED KARATE**

A NEW CONCEPT OF ADVANCED KARATE



GRAND MASTER  
MIKE VASQUEZ

### **Modified Karate**

#### **A New Concept of Advanced Karate**

**By Mike Vasquez**

Internal stylist have known absorbing energy for sometime, but the principle of penetrating energy is either unknown or has been lost in the distant past. ... Studying these principles will accelerate mastery of the martial arts. It will certainly influence positively the martial arts world through its innovative techniques such as Cross Method of Tournament Fighting (CMTF), Defense Breaking Method (Penetrating Punch and Kick) and Stopping Hands Penetration Principle (Highest technique in Modified Karate). These techniques were tested and proven by several local and international top martial artists.

**Contact:** Mr. Tony Aguirre (**the only authorized contact person**) through his cell phone 63 (920) 921-6390 or through his email address: **modifiedmartialarts@yahoo.com** for booking on seminars or inquiries on the book.

### **Vasquez Modified**

#### **Martial Arts International**

Head Master Mike F. Vasquez

No. 42, 13th St.

2nd Floor SEACREST Building

Bacolod City, Philippines 6100

63 (34) 433-7232

63 (918) 772-9192

**Email**



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

### **Manong Ireneo "Eric" Olavides**

Eskrima de Campo System

(A Teacher and Scholar of the Filipino martial arts - no more, no less)

Ireneo "Eric" Olavides, the current head of the Eskrima de Campo system which he learned from his mentor, Manong Jose D. Caballero. His students just call him Manong Eric since he does not like titles.

Manong Eric was introduced to eskrima by his uncle, Martiniano Lumacang, in 1957. He was 13 yrs old then. His uncle was a farmer from barrio Buenavista near Oroquita City, Misamis in Mindanao. During Manong Eric's initiation period, his uncle probed if he was virtuous enough to qualify



as a student. Manong Eric had to display humility, courage, endurance, patience, perseverance and other virtues.

His training was usually at night, inside his house that was lighted by a kerosene lamp. Manong Eric was his uncle only student. His uncle emphasized “natural” movements. His uncle would simulate an attack and Manong Eric had to respond with a "natural" reaction. If his counter did not appear natural to his uncle, then his uncle would demonstrate how it should have been done. Their training can be described as a series of offensive-defensive maneuvers. It consisted of blocks and strikes, counter blocks and counterstrikes, and evasion techniques. They practiced slowly at first, and then gradually built up speed until Manong Eric began to move instinctively. His uncle called this method “depensa natural”.

Manong Eric was trained to treat each training session as a simulated combat. His style, which was blade-oriented, was found in Bohol, Eastern Visayas. Manong Eric trained with his uncle for three summers. Then his uncle passed away in 1960 due to an illness. Although Manong Eric was too young to grasp the full meaning of the art, his experience with his uncle opened a door for him to the world of eskrima.

Sometime in 1965, a friend introduced Manong Eric to Billy Baaclo. He went to Billy Baaclo house and asked him to teach him. And he did. They trained inside his house and nobody was allowed to watch. Billy Baaclo was an exacting teacher.

Billy Baaclo lived in the pier area in Ozamis City. He was a World War II veteran whose USAFFE unit was attached to the US marine division in Bukidnon. During the Japanese occupation, he was a member of the guerilla force under Colonel Fertig. After the war, he worked in different trades; as a carpenter, police detective, clerk, bodyguard and finally a defense tactics instructor at the College of Criminology, Misamis University. He also gave private lessons in eskrima.

Billy Baaclo was a very humble man. He never talked about his exploits during the war. Manong Eric only heard stories about him from the others. He was friendly and kind, but when provoked, he would simply say, “Try me if you will.” He was a good role model for the martial arts. He taught Manong Eric for more than two years in the blade and stick art. He passed way about six years ago.

In 1968, a friend told Manong Eric that he should check out another eskrima expert by the name of Jose Caballero. His friend urged him to learn the man’s style, De Campo 1-2-3 Orihinal. Naturally, Manong Eric inquired around before he sought Jose Caballero out. Manong Eric got two conflicting stories about the man. People who knew him well in his younger years said he was an exceptionally skillful eskrimador who had beaten a dozen well-known masters in juego todo matches. However, the feedback from his former students was very negative. And former students would advise Manong Eric to learn from other teachers.

Manong Eric was intrigued. How could Jose Caballero be so, renowned as a fighter but none of his students were? There was only one way to find out. He went to one of Manong Jose’s usual training locations in Ozamis, a residential place owned by one of his students. Unfortunately he wasn’t able to chance Manong Jose that time so he talked to the house owner of his intention to learn from the old man. He gave his name and address and left the place with the hope that he will soon meet Manong Jose. After a few days, Manong Jose unexpectedly paid him a visit in his store and asked if he is

indeed willing to learn from him. It was a story wherein the student SOUGHT the teacher and the teacher FOUND the student.

Approximately seven months passed and Manong Jose told him that he was done. Jose Caballero said that Manong Eric was already a De Campo eskrimador. Inwardly, Manong Eric was bothered. He felt that he had not learned as much as he could have. In a real fight, Manong Eric thought that his previous lessons from his other teachers would have served him better than the techniques of De Campo. He concluded that Manong Jose was holding back his best fighting techniques from his students.

Manong Eric became a regular visitor of Manong Jose on weekends. He brought bread, tsokolate bars for sikwate and other food to share with Manong Jose and his family. Their conversations inevitably steered towards the subject of eskrima. Manang Amparo, Manong Jose's wife, would proudly relate his exploits during these times. Sometimes, he would conduct review lessons.

One day, Manong Jose suddenly told Manong Eric that he could teach him the "specialization course" of De Campo for P300. This was what Manong Eric was waiting for. The course lasted six months. In the end, Manong Eric still felt that Manong Jose kept important techniques from him. When Manong Eric commented that his strikes seemed different and fast, Manong Jose simply told him that with practice he would also be able to achieve his skill level. Manong Eric kept his feelings to himself and never lost hope that one day, he might learn the real secrets. Manong Eric decided to continue his regular visits to Manong Jose's home.



(Grandmaster Caballero, the undefeated Juego Todo duelist in his prime, was also wary that anyone (even his closest apprentice) who discovered his shrouded techniques could some day become a potential challenger. There is no sparring in Eskrima De Campo since Grandmaster Caballero didn't want to play around exchanging strikes. His curriculum as Olavides described was too drawn out and consisted of generic Eskrima routines like the Abecedario, and the Espada y Daga X-block and strike. During their drills, Manong Eric observed that the old man moved differently than what he has taught him.)

Early morning in 1974, Manong Jose came to Manong Eric's place asking for help. He needed some money to bail out his son who had been arrested by the police. The amount was substantial but Manong Eric offered it gladly. The son was released and eventually freed from the charges.

The next time Manong Eric visited Manong Jose, he asked him if he was really serious about becoming an eskrimador. He said he considered Manong Eric like a son and had decided to teach him his secrets, under one condition. Manong Eric had to be willing to represent De Campo in any juego todo contest in the future. A shiver ran up Manong Eric spine. It was a frightening condition. It never crossed his mind to participate in any organized juego todo competition.

Manong Eric asked, "*Manong, do you really think I can become a good juego fighter like you?*" Deep within Manong Eric, felt he was way out of his league. Manong Jose said, "*I will prepare you for that.*"

It was a great feeling to learn the closely-guarded techniques of Manong Jose and become a fighter like him, yet at the same time daunting. Manong Eric just put back negative thoughts about the future behind and plunged into the terrific training of a juego todo fighter.

During training, Manong Jose's personality transformed him like he was in another dimension. Manong Eric was carried with Manong Jose into that place where his training felt like he was in actual mortal combat. Every training session was an ordeal lasting two or more hours. Each session took Manong Eric a little beyond his perceived limits. There were lots of repetitions. Manong Jose's training motto was: "You train to live, not die. Suffer during training, not during a fight." After three years of intensive training, Manong Jose announced that Manong Eric was already fit and ready to fight.

One day, Manong Jose told Manong Eric that he had to prepare himself because in two years, they were going to his hometown in Ibo, Toledo, Cebu. He would arrange some of his eskrima comrades to test Manong Eric skills. He said that if Manong Eric passed, he was confident that he could face any juego todo fighter anytime, anywhere.

The old dread returned to Manong Eric. He was in a dilemma. He only agreed to Manong Jose conditions to fight for him because he wanted to learn Manong Jose's secret techniques. He never thought it would actually come to this. Yet, he could not go back on his word. Manong Eric had to fight and he did the only thing he could think of. He prayed for deliverance. It came to pass.

In 1979, Manong Eric heard that the well-known Doce Pares Master, Fernando Candawan had moved to barrio Burgos, Aloran, Misamis Occidental, which was 30 kilometers from his place in Ozamis City. For some undefined reason, Manong Eric wanted to learn Master Fernando Candawan style too.

Manong Eric sought the permission of Manong Jose. Immediately, he knew that Manong Jose was displeased. Finally, he responded, "*All right, give me a good reason why and maybe I will let you.*" Manong Eric had a ready answer at hand. He told him that his De Campo would be better if he understood how other stylist fought. Manong Eric gave a brief lecture that was straight out of Sun Tzu's military classic about knowing yourself.

Manong Eric trained with the multi-talented Candawan for over a year. Master Fernando Candawan was awarded the "Eskrimador of the Year" award by the Doce Pares headquarters in 1964. He was an amateur boxer and wrestler, and had black belts in Karate and Judo. Training with him was also arduous and Manong Eric always was drained at the end of each session.

Master Candawan noticed that the way Manong Eric moved revealed that he had prior experience in eskrima. Master Candawan asked Manong Eric about his background and he told Master Candawan about his uncle and Billy Baaclo, but Manong Eric never revealed his association with Manong Jose. He was very careful not to show the techniques of Manong Jose to anyone. Manong Eric learned to be courageous and persevering because Master Candawan was very strong. While studying Doce Pares, under Master Candawan Manong Eric spent endless hours developing long-range techniques to counter the "bull-charging" close quarters fighting style of Candawan. Manong Eric describes sparring with Candawan: "*He was a brawler and focused with only one thing once you cross sticks: that is to charge close quarters at the expense of*

*absorbing blows and immediately execute a disarm."* One day, Master Candawan told Manong Eric that he was already an eskrimador. Manong Eric took that as a compliment.

Ireneo "Eric" Olavides also holds a 1st Dan Blackbelt in Shorin-Ryu and for a while also studied Kok Sut with a former college classmate and confidante Antonio R. Ching. A consummate martial artist with an open mind, Manong Olavides has tirelessly researched and studied other fighting disciplines and philosophies.

While the original written notes of Manong Jose are still being kept by his heirs, Manong Olavides later modified and simplified the ornate moves and retained the basic potent techniques; that until now are still being taught by Manuel L. Caballero in his father's hometown in Barrio Ibo, Toledo City. Of all his sons it was Manuel who inherited his father's natural fighting ability and grit.

Compared to the original lessons, the present day De Campo taught by Olavides is the closest to the actual fighting style of his mentor. The reason behind this discrepancy is not because Manong Jose was a bad teacher. It was due to his obsession with secrecy that the techniques he taught were painstakingly veiled to hide the real deadly combinations.

Grandmaster Caballero taught Eskrima to supplement his meager income as a coconut farmer. In order to sustain the enrollment, he programmed an extensive course that started at the elementary level, high school, college, instructor and master levels. Olavides zealously observed the subtleties of the old man's striking combinations when they trained. He eventually discovered that Manong Jose moved differently in fighting in contrast to what he did in exhibitions.

One time Grandmaster Caballero and Manong Olavides took a break from one of the bruising sessions with a treat of hot crispy bread and sikwate (native chocolate) that Manong Olavides never failed to bring along to please the old man. It was during one of these breaks that Manong Jose revealed in all candor that some of the silly stuff he taught was meant to camouflage the deadly moves he deployed during his Juego Todo heyday in the province of Cebu. What Manong Jose failed to document in his lesson plan, Manong Olavides took note and compiled. Manong Olavides later organized the salient moves of Grandmaster Caballero into groupings or sets of striking combinations. The present day De Campo has gone back to, its hidden roots that is simple, fast, intense and violent.

Although Manong Olavides has modified and improved a large bulk of the striking mechanics of Grandmaster Caballero's method, Manong Olavides, in all humility, despite clamor from followers, refused to adopt another name and brand it as his own invention. With all due respects to the spirit Grandmaster Caballero, Fernando Candawan and Doce Pares, he is against putting any label to his style of eskrima. Eventually, Manong Olavides agreed to change the name of De Campo on one condition: it will only be named after the inventor.



Thus as his ultimate tribute to Grandmaster Caballero, the method is now renamed simply as De Campo JDC-IO. With great hesitation he finally relented to have his initials attached to the acronym JDC-IO which means Jose D. Caballero and Ireneo Olavides.

For him, "style" is a unique individual character, and it can never be institutionalized or standardized. The vicious cycle has to end somewhere and giving due recognition, perpetuating and developing the original methods of the old grandmasters is the greatest achievement of a mature martial artist and gentleman. Until now he maintains that he is not worthy of the title Grandmaster. It is bestowed only to a few icons of the Filipino martial arts like his mentor Jose D. Caballero, Antonio Ilustrisimo, Floro Villabrille, Venancio "Anciong" Bacon, Ciriaco "Cacoy" Canete, Leo Giron, Felicisimo Dizon, Angel Cabales, Leo Gaje, Johnny Chiuten, Timoteo Maranga and Filemon Caburnay and the other great champions and innovators of our ancestors' warrior arts.. He is just a teacher and scholar of the Filipino martial arts, no more no less.

Manong Eric as people close to him fondly call him is the antithesis of the eskrimador stereotype. Until this day he remains opposed to being called a Grandmaster.

A very amiable, humble and a God-fearing person, Manong Eric has remained reclusive for the past years and shared his art to only a handful of close acquaintances, among them was the late Edgar G. Sulite. His long hibernation from the martial arts scene was not a matter of choice but rather due to other personal commitments, occupational constraints and the environment that was not conducive to propagating De Campo 1-2-3 Orihinal. He has already retired from teaching Law Enforcement Subjects and Defensive Tactics at the College of Criminology of Misamis University yet he still continues to teach others to appreciate non-violence by understanding the consequences of violence. He is a volunteer worker in the Catholic Church ministry of evangelization.



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

**Professor Ireneo "Eric" Olavides**  
**Contact:** [coaches@eskrimadecampo.com](mailto:coaches@eskrimadecampo.com)

## Rizal the Budoka?

By Ned Racaza Nepangue

This short article is written to offer an alternative perspective on Rizal's alleged Japanese martial art background.

**Dr. José Protacio Mercado Rizal y Alonzo Realonda** or **José Rizal** (1861-1896) for short; is the Philippine National Hero. Almost everybody, ages above 8 years old in the Islands, knows him. He is almost ubiquitous - he is in the matchboxes and in many a public place in the Philippines. Abroad, in Japan, there's a Rizal Marker, at the Hibiya Park, Tokyo and a Rizal Mini Park in Itoh City, Shizuoka Prefecture. He is even believed to be a sort of a divine incarnation by some local mystical cults.



José Protacio Rizal

He was exceptionally multi-talented man, a polymath, a polyglot. He was well traveled. And compared to his Filipino contemporaries (like Bonifacio, Mabini et al) he was rich (that is why we can hardly read about him applying for a job and working from 8 to 5, here and abroad).

It is said that Rizal was also into athletics, and some also claim, he was into martial arts. Some even exaggerate, claiming that Rizal was an expert in judo. This means he was not purely cerebral after all.

It is not clear though if he was into *judo* (柔道) or *jujutsu* (柔術), this is because for many people who are not familiar with the Japanese martial arts – these two systems are basically one and the same.

It is quite possible though, that Rizal did learn easily the basics of judo or jujutsu, since he had natural talents. His physical body was still young; he was then 28 years old when he traveled to Japan. With a mind like a sponge, he had no problem memorizing the techniques either.

This, four feet and eleven inches tall gentleman had the physical flexibility, in fact, he was also into gymnastics. He had control of his fine muscles to perform intricate moves. He was also good in pistol shooting, so very likely had also a well-developed focus. Of course he was well-coordinated and fast because of his Western fencing and arnis (?) background. He could easily understand the Principle of Flexibility because he knew physics and as a medical person he was familiar with the human anatomy and physiology. He had also a superior intelligence to translate abstract ideas to the more physical.

He had no problem about the Buddhist or Shinto underpinning in most Japanese martial arts because of his exposure in comparative philosophy and religion. And the fact that he was into Freemasonry – he was more open-minded than his many Catholic contemporaries.

With his limited *Nihongo* (日本語), he was capable of saying “*Hai!*” And with a beautiful Japanese girlfriend, he had enough inspiration to learn the language. No macho man ever wants to look and act awkward in front of his girl; that we have to understand.

If he had earlier mastered the mannerism of bowing to every sentient being he met in the street, kept his body straight (but not necessarily stiff) and maybe assumed a



little bit bowlegged gait – he could be mistaken for a full-blooded *Nihonjin* (日本人). He could easily look like the locals, thanks to his Chinese ancestry. Rizal's paternal great-great-grandfather (高祖父) christened Domingo Lam-co (b. 1662), was a pure Chinese belonging to the Chua (蔡) clan of the Fujian province in Mainland China. His paternal side of the family tree is dotted with many people described as either “Chinese” or “*mestizo* Chinese.” (Following a patrilineal lineage, he could have been officially known as José Protacio Chua y Alonzo Realonda.) His maternal great-grandmother (曾外婆), Regina Ochoa, was described as a “Spanish-Chinese *mestiza*”.

Last but not the least; he was a brave and confident man. He dared challenge the Spaniard named Wenceslao E. Retana (who years later became an admirer and Rizal's first European biographer) to a duel, when the latter had slighted Rizal by a careless reference to his parents. When Rizal was exiled in Dapitan (now in the Province of Zamboanga del Norte), he also challenged a Frenchman named Jean Lardet to a duel. Fortunately, these two foreigners narrowly escaped a possible death by issuing prompt apology to this little and seemingly insignificant *indio*. Rizal also demonstrated a Zen monk-like very calm state of mind in the face of death. It is said that few moments before his execution by a firing squad, the Spanish Surgeon-General requested to take his pulse - it was normal (meaning it was within the range of 60 to 100 beats per minute). Rizal's last words were Jesus the Christ's' original, “*consummatum est.*”

Adding and mixing all these ingredients, he had all the reasons to easily learn anything Japanese, including the martial arts.

Now, learning an art is something and mastering it, is another. It is a fact that historians are no sport psychologists - many of them just write history pieces after busy reading their reference materials from the libraries. Say, writing about the science of judo for example, they don't know the effort in it, unless they are into it.

The ship S/S Oceanic arrived in the seaport of Yokohama, Japan, on Tuesday, 28th of February 1888. Rizal presented his Spanish passport of the Islas Filipinas, to the Immigration, and then checked-in at the Grand Hotel. He transferred location to Tokyo on the 4th of March and stayed there until he bid *sayonara* on the 13th of April 1888. In simple words - Rizal was in Japan for only forty-five days, so short a time for anyone to become Japanized.

When he arrived in Japan, he did not go and look for a judo or jujutsu school right away. Why? Well, because he was there in town, primarily not to study and research martial arts like a modern hoplologist – he was on his way to Europe via the continental United States. Rizal, planned to stay in Japan only for a few days, but for a reason or another he stayed there longer. Besides when he first arrived he could not speak any “anime lingo.” In his letter to his Austrian ethnologist friend, Ferdinand Blumentritt (1853-1913) he wrote, “*The ill-mannered children laugh at me because I speak in such a strange language.*” It was only when he met and started dating a 23-year old Japanese girlfriend named O Sei Keio (Usui Keio?) that he started learning enough Japanese working vocabulary. Rizal may have mastered European languages already, but we need to take note that the Nihongo (belonging to the Altaic branch of language) is something new to him - just to consider its word order, the use of postpositions, and very unfamiliar *kana* (仮名) and *kanji* (漢字) scripts. Now, with those limitations, how could he approach and enroll in a dojo (道場)?

To master the science and art of judo and its older cognate jujutsu needs hours and hours of disciplined practice. Let us pause for a moment and think about this . . .

The observant and inquisitive Pepe must have kept notes on this matter. In the three letters he sent while he was in Japan he never mentioned any *ryūha* (流派). The practice sessions must be very exciting, and likely he would have mentioned in his correspondences any nose-bleed, bruises and joint dislocation or something to that effect. There was none. So where did these writers get their ideas? Let us be careful not to be carried away by their “nationalism” and as much as possible be straightforward about the Philippine history.

Too little time for Rizal - he had to see many subjects of interest, like the tea ceremony or *chadō* (生花), *kabuki* (歌舞伎), *sashimi* (刺身), *ikebana* (生花), *geisha* (芸者), *origami* (折り紙) etc. And yes, he had to entertain his girlfriend, the old fashion way (and by the way, most old fashioned ways are time consuming). He had almost no time to practice in the dojo. Again let us think about this.

How the Japanese treat the *gaijin* (外人) in those times, is another point to consider. Were the dojos, especially the traditional *koryū* (古流) in those years, readily open and friendly to foreigners? Were they conducting seminar intensives, so that any expatriate could at least learn the basic maneuvers in a short time, say, forty-five days? Were the martial schools at that time open-minded and accept students easily or were they asked to fetch water and look for firewood? Could he read martial arts written in the Japanese scripts or were Bruce Tegner’s books available in the bookstores?

The Kōdōkan Judo (講道館 柔道) was officially founded in 1886; and in the year Rizal was there, the Kōdōkan Institute was located in Kōjimachi (in a house owned by a certain Shinagawa). Did he meet the Kōdōkan Judo founder, Kanō Jigorō (嘉納 治五郎), in Tokyo and witnessed students practiced their *kata* (型) and *randori* (乱取り)?

The meeting of these two great men must have been very exciting, to say the least. Kanō, as we all know, was also a great personality in the Japanese educational system. He was about a year older than Rizal.

Judo was just one of the many *bugei* (武芸) and *budo* (武道) systems available in Tokyo during Rizal’s visit. There was Tanabe Mataemon of the *Fusen-Ryu Jujutsu* (不遷流 柔術) teaching *ne-waza* (寝技). (Tanabe’s students defeated many of Kanō’s students and many of his style’s techniques were adapted later to judo.) Yazo Eguchi was also around with his *Kyushin Ryu* (扱心流).

How much was the martial art tuition fee then? Was it affordable for Rizal? Rizal was carefully saving his money; in fact while in Tokyo he checked-out from the Hotel Tokyo (now Hibiya Park Center) and in stead stayed at the Spanish prelatre there. He still had to cross the Pacific, the continental United States and then the Atlantic Ocean to reach his final destination, Europe. He may have had ample supply of money to support him from his faraway home, but there was no Western Union yet during the time.



Kanō Jigorō at age twenty-one (1881)

In his “appraisal” of Japan he never mentioned a trick on how to throw an assailant; not even a short essay about the Oriental martial arts. This is very important since a very developed mind like Rizal’s, could have greatly contribute big things in the martial arts. Just imagine Rizal writing classic treatises like Miyamoto Musashi’s “Book of Five Rings,” Sun Tzu’s “Art of War,” Kautilya’s “Arthashastra,” and Niccolò Macchiavelli’s “The Prince,” or perhaps a short one about kali (for God’s sake).

We know how good Rizal’s skill in illustrating or making caricatures. He could have described techniques in details in a comic format that anybody (even the illiterates) could easily comprehend.

Rizal’s brilliant mind, his creativity, his artistry, plus his patriotism may have spawned a Filipinized variety of judo or jujutsu, just like what they did for the Russian sambo (самбо). He could be so inspired of what he witnessed in Japan, that when he went home could have started to research and develop our local martial art of eskrima or arnis. His ideas could help the *Katipuneros* in their bloody campaign against the Spaniards and later, the Americans. Let us just imagine then, an embarrassing scenario of a malnourished *Katipunero* executing an *uki otoshi* (浮落) to a six-footer Guardia Civil. History tells us, this did not happen. Well, this is a good fictional plot for a movie.

We can be tempted to speculate that Rizal plausibly wrote a literature on martial arts but unfortunately was embargoed by the Spaniards (since learning the skill on how to throw or to fracture bones was something the colonial masters didn’t like the indios to learn).

So, was Rizal a martial artist? Was a forty-five day-visit to Japan, enough? We can use our common sense, yet we will never know exactly.

## **The Subconscious and Super-Conscious Mind and the Flow in the Philippine Martial Arts**

By Guro Brian Collins and Guro Ken DeJesus'  
Philippine Martial Art Society

In the Philippine Martial Arts, we all train to achieve a sense of instant reaction, a state that the Masters of the arts call "The Flow". The Flow is a unification of technique, coordination and spontaneous movement. But, there is a much deeper element to the Flow than what meets the eye.

The Flow is an individual intuitive response to external self defense situations. The actual "techniques" when defending oneself within the moment exists in a placeless area in the super-conscious mind, where physical reaction is based solely upon the instant manifestation of what movement is required at the time in the moment without thought. This area is not based in technique, though it does access the stored memory of martial techniques practiced over time located in the subconscious mind.

If this seems "out there", take a moment to recognize how often this reaction exchange occurs during the day. How many times do we reach for a doorknob to open a door? How is it that our body knows exactly how to grasp the handle and turn the doorknob? Do we exert tremendous crushing strength to squeeze the doorknob or do

we simply act without thinking?

This touches into the area where the subconscious mind processes the stored information (memory) how to open a door and simply reacts to the duty at hand and the the super-conscious mind analyzes the stored memory patterns and then performs what actions are exactly needed: I hold the doorknob this way, I open the door. No other actions are required (projected outcome, past experiences, etc).

Sinawali and Abanico, Pails Palis, etc... all techniques. What drives the techniques that we choose to personally utilize? What drives the instruction we give (and have been given)? Is there a "new" technique to be taught or is the true element of creativity dormant within the mind of a student once a solid foundation has been instructed? What is the secret to unlocking this dormant technique? Thought itself.

What limits us as martial artists? Emotions and thought united as one. The admiration of a teachers' skill is indeed a sign of respect, but the feeling that we have towards ourselves is totally different. Perception is an energy in itself and to access this energy can literally stop you in your tracks, as it will attract any and all related energies that accompany it (the like attracts). Have you ever placed yourself below someone else with this phrase "Oh wow they are great, I could never do that?" What makes a person freeze in relation to training when an instructor performs a technique? "*The thought that one cannot ever be as good as the person they are indeed viewing*". If one accepts this energy as factual, then it is indeed so.

We as Martial Artists embrace the constant physical training that educates and re educates our muscles through muscle memory which allows us the recall the varied patterns of the Philippine Martial Arts, be it DeCadena, Rompida, etc. The repetitive motions and drills are stored within the subconscious or memory, just as the turning of a doorknob has been. But in a self defensive situation, one cannot try to access a technique and embrace The Flow at the same time, it is impossible. To be in the moment, is to be in the moment... nothing less. What if I slip or fall when defending myself with my "super secret Sinawali technique" that I practiced endlessly and would surely crush any evil doer? I then find myself scrambling for something else to figure out now as I lay on the ground. I would rather not be aware of anything at anytime, by letting go of what I know and embracing what I don't, thus allowing the technique to manifest on its own, without my mental perceptions of what will work getting in the way, I then can access the super-conscious mind and thus allow me to be aware of everything by acknowledging that dormant element within the mind, hence, tapping into The Flow.

Sure, we practice various movements; do not get me wrong, I love the physical challenges of the Philippine Martial Arts. But the beauty and secret of the Flow is when we lose all technique practiced and find ourselves. It is the embracing of the unknown, the clean slate that can be written on in an instant and filled with what is needed with no down time of "knowing" what to do, simply doing. In the instance above, regarding slipping and falling when doing a technique, maybe as I fall, I see another possible angle of attack, or aim for the top of the foot as I fall...who knows? I would rather not know and simply allow thus, using The Flow as my outcome. Maybe the encounter is supposed to have me fall so that the falling technique will work better than a standing one? Who knows, not me.

Carl Jung speaks of the subconscious mind as almost a broken record and has

said: *"Instincts...are highly conservative and of extreme antiquity as regards both their dynamism and their form. Their forms, when represented to the mind, appears as an image which expresses the nature of the instinctive impulse visually and concretely, like a picture ...Carl Jung, The Undiscovered Self.*

This statement can be described in relation to the stagnation of ones ego manifesting a reality by knowing that certain moves ( instinct) they have practiced for years will "work" all the time. It can't....why? Because time is a constant and the one constant is that time in itself is ever changing, so therefore you cannot rely on a situation to manifest the same outcome on a continued basis. The Flow is much like the Earth, constantly in motion. No two self defensive situations are ever the same "picture" and therefore cannot have the same outcomes. To be stuck in the concept of "I know" is to be stuck in concrete as mentioned above.

When I began my training under Guro Ken DeJesus Philippine Martial Art Society in 1992, I remember asking him when he performed a series of Philippine Martial Art patterns in a self defensive situation *"Can you show me that again"*. He joked and said *"Sure, if I remember what I did"*. At the time, I could not understand what he was talking about, but now so many years later, I do understand, he spoke solely of the Flow. After 30 years of training, he let go of the ideas of technique and thus could experience the full understanding of being in the moment. I tried over and over again, for many years to emulate him as he laughed at me and watched me grow, desperately trying to capture the Flow. He always smiled at me as I tried to grasp the concept by squeezing tighter and tighter with my mind and he would simply say to me " relax, just relax, it's all in there you just have to see it".



Over the years, I had the pleasure and fortune to spend time in private and in many seminars with the Late Grandmaster Remy A. Presas (a great friend of Guro Ken DeJesus) and I remember asking him one night in Massachusetts, *"Remy, how do you react so fast?"* He said to me *"Brian, I move this way because in the Philippines, you didn't have time to think when you were attacked, you moved to survive"*. Those words made me see more than I could ever have, by seeking out any Master chanting in a lotus position on any mountaintop. He gave me the very essence of the flow in that conversation, the same exact thing that Guro Ken DeJesus told me... *"Don't think about technique, just relax"*.

The subconscious mind stores all of our techniques, all the endless, countless hours of physical drills and patterns are stored in our memory banks waiting to be accessed by the mind. Studies show that Sensory memory takes approximately 200 - 500 milliseconds to become active after an item (or in this instance self defense situation) is perceived. Then it is processed (*which technique do I use?*) and then acted upon (*responsive body movement*). This defines what can be loosely described as Cognitive thought processes in action. This has 3 stages of activity that as Philippine Martial Artists

we access when we train. 1-Sensory Memory, 2-Short Term Memory, 3-Long Term Memory. All play a role in what I will refer to as a "non flow" element to training.

This is the physical standard that we are all familiar "He will do DeCadena, I will then do Sinawali, and then if he punches, I will counter with Abanico". This all works on one level, a purely physical mathematical level, but to only embrace this part of training is to set oneself up for the eventuality of a mathematical relationship where statistical equations come into play and a self defensive outcome (based upon only using the physical elements of the subconscious mind stored memory) and eventually (based upon statistics) you will "lose".

As a training tool, why not let go during training? Don't allow the chemical responses of the brain and subconscious rule over the possibility of accessing the void by having neurons fire and designate your actions through past memory of how you have defended yourself. See what you learn through the process of looking for the placeless place within the human mind and see what can be written in the moment. Play with the concept, have fun.

**Two quotes express this so wisely below:**

*Don't be too timid and squeamish about your actions. All life is an experiment. The more experiments you make the better.*

Ralph Waldo Emerson (1803 - 1882)

*Strong reasons make strong actions.*

William Shakespeare (1564 - 1616)

The actions that Shakespeare speaks of have the roots in the thoughts (reasons) of how and why. So as it is said, it is done. Be out of the reason (the thought) and you can access the Flow.

I hope that this article opens up new doors and avenues of training; I wish all much success in the journey.

Guro Brian Collins is a practitioner of Philippine Martial Artist and member of Guro Ken DeJesus Philippine Martial Art Society

P.O. Box 210642

Royal Palm Beach, FL 33421

(561) 697-9162

[www.modernarnis.cc](http://www.modernarnis.cc)

## Meeting the Masters in the Philippines Mixed Martial Arts vs. Traditional Martial Arts

By Antonio Graceffo

Preparing for the annual Philippine Martial Arts Festival, the Masters of Filipino traditional martial arts were summoned to a meeting in Manila. The list of martial arts covered included Arnis, Kali, Escrima, and Kuntaw and the many variations of Filipino stick and knife fighting arts.

The traditional Masters did not include MMA nor did they invite Sir Henry Kobayashi of Yaw Yan Hybrid. I included Sir Henry in the video because it was important to me to get ALL the masters.

Sir Henry's Yaw Yan Hybrid team is made up mostly of young guys who are fighting, training, constantly improving and refining their art. They are also the only martial artists I have trained with in the Philippines who were in shape.



Antonio Graceffo and Sir Henry Kobayashi

Apart from my Kuntaw Master Frank Aycoco, the Yaw Yan Hybrid; were the only ones who were well-versed in other martial arts. They had intimate knowledge of the martial arts of Korea and Thailand and could talk intelligently about them.

Arnis and traditional Filipino martial arts are extremely popular in the west, and especially in the United States. But, Yaw Yan Hybrid is the only martial arts team from the Philippines that is competing internationally in other people's leagues such as UFC and K-1. Arnis only competes in Arnis leagues. Arguably Yaw Yan Hybrid is a better advertisement for the Philippines because Arnis demonstrates in front of crowds who are already involved in Filipino martial arts whereas Yaw Yan demonstrates in front of people who have never even heard of the Philippines.

The argument given why they were not included was that Yaw Yan was mostly based on Muay Thai and the grappling was taken, almost 100% from foreign martial arts. These points are both true and well taken.

Yaw Yan was originally a Filipino kickboxing art developed by Napoleon Fernandez. Later, Sir Henry Kobayashi added ground fighting to the kick boxing and developed a Filipino MMA style, called Yaw Yan Hybrid. His next evolution of innovation was to return to his beginnings, return to traditional Filipino stick fighting arts. He combined stick fighting with striking, kicking and punching. He called this new art Yaw Yan Extreme.

At his gym in Cubao, Sir Henry gave me a demonstration of his art. He utilized one stick, and left his other hand free to grapple and strike. I attacked,



Grandmaster  
Napoleon A. Fernandez

coming with a head strike. Sir Henry blocked my stick and counter with a series of kicks to my legs and rapid strikes to my head. I attacked again, this time, diving and coming in low, hoping to take him down. Sir Henry backpedaled, striking me repeatedly in the head. When I was more or less dead already, he moved in and used his stick to get a submission.

In all forms of Filipino stick fighting, there are two basic ways of blocking. One is a force-to-force block, where you meet his strike with your own strike, stopping his stick in mid air. This type of block sometimes feels like running into a brick wall at 90 miles per hour. The other form of blocking is where you slide your stick along the attacker's stick, dissipating the energy. It is a gentler form of combat and the one Sir Henry teaches to his students. He blocks with his stick then does a rapid counter attack, launching large numbers of kicks, punches and stick strikes.

The cleverest of his techniques was when I moved in and grabbed his stick. He immediately let go of it and hit me in the jaw with his elbow. While I was still reeling from that strike, he snatched my stick out of my hand and killed me with it.



Master Frank Aycocho

After my meeting with Sir Henry, Master Frank Aycocho picked me up and we drove to a McDonalds in Trinoma, where I would be meeting with Professor Armando C. Soteco.

*“Our martial art is part culture and part self defense.”* Professor Soteco began explaining the importance of Filipino martial arts. “A Basic form of Filipino stick fighting is found in our dance. It is also a classic sports art. Today; Filipino martial arts is an event in the SEA Games. There is also a bill before the government to make Filipino martial arts the official martial art for schools.” I thought this would be a good law to pass. Filipino martial arts are a much better sport than cock fighting especially for public relations around the world.

“We used our martial art to defend our country. In the past, sticks and bolos were our traditional weapons. Our martial arts were influenced partially by the Spanish. They were excellent swordsmen and we learned from their fencing. It was forbidden for Filipinos to possess swords, so we fought with sticks.”

I asked what the Professor thought of mixed martial art, but I wasn't sure from his answer that he understood what I meant. “I like it. We are doing that. Our Arnis is not all original Filipino techniques. Many of the techniques come from other martial arts. For example, the disarming and throwing come from Karate and Judo.”

I rephrased the question. “What about URCC?” I was referring to the Filipino version of UFC. “Well, I think it's good for those who practice it, but it's not art. It is just savagery, used to defeat your opponent any way you can.”

Now, I was certain he understood my question. My base martial art is kick boxing. So, I am partial to any type of combat sport, especially MMA. But, I also understand why these older masters opposed this new type of fighting. During the course of the day, I asked a number of Masters about MMA. Some of them referred to it as chop suey, because it was a mix of many things. Others felt it wasn't art. They complained



about the violence and the damage done to the opponents. “This is not a sport.” They said.

One issue I have with MMA is that it is so dominant that all other arts will die out. I have trained with MMA in Philippines and seen it in USA and Thailand, and there is no difference. The world MMA style is becoming homogeneous. Everyone takes what works best, from various styles, and adds it into their own MMA arsenal. Before, there was limited exchange between martial arts, as there was a limited flow of information. But today, you can watch UFC in Cambodia just as easily as you can in China. We are all being exposed to the same TV, the same MMA style, and all adapting from it. The exchange doesn't flow as much from Southeast Asia to the West as it does from the West to Southeast Asia. So, for the time being Southeast Asian arts, such as Yaw Yan, have a bit of a unique identity. But still, the difference between Chinese San Da, Yaw Yan stand up, and Muay Thai is probably less than 25%. With time, this gap will narrow to 10% or less.

Often, I believe the dislike that these old masters have for MMA is that they fear it will drive traditional martial arts to extinction. When I am performing with one of my Masters I sometimes hesitate before reacting to a strike or kick. I have an instinctive counter or take down which is effective, and which instantly comes to mind, but then I have to second guess myself, is this technique actually Kuntaw? Is it Bokator? Is it ok to do this technique, with this art, with this master? In a real fight, you wouldn't even have to ask this question, but in a traditional martial arts environment it becomes important.

So, the question is, if you find a better, more effective technique in another martial art, should you reject it just because it doesn't belong to your brand of traditional martial art? If a Muay Thai kick works, better than Tae Kwan Do kick, should the Tae Kwan Do practitioner abandon, his own kick and adopt the Thai kick? When we are grappling in traditional martial arts this question becomes extremely apparent. One of the most common weaknesses of traditional martial arts grappling is that the typical rhythm for self-defense grappling is that someone attacks you; you block, trap, and throw, or block, trap, and lock. Usually, the series ends with a kick or finishing technique. Then you stand up, and you prepare for the next series.

This model is completely unrealistic, whether we are training for the street or for MMA. You may very well be able to block, trap, and throw, but then the opponent is going to keep fighting. He is going to try and roll out or get a reversal or take you down. But TMA is not prepared for the “live” opponent, only for the imaginary one who, seeing that he has been thrown nobly concedes the fight. In Korea and elsewhere, I have asked the teacher to just let me lay down, already having been thrown and locked, and see if I can fight out of the hold. Obviously an MMA stylist would be able to.

So, where does that leave traditional martial arts? Do we throw traditional martial arts out the window simply because it can't fight as well as MMA? Is fighting the measure of a martial art? All of the masters I met that day in Manila stressed that martial art is not about fighting. And while I believe them on one hand, on the other hand, they are kicking, punching, and waving knives and sticks at people. I wouldn't know how to define that other than as fighting. So, if traditional martial arts, is about fighting, then it is not as good as MMA. The Masters said that they didn't like MMA because it had no art, no soul, and no philosophy. But, we are training in a Catholic country. In Buddhist countries the martial art is part of the religion. In Mahayana countries (Chinese

Buddhism) martial art is one of many paths to enlightenment. In Theravada (Thai and Cambodian Buddhism) countries, the martial art is a kind of purity for the soul. You can only win if you are pure. And if you are truly pure, spirit teachers will come to train you. Many of the monks and former monks I learned from, claimed that when they meditated or slept, ancient masters, dead for hundreds of years, would come and teach them.

In a Buddhist country I can clearly see the connection between religion and martial art. And I can see that that connection is missing in MMA. Often in the Philippines when I found myself in the company of men, either in training or when we were working on the rescue crew, one of the first things they asked me was whether I drank beer and if I liked to have sex with prostitutes and sing karaoke. In Thailand if this happens, I can just explain that I follow Sangha, a religious form of martial art. They understand this means that I try, to the best of my human ability, to observe as many monastic prohibitions as I feel can and still lead a normal life. Smoking, frequent and copious drinking, karaoke, and prostitutes are at the top of the list of things we want to avoid.

In the Philippines, obviously no one understands Sangha. And, I couldn't claim to be a Catholic priest, so where did that leave us on the scale of spirituality?

Another point that the traditional martial arts Masters stressed was that martial art was about physical fitness. MMA fighters are some of the most, well-conditioned athletes on the planet, needing both cardio and muscular strength. Of the traditional martial arts Masters I interviewed and photographed that day, several were overweight and not physically fit as a MMA fighter. Watching some of these, guys get up and prance around with knives didn't exactly motivate me to choose in favor of traditional martial arts.

I know that the weapon arts are the basis for Filipino martial arts, but on the flip side, I couldn't help thinking these guys chose weapon arts because they wanted to avoid the physical training that would be necessary to turn their bodies into weapons. It's a lot easier to defend yourself with a stick or knife than without one.

The question has been rolling around in my mind for years. Do we scrap all of the styles, and have the whole world move to a unified MMA format? Do we limit participation in martial art to young, fit people? Or, do we preserve the cultural identity of the many countries of Asia? And, finally, do we reject adding a newer, better technique simply because it comes from a foreign martial art?

Professor Soteco told me that he had invented a new weapon and a system to go with it. Today would be the first time he would be showing it to the other masters. "Inventing new weapons is a favorite past-time." He laughed. "So, our forms of self-defense use many different types of weapons."

The new weapon was a metal cylinder, approximately eight inches in length. Half way down the cylinder was a ring. The cylinder is held in the fist, with about an inch and a half of metal sticking out at each end. The ring in the middle attached to the finger. The Professor demonstrated how the cylinder could be used to block, strike, or stab. The weapon was an innovation, but the techniques reiterated the brilliant simplicity of Filipino martial arts. All Filipino styles, with or without weapons, use the same techniques. This cylinder could be replaced with an Arnis stick, a



blade, or a fist and nothing about the movements would change. The Professor went on to demonstrate how the same movements could be done with a pen.

Master Aycocho said, *“a person can’t take a stick with you everywhere you go. This is something for the police or for riot control.”* He showed how he had made a weapon out of a lady’s folding fan. In his trained hands, this delicate fan could be deadly. *“This is legal, and no one will know that you have a weapon,”* explained Master Aycocho. *“We got the idea from the Beautiful Boxer of Thailand (Nong Toom).”*

Master Aycocho went on to say that we will not always have a weapon with us. *“So, we also practice return to sender, where we gain control of the opponent’s weapon and drive it into his body.”* Master Aycocho prefers unarmed combat. He said, *“martial arts with weapons, is like promoting violence.”*

After the McDonalds demonstration was over we headed to the home of Atty. Salvador P. Demaisip, another Master of Filipino stick forms. When I asked the MMA question, he stressed the savagery and the violence of the art, saying that it shouldn’t even be shown on TV because it was a bad influence on children. I definitely can’t disagree with him. MMA is violent and savage. And I also agree about children. My young nephews always want to watch MMA with me, but I tell them they have to wait till they are older.



Atty. Salvador P. Demaisip

Atty. Demaisip said, *“Our Filipino martial art is part of our national culture and identity. Now, it is a requirement for PE majors. They can’t even graduate without studying our martial art.”* *“There are over 7000 islands in the Philippines, covering thousands of miles, and yet there is a commonality running through the martial art of all of these places. It is one of the defining elements of Filipino culture,”* said Atty. Demaisip. He explained to me that in the old days, the word, Escrimador, a Spanish word, which literally means *“fighter”* was used to describe the practitioners of Filipino martial arts.

According to a brief history of the art, written by Atty. Demaisip, Escrimadors took a low center of gravity and reinforced their stick with their hand. In Arnis, we learn many techniques where we either place our empty hand against the shaft of our stick to reinforce it, or we lay the stick against our shoulder, using our entire body weight and strength to shore up our stick defense.

The art started centuries ago in the Philippines, but over the years was expanded into a system, borrowing from many foreign sources. *“We learned fencing from the Spaniards who were excellent swordsmen.”* From fencing, we find the refined, non-force-to-force blocking techniques, where the defenders’ stick slides along the stick of the attacker, taking the sting out of it. Eventually, the art became systematized and dubbed Modern Arnis, by the Founder, Grandmaster Remy Presas.



Master Frank Aycocho

We retired to the back garden where all of the masters demonstrated their art. First, Master Frank Aycocho demonstrating Kuntaw, he was the only one to do unarmed combat. The opponent kicked at the Master Aycocho's sternum. Master Aycocho caught the foot and came over the top with an open-hand strike to the throat. He showed an alternative technique, where the strike was done with the first two knuckles. In the next series, he caught a kick and moved in with a

bent arm to throat (clothes line). He took the opponent down on his knee and delivered a killing strike. He showed the Masters how to duck a punch and hyper extend the opponent's elbow over your shoulder. Next, he taught some basic kicks, blocks, and stepping out of the way of an attack. Master really likes to slide off at angle, so the punch breezes right past him. Then he pivots, turns and strikes.

He talked again about his theory of not blocking. When we block we absorb some pain. If we step aside we don't get hurt. Then we can use opponent's strength power momentum against him. Next he brought the guy to the ground and tied him up.



Master Cecelio Sandigan  
Weapon: Balatinga

Master Cecelio Sandigan demonstrated his new weapon made from a ball of metal attached to the end of a string. Swinging it like a medieval flail, he smashed a coconut with it. His other weapon was a ring with a blade on it, converting your fingers to claws. He showed how you could grab the opponent's throat and cut his carotid artery with it. An alternative technique was to slap the back of an opponent's neck and puncture his cervical vertebrae.

Master Rodel Dagooc, inventor of the Smoking Sticks technique, demonstrated next. His style was a sort of rapid strike Arnis with a single stick. He was one of the most fun masters to watch, as he moved with blinding speed. When a strike came, he moved in circles around the opponent bam, bam, bam! His stick struck in combinations, all over the attacker's body. His next series employed stick grappling techniques. He took the man to ground, using more grappling than normal Arnis. Finally, he pretended to be an old man, walking with a stick for support. Every time the opponent came in, Master Dagooc fenced him off. It was very entertaining.



Master Rodel Dagooc



Professor Armando C. Soteco

Professor Armando C. Soteco was up next with his newly invented weapon and system, centered; around a metal cylinder, held in his fist and attached to his middle finger by a ring. When the opponent kicked, he used the metal to block and protect his hand at the same time. The attacker's shin impacted on the metal cylinder. I could only imagine how much that would hurt if you did it for real. If you kicked that thing once with your shin you'd be finished. The attacker

took up Arnis sticks and Professor Soteco defended with his cylinder just as easily as he would with a stick.

Another Master performed with his Balisong "butterfly" knives. He skillfully operated first one knife and then two knives, spinning, flipping, opening and closing them with ease.

A few of the Masters demonstrated tapi-tapi, striking drills with two sticks. Others showed some limited stick grappling, which is part of basic Arnis.

Another Master showed how to use the short, curved knife used for cutting coconut trees. I really liked this weapon because it was good for non-lethal combat. You can hit with back of the curved blade, striking to the bridge of the nose. This will immobilize an opponent but not kill him. In his final demonstration, he used his belt as a weapon. He used it to block, tie up, take down, and then submit his opponent.

I was grateful to the Masters of Filipino martial arts for inviting me to see their demonstrations. They were dedicated men who only wanted what was best for their art, their people and their country. As for my own issues of Mixed Martial Arts vs. Traditional Martial Arts, I guess I will have to continue wrestling with that demon as I follow my martial arts path throughout Asia.

**About the Author:** Antonio Graceffo is the author of four books, available on amazon.com - **Click Here**. He is also the host of the web TV show, "Martial Arts Odyssey." To see Antonio Graceffo's Burma and martial arts videos - **Click Here**.

*Antonio is in Manila attending paramedic training. When his course finishes he will return to the conflict in Burma as a medical volunteer. He is self-funded and seeking sponsors. If you wish to contribute to his paramedic training or his "In Shanland" film project, you can donate through PayPal, through the Burma page of his website - **Click Here**.*

**Visit his website:** [www.speakingadventure.com](http://www.speakingadventure.com)

**Email:** [Antonio@speakingadventure.com](mailto:Antonio@speakingadventure.com)

## Filipino Martial Arts in Arizona

By Ted Rabino Sr.



**L-R:** Ted Rabino, Bob Antuna, and Master Dentoy Revillar sparring, metal ends were removed.

During this period I was also training in both Karate and Judo, and continued my Eskrima under Tiyuhin S. Rabino in Fresno, California. And restarted my training in the Stockton, CA. with the based group Bahala Na and continued to train with Pietro Vitielli here in Phoenix, Az. I am presently training with Master Michael Giron (*Son of Grandmaster Leo Giron*) of the **Original Giron Escrima** and Master Dexter

Labonog **Bahala Na Multi-Style**, Maestro Chief Instructor June Gotico an Terry Joven.

Mike Butz of the Kada Anan Eskrima Group started the 1st Arizona FMA Gathering which was titled "The Gathering of Locals" held on April 27th, 2008. Mike Butz has scheduled another event this October 18, 2008.



Pietro Vitielli - Bahala Na Arnis



June 2008 ESKCOA tournament

**L-R:** Master Carlito Bonjoc, Guro Bob Antuna, Noel Tomboc, Master Mike Giron, and Master Dexter Labonog



Instructor - Mike Butz

**Date:** October 19, 2008

**Time:** 10:00 am to 4:00 pm

**Location:** Papago Park  
Phoenix, Arizona

Christopher "Topher" Ricketts of Bakbakan Int'l.

**For more information visit:** [www.az-fma.com](http://www.az-fma.com) or [www.myspace.com/ftmaarizona](http://www.myspace.com/ftmaarizona)  
regarding the 2008 Gathering.

There is also a planned Eskrima  
Tournament during the tail end of the event. We  
currently have instructors: Master Michael Giron,  
Craig representing Balintawak under Sam Buot,  
Carlito Bonjoc of the Mata Sa Bagyo and



[escrima.blogspot.com](http://escrima.blogspot.com)

### **Titleitis**

Back when I was a kid, in an almost unimaginably distant era before color TVs or astronauts, a martial art black belt was a rare and exotic level of achievement. 4th degree or higher belts belonged almost exclusively to recent Asian transplants here in the West, and grandmasters were as rare as hen's teeth, while the number of recognized 10th degree black belts worldwide could probably be counted on one's fingers.

The 1970's saw an explosive growth in popularity of the martial arts, fueled in no small part by the screen presence of Bruce Lee. By the 1980's, black belts were as common as road signs, and you weren't anybody if the number of stripes on your belt didn't exceed the decades you'd been alive.

Pretty quickly the race to outdo the competition surpassed the growth in the arts, which leveled off into the 90's. Martial art movies had become mundane, and without anyone with the superstar status to replace Bruce Lee, public attention moved on to other things.

This put the squeeze on the business, which was becoming more top-heavy as up-and-coming practitioners fought to establish their credentials as experts in the field.

Organizations grew and then splintered; creating rival structures that sought to outdo each other in glitter if not substance. As strip-mall dojos became common, each strove for distinction with the credentials of their instructors.

The FMA bucked this trend for a long time, perhaps because they never appealed to the mass market and there are few schools dedicated just to them. While still relatively unknown, however, FMA have grown significantly in the past 20 years, fueled by the popularity of seminars and development of worldwide organizations and competitions. Nowadays it's not uncommon to go to a seminar where half a dozen people in the room are Masters and Grandmasters, and true seniors in the art are referred to as Great-Grandmaster, a title I'd never heard anywhere until this past decade.

What does this mean to the art? Are there really that many practitioners who are truly exalted in skill and experience? That's an argument that can cut both ways. As more people practice and teach, the increased exposure has created new growth where it didn't exist before. On the other hand, the old ways of the art were much more underground, a secretive set of skills for living in hard times and places. Practitioners might not have claimed titles, but their skills were legitimized by the fact of survival. In Darwinistic terms, survival of the fittest ensured propagation of the art.

The focus on titles and certificates is relatively new in the FMA. When I first got involved in the early 1980's, there were basically Guros and Masters, and even here in California, not many of either to be found. Recent articles, such as the recent FMA Digest special edition written by Mara Nepomuceno, corroborate this, stating "*the art does not make use of official rankings as other martial arts do. Practitioners are either students or teachers, there is no in-between.*" (pg. 40-41) and "*it is unheard of for an Eskrima Master*



*to proclaim himself 'the 10th degree Master of Rabid Dog Arnis appointed by the Grandmaster' or something to that degree. Ironically, students of Eskrima become Masters only by self-appointment. The traditional Eskrimador only begins to teach when he feels he is ready to do so, because the traditional Eskrima Master would never appoint him as successor no matter how able the student is.*" (pgs. 63-64). Thus the recent trend towards focusing on hierarchical rankings and certifications seems an aspect of commercialization created for the Western market, and not necessarily for the betterment of the art itself.

There are a few socially preferable ways to attain titles. These include recognition of peers through contributions to the art; promotion or succession, either by bloodline or designation, within a system; or through development of a recognizable system which organically grows and promotes successive generations of practitioners and teachers from within, just like one must be a parent before becoming a grandparent.

Ironically, the most controversial method is the self-proclaimed Master or Grandmaster, due to abuse by those motivated solely by ego, but even here, in the oft-quoted words of Tom Bolden, "Skill is rank," reflecting the older ways when challenges could mean life or death. Meanwhile, someone has to be first for there to be a lineage, and new systems are always evolving from the old, reflecting the dynamism embedded within the FMA culture. As Bruce Lee might have said, "the tradition of no tradition." Regardless of method of attainment, success without skills will only be a fleeting achievement. Before any of us earned titles, we were all just practitioners. Who can look at a class of beginners and say, without prejudice, which one will someday be a master of the art? While many may have dreams of glory at the outset, few endure the years of sweat and pain without more realistic goals than hopes of claiming elusive honors or prestige. If there is a saving grace to the FMA, it is that it is still in essence a combative art, based on applied skill and performance, and not a place where "paper tigers" can safely reside.



[www.stickman-eskrima.com](http://www.stickman-eskrima.com)

## *FMA Past Events*

### **World Martial Arts Union Serrada Escrima and Self Defense Workshop**

Fall 2007

Anta's Fitness and Self Defense

Miami, Florida

Recently, Anta's Fitness and Self Defense hosted a World Serrada Escrima Federation and World Martial Arts Union Escrima/Self Defense Workshop. Presenting the workshop were Master Guro Mike Schwarz, Mid West and East Coast director of the World Serrada Escrima Federation (WSEF) and WMAU (World Martial Arts Union) Board of Directors and Master James Perkins Founder of the WMAU and Shorinji Goju System.



Guro Schwarz did an excellent job teaching the Serrada Escrima angles of attack and counters. Two martial Arts instructors attending the event that had taken other Filipino martial arts workshops said that this workshop was the best and most comprehensive workshop that they had attended. Anta's Fitness and Self Defense is an affiliate World Serrada Escrima authorized training center. Master Anta is Apprentice Instructor in the WSEF. Master Perkins worked with the kids in self-defense as Guro Schwarz drilled the adults in knife vs. knife techniques. Then after both groups united Master Perkins demonstrated numerous self-defense techniques. Master Anta is on the WMAU Board of Directors and was inducted in 2006 to the WMAU Hall of Fame along side of Serrada Escrima originator Angel Cabales.

Master Anta has now added the Serrada Escrima curriculum to his Kung Fu classes. Students are now eligible for rank not just in the Chinese art of Kung Fu but also in the Filipino art of Serrada Escrima. Anta's Fitness and Self Defense would like to thank and congratulate Master Perkins and Master Guro Schwarz for an awesome seminar.

This was an 8 hour workshop 4 hours of Serrada Escrima and 4 Hours of fighting and self defense strategies.

Serrada Escrima is a complete self defense system using numerous weapons and empty hands. Yet, the rattan stick is the main weapon.

#### **The Serrada Escrima Seminar by Guro Schwarz covered:**

- Warm up drills and footwork drills
- Introduction of angles of attacks
- Basic deflections for angles of attack introduced in section II
- Stick disarms
- Empty hand translations for deflections introduced in section III

#### **Master James Perkins**

#### **Street Effectiveness and Quick Knockouts covered:**

- Strategic Targeting techniques that will drop a man of any size.
- How to use every inch of your body to develop devastating power.
- How to wire in these fighting skills quickly and

- Empty hand disarms
- Knife basics for the adult participants



- easily.
- Knowing when to use speed hitting techniques and when to use power (a critical distinction!).
- How to deal with a boxer.
- How to instantly disable even the toughest of street criminals.
- The single most important concept in street fighting (this is where everybody goes wrong!).
- A single technique (using just one finger) to stop an assailant in his tracks.
- Why it's not important to be physically gifted or even athletic!
- Three simple techniques that always work!
- The surprising reason most Black Belts lose fights!!
- An amazing technique that will stop even a giant (you'll be impressed with this one).
- The three biggest mistakes most people make when attacked on the street.
- 7 sure fire ways to drop the jerk now!
- How to be prepared for a sneak attack.
- How to deal with a kicker.
- Serrada Escrima and Self Defense Workshop a Great Success



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

**Guro Michael Schwarz**

P.O. Box 29

Millstadt, Ill. 62260

(618) 979-3558

**admin@defensivecombat.com**

### **Discovery Channel Magazine interviews Guro Fred Evrard of Kali Majapahit April 2008**

A journalist from the Discovery Channel Magazine approached Guro Fred Evrard in April of 2008. Guro Evrard doesn't know how exactly the magazine had heard about his school, but they wanted to balance the article and the TV show Fight Quest, which is about Kali and the violence in the Filipino martial arts. The magazine wanted to focus on how the Filipino martial arts can be used for personal growth as well as for self defense. They also wrote something up about Guro Evrard antique Filipino weapons collection.

The article is in the Discovery Channel Magazine # 3, June, July, August edition. It is published in the United States, Canada, Australia, New Zealand, and most South-East Asian countries such as the Philippines, Malaysia, Indonesia, Singapore etc.

**Note:** *Kali Majapahit was founded by Guro Fred Evrard and is a synthesis of several Filipino martial arts, and some other fighting arts from the ancient Majapahit area in Southeast Asia. Guro Evrard has more than 30 years of experience in the field of martial arts (FMA, JKD, Muay Thai, Silat, etc.), and different healing systems such as Hilot, TCM, Osteopathy, Dietetic, Thai massage, etc.) Learn more and download FMAdigest Vol5 No.3 which has an article about Guro Fred Evrard and Kali Majapahit.*



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

**Kali Majapahit (Ni Tien Schools)**

**Guro Fred Evrard**

14 Yan Kit road

Singapore, 088266.

(65) 9030-0844

**Email - [contact@nitien.com](mailto:contact@nitien.com)**

### **Martial Arts for Christ**

April 12, 2008

Calvary Chapel Gymnasium

Costa Mesa California

This event is held yearly, and is attended by famous celebrities and martial artists. This event was attended by more than 3,000 people. Master Felix Roiles, demonstrated PAKAMUT at this years event.





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



[martialartistsforchrist.org](http://martialartistsforchrist.org)

### **Prather Kung Fu Academy**

April 19 - 20, 2008

Cleveland, Ohio

On April 19th and 20th, 2008, the Prather Kung Fu Academy in Cleveland, Ohio was the scene of the most recent Davis Cabales Serrada Seminar held outside of the system's home base of Sacramento, California. Guest starring Punong Guro Tony Marcial of the Marcial Tirada System, Guro Michael Schwarz with primary appearance of Grandmaster Anthony Davis; this local all star event boasted a the valued teachings of these great systems to an eager and most appreciative seminar audience. Academy owner, Sifu Jacob Prather, opened his Kung Fu school to basic and advanced martial arts practitioners as well as the curious from around Ohio.



Punong Guro Marcial and Grandmaster Davis,  
having a little fun.

The event opened with the illustrious and fascinating stick, knife and empty hand mastery of Punong Guro Tony Marcial. Punong Guro Marcial wowed the onlookers with lightening speed. The transition techniques between stick, knife and empty hand was a

dazzling display. Punong Guro Marcial in his always humble and jovial personality won admiration from all who attended.

It is a wonder that this humble man is the best kept secret of the Filipino Martial Arts in Ohio.



Grandmaster Davis with Guro Schwarz assisting

After introductions and an overview of the Cabales Serrada Eskrima system as Founded by the late Great Grandmaster Angel Cabales, everyone got to work. First up was showing the 12 angles of attack as practiced by Cabales Serrada practitioners, world wide. As one could expect, seminar participants started out somewhat overwhelmed by the material covered but as the weekend progressed, they got the hang of things and quick! Besides being shown what the 12 angles

represent, participants went through each of the stances, positions and strikes by the numbers.

Hungering for more, the majority of the weekend was spent introducing seminar participants to inside/outside deflections as well as cross block deflections. Working with the first angle of attack due to time constraints, participants learned about the counters to this angle of attack as well as preparations for other level attacks. Instruction in the flow picking drill of lock and block was the other major demonstration point to be covered during the fast paced weekend seminar.

Exhausted but happy, participants left with new appreciation for the teachings of Punong Guro Tony Marical, his style of Marcial Tirada Kali and Great Grandmaster Cabales and the Davis Cabales system of Serrada Eskrima.





[wsef-mai.defensivecombat.com](http://wsef-mai.defensivecombat.com)



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

## **Kali Majapahit Seminar in the Philippines** May 2008

In August 2007, a new student enters the Ni Tien Filipino martial arts school in Singapore, asking to watch the Kali Majapahit class. He is Filipino, descendent of an Igorot warrior family involved in the Filipino martial arts for several generations. Mike Bugnosen, that's his name, is from Baguio city, Luzon, Philippines. He is staying in Singapore for a while and is looking for a Filipino martial arts school to continue his practice. Already advanced in the art, he has practiced at several schools before such as Doce Pares, Modern Arnis, etc. and is a former sports Arnis champion. After few minutes of watching Guro Fred Evrard's class, he knows he just found his new instructor, and the system he will dedicate his life to... After a while, he unfortunately had to go back to Baguio. This was the beginning of a new adventure; the beginning of Kali Majapahit in the Philippine.

February 2008, Mike Bugnosen organizes a meeting between the Fullcon Council of Martial Arts Masters of Baguio and Guro Fred Evrard, to introduce Kali Majapahit to the Philippines, and to help promoting the practice of traditional Filipino martial arts in its birthland. Among them, Aikido 6th Dan Masters, Arnis instructors, Muay Thai professional fighters, etc.



Martial Arts Masters of Baguio

After 3 hours of talk and demo, the Masters reaction is more than positive. They want Guro Evrard to teach them and come back for a seminar. Muay Thai coach Kissack Gabaen said, "I am ashamed of being Filipino and never have heard of such a complete martial arts system before. It's amazing. And the Kampilan, the Kris, the Sarong... Thank you for sharing all this with us".



Guro Fred Evrard meeting the Filipino Council of Kali Eskrima Arnis Masters in Manila

The seminar was 12 hours, divided in 7 parts:

- Double sticks
- Single stick
- Knife
- Kadena de Mano
- Silat Kuntao
- Traditional weapons (Kampilan, Barong, Kris, Karambit and Sarong)
- Panlohob na Lakas (energy work)

The seminar was a success. Guro Evrard got interviewed by the national TV station and Kali Majapahit students were on the news that same evening. After that, a Ni Tien martial arts school opened in Baguio, with Kadua Guro Mike Bugnosen teaching Kali Majapahit. Guro Evrard has been invited to come back to Baguio in March 2009, for an even bigger seminar, plus a conference on the Filipino healing system of Hilot and to talk on Traditional Filipino Weapons.

To watch the videos of the Baguio seminar:

**Click Here**

That was the first step, a few months later, in May, Guro Evrard comes back to the Philippines to meet and be recognized by the National Council of Kali Eskrima Arnis Master in Manila, and then up to Baguio to give a seminar to the Martial Arts masters and to several military and police officers.



Weapons used in the seminar:

**L - R:** 2 Barongs, 2 Ginuntings, a Kris, a Kampilan and different kind of sticks





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

**Kali Majapahit (Ni Tien Schools)**

**Guro Fred Evrard**

14 Yan Kit road

Singapore, 088266.

(65) 9030-0844

**Email** - [contact@nitien.com](mailto:contact@nitien.com)

### **Foster City Cheese and Wine Yearly Festival**

June 1, 2008

ESKABO DA'AN is proud to present another FMA gathering. This time it was held in Foster City California, in cooperation with United Studios of California for the Foster City Cheese and Wine yearly Festival. It was a beautiful day, the sun was shining the sky was blue. You could smell the food cooking from all the different vendors that were getting ready for the days festivities.

Ms. Sefu Regina PinPin owner and instructor, also one of my students brought her demo group with adults and children to perform there Kata's for United Studios. Sefu Pinpin first had all the adults perform doing techniques with weapons and empty Hands. The children did multiple attacks with swords and sticks.

Then Grandmaster Castro brought up the kids to perform the chicken stomp and Kali numbers and serrada with all the adults. It was a site to see.



Grandmaster Castro performed locks and take downs, to disarms from weapons to empty hands. The drums were playing the kids were dancing and having fun. There were hundreds of people there in the audience and they enjoyed our demonstration. Sefu PinPin and ESKABO have been performing this Festival for the past 8 years or more. Maybe next year we will see you there. Grandmaster Castro would like to thank all of the students of Ms PinPin for there support and all of the Grandmaster students for there support.



[www.eskabodaan.org](http://www.eskabodaan.org)

**Sining Kumintang ng Batangas**  
Lowell High School  
June 15 2008

ESKABO Daan in cooperation with Lowell High School and Master Ray Cordoba Dean of Lowell High School is very proud to present a special performance. The Sining Kumintang ng Batangas, a 30-member dance company from the Philippines, returns to San Francisco Bay Area to present an evening of Philippine dances and music in celebration of Philippine Independence Day. This was a great honor for Grandmaster Castro to be asked to open for one of the most prestigious dance groups from the Philippines. The auditorium was packed with paying customers all waiting to see the cultural event of the year for Filipino's of the bay area. Sining was great it was like a Broadway production, with spectacular lighting and choreography. The dancing was authentic the costumes were beautiful, all in tune with the time period of the Philippines. They had some singers who sounded like angles singing it was awesome. The Sining dance group comprised of adults in there 20, they all had there special expertise in there performance. People from all different ages and cultures were there to enjoy a festive evening.



Grandmaster Castro did a demonstration and it was a site to see on stage with all the special lighting and sound system. ESKABO opened with the drums beating with the rhythm of the Sticks, starting slow then bring the pace to fast beat. Grandmaster did Espada e daga with weapons and without. Grandmaster explained empty hands explaining that the Filipinos do have a lot of empty hand techniques and that the Filipino martial arts is not just about weapons, but one must realize that everything you do with a weapon you can do with empty hands. Then he had his top students perform and they gave a most amazing performance themselves, you can see some of the demonstration on u tube, check it out you will love it.



[www.eskabodaan.org](http://www.eskabodaan.org)

All in all it was a night to remember. Grandmaster Castro would like to give special thanks to the Sining Dance Troupe and Lowell High and especially Master Ray Cordoba for his support for the Filipino martial arts.

### **War of Warriors in celebration of Philippine Independence**

June 21, 2008

Carson, California

The War of Warriors in late celebration of Philippine Independence Day June 21, 2008 at Veterans Park Stadium in Carson, California. This event was sponsored by City of Carson, Honorable Santarina and Master Jun Onaz of Eskrimador Academy. The event participants were local Filipino martial arts practitioner in Southern California and the surprising team from Philippine Army Arnis Team, lead by Sgt. Reggie Sanchez.

Kris Paragas of PAKAMUT International defeated Reggie Sanchez from Philippine Army Team in the final match. Marc Lawrence took 1st place in Seniors Division by winning via TKO after he disarmed his opponent in the 1st round. Michael Lawrence also took 1st place in his division.

Another member of Philippine Army Team that Kris Paragas overpowered in WEKAF style competition during the event, Kris Paragas holds 3 medals during that event.





Kris Paragas  
PAKAMUT Int'l.



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

### 2008 North Carolina State Games

June 21, 2008

Greensboro, North Carolina

In all, 5 martial artists represented Kuntaw Palace and all 5 brought back at least 2 medals.

#### Adults:

**Chuck Moore:** Executive Men Green-Blue Belt Division

Gold Medals in Fighting, Forms, and Weapons

**Jamarl Sharp:** Men Green-Blue Belt Division

Gold in weapons, Bronze in fighting, and Bronze in forms

#### Children:

**Cassandra Kossmann:** 12 and 13 year old girls/boys Brown Belt Division

Gold Medals in Forms

Weapons, Girls Division - Silver in fighting

**Jordan Blazek-Guinan:** 10 to 12 year old girls/boys Brown Belt Division

Silver medal in kata, Bronze in weapons



**L-R:** Jordan Blazek-Guinan, Cassandra Kossmann, and Cameron Walston

**Cameron Walston:** 10 to 12 year old boys/girls Green-Blue Belt Division  
Gold medals in weapons, Bronze medals in fighting and forms



122 S. Goldsboro St.  
Wilson, NC 27893  
(252) 206-7900

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

### **Grandmaster Crispulo Atillo - Balintawak**

June 21, 2008

By Felix Ordiniza

On June 21st the Warriors of Visayas Ordiniza Filipino Martial Arts Bandalan Doce Pares (BDP) Headquarters located in Hollister, Ca. had the honor of having Grandmaster Atillo put on a seminar on Balintawak Arnis.

To see Grandmaster Atillo and Grandmaster Bandalan both move with such grace speed and deadly power was just an awesome sight. The weather was very hot; but I think that made them move that much more precise and deadly. Not wanting to waste energy.

Grandmaster Atillo showed us so many counters, blocks, disarms and locks that all of us wanted this seminar never to end and only wanted to be taught more. He has a very sincere and dedicated aura about him and his style.

Whenever and where ever a person has a chance to see Grandmaster Atillo teach, run there because you will truly see **Balintawak** at its best! Thank you Grandmaster Atillo and Grandmaster Bandalan!!!



**Attending Practitioners:** Master Chaves San Jose-BDP, Punong Guro Lori Fydrych-BDP, Guro Lucero- White Tiger, Fresno, BDP, Guro Anthony Ordiniza-Warriors, Hollister, HQ-BDP, Assistant Guro B. Ordiniza-Warriors, BDP, with students Jojo- Jake-BDP, Mike-Remigio-FMAA, JD Lopez -Balintawak, J. Bravo and R. Rodriguez-AM KENPO, A. Bautista-Kombatan and students.



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



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

**Warriors of Visayas Ordiniza  
Filipino Martial Arts**

Bandalan Doce Pares Headquarters  
Grandmaster Alfred Bandalan - (408) 310-0101  
Master Felix Ordiniza - (831) 524-1072  
2910 Southside Rd.  
Hollister, CA. 95023-9629



**Master Jose "Joe" V. Tan**  
Birthday Celebration  
June 28, 2008

Master Joe Tan of Modified Tapado Birthday is on June 27, 2008. However a get together of celebration was on June 28, 2008.

Joe Tan was born of Filipino and Chinese ancestry on June 27, 1950 in Bacolod City, Negros Occidental, Philippines, where most of the great and well known martial artists have come from such as; the late Grandmaster Remy Presas,(Founder Modern Arnis), the late Grandmaster Nono Mamar, (Founder Tapado Long

stick fighting), the late Grandmaster Jose Vinas (Founder of Lapu-Lapu Vinas Arnis Afficionado), the current Grandmaster Leo Gaje (Pekiti Tersia), Grandmaster Nene Tortal (Dekiti Tersia), Grandmaster Mike Vasquez (Founder of Modified Tapado and Modified Karate). Joe holds a bachelors' degree in Management and a Bachelor of Law degree from the University of Negros



Tuhan Leo Gaje Jr., Joe Tan and his wife Sally Tan

Occidental - Recoletos.

During this Birthday gathering, besides receiving phone calls, some of the visitors included: Tuhon Leo Gaje, Jr., Marc Denny, Professor Bruno Cruicci, Grandmaster Felix Roiles, Lloyd Kennedy and Rudy Franco, Joe Nepumuceno, Nene Gaabucaya, Toma, Art Pacia, Rick Mitchell, Ronald Manrique, Albert, Dino Flores, Bud Balani, Pogi, Jonathan, Alex Abaygar, Army McQuirre, James, Nick Papadikis, Maynard Ancheta, Ardena Kennedy and Sonia Franco, Gary Quan and many others.



**Senior Instructor Jose Tan can be contacted at:**

(818) 904-9156

**Email**

### **Kali Sports World Cup 2008**

July 7-13, 2008

Philippine National Police Headquarters  
Camp Crame, Quezon City, Philippines  
By Giancarlo Casula

Between the 4th and 20th of July the Accademia Moros's Team took part in what was at both a sport and human level, some of the best experience a real Filipino martial arts practitioner could ever dream of.

As part of the Italian representative group for the Mangdirigma Italia (Italian Federation of Filipino Martial Arts), the team brought home a silver medal with Federico Pinna, a bronze medal with Antonio Mannu and Alessandro Pani placed himself in a very respectable fourth place.

When Giancarlo Casula first Founded the Accademia Moro's back in 2003, he didn't think that they could achieve such a big result in such a small stretch of time, the



Italian National Team

way the team handled themselves during this task, their display of etiquette and determination to win, made him proud more than any trophy or medal.

As well as the brilliant results in the competition during the two weeks spent in the Philippines the team took part in a three days workshop at the PCKEAM (Philippine Council of Kali Eskrima Arnis Masters). The workshop was held at the Headquarter of the PNP (Philippines National Police).

This was a life changing experience were we had the chance to meet and practice with the “real masters of the art”.

Impressed by our performance at the World Cup we have been invited to three different TV programs, a radio interview, we have been introduced to a Senator, a Governor and two Mayors as well as hundreds of Filipino martial arts practitioners.

We are proud to say that we made friends for life with some of this incredible people.

As from September we will be touring in different Schools and Martial Arts Academy to promote the art of Kaliradman and the Kali sport.





## **Giancarlo Casula**

Chief Instructor and Founder of Accademia Moros

Member and Coach of Mangdirigma Italia Federazione Italiana Artti marziali Filippine

Member of PCKEAM

## **F.I.A.M.F.**

### **Mangdirigma Italia**

By Andrea Rollo

Gold Medalist - Kali Sport World Cup 2008

It was just only 2 years ago that two Filipino workers who were living in Rome Italy for over 20 years finally decided to establish something that no other Arnis-Kali-Escrima Master has ever attempted to do in Italy so far away from the Philippines.

The two authentic fighters grew up in the dangerous and hard streets of Mindanao. They look like the average person in Italy's chaotic capital city. They had a dream; that dream was to do everything possible and bring together different Masters, Schools and Associations who practice their native fighting art under one federation. They also wanted to have the ability to select the best Italian fighters and bring them to the Philippines to participate in a world competition and come back to Italy with at least one gold medal.



Son of passed Col A.E. Miranda Sr. - right

Mangdirigma Italia (Italian Federation of Filipino Martial Arts) was Founded in December 2006. As the federation grew, President Master Aurtenciano Revolos Miranda Jr., and Technical Director Master Jorg Miranda, also supporters of PCKEAM (Philippine Council of Kali Arnis Escrima Masters) of Grandmaster Roland Dantes began promoting the sport and martial art by organizing workshops, conferences and competitions. By doing this, they were able to spread the Filipino combative systems to the people in Italy and also got the media's attention.

Thanks to the support and assistance from the other members of Mangdirigma Italia, among which there are Rodelo Ubaldo (LAKAS), Librada Ramos (Arnis Ramos Batanguna), Giancarlo Casula (Accademia Moros), Barbara Canoci (Urban Tiger) and



Master Aurtenciano R. Miranda Jr.



Master Jorg Miranda

many others, they were able to enter a team from Italy to compete in the Philippines which will allow them to experience an exciting adventure that is dreamed by all practitioners of martial arts. A particular thanks goes to Mirko Bruzzone, who helped in the Federations financing it in different occasions.

The journey began with fighting matches and meetings with important local public figures. We had an amazing and unforgettable experience being on TV, radio stations and were honored to train with many old Filipino Grandmasters.

It was Punong Guro Reynate Dominguez, the General Secretary of the PCKEAM and the Kali Sports Director that assisted our president (M<sup>o</sup> Aurt R. Miranda Jr.) to organize our stay in the Philippines. The whole entire trip was very well organized.

As soon as we arrived at the airport in Manila, there was a van ready and waiting to pick us up and there was also four wonderful ladies welcoming us at the airport placing traditional necklaces around our necks for us to wear. We also had policemen escorting us all the time as we drove and walked around the city. There was always something planned for us each and everyday. We went to Radio DWIZ studios where anchorman Rey Langit interviewed us, we also went to GMA-7 television studios where they were recording a video on behalf of a famous Filipino show and General Bartolome interviewed us on a national PNP television program.

We also had the chance to meet the Mayor of Cainta (Rizal province) Mayor Gatchalian (Valenzuela City) and the Governor of Rizal Governor Ynarez. We also had the opportunity to watch Senator Juan Miguel Zubiri who demonstrated a few techniques from the famous Ilustrisimo style. Not to leave out the time we went to the firing range with the policemen.

Over the course of our adventure in the Philippines, we had a chance to talk and train with very well respected Grandmasters and Masters: Vincent Sanchez, Rodel Dagooc, Bert Labanigo, Yuli Romo (at the Valenzuela University), Romeo Sanchez, Jerson Tortal Jr., Chuck Canete (son of Edgar Canete), Henry Espera, Pepito Robas, Frank Sobrino and his 94 year old Grandmaster and World War II veteran Jesus Pallorina. Training with all of these Masters was a very exciting part of the trip.

At home in Italy, we always had read about fighters who in the past had gone around all of the Philippine islands to test their combative skills against other Arnis-Kali-Escrima experts. On July 12th and 13th, Team Italy had the opportunity to compete at a world tournament along with training with the Philippine National Police (PNP) and the RTU University Team, Pamantasan Lungsod ng Valenzuela. Sure enough the atmosphere of our exhibition matches was different from the actual "sudden death" matches. The emotions that were felt amongst us at the well known PNP Head Quarters of Camp Crame in a big square with thousands of their students watching, and being 16000km away from home is a feeling that is not easy to describe.

Mangdirigma Italia was formed by different schools and systems who always felt like family to me. The Sardinian guys of M<sup>o</sup> Giancarl Casula, Andrea Pani, Federico Pinna, Antonio Mannu e Alessandro Casanovi were our brothers and very strong fighters. The Filipino female Master M<sup>o</sup> Librada Ramos together with Gianluca Polimanti gave us the power and energy with their amiability. Raffaele Navarino and Giacomo Ciocchio (Osca Campobasso) helped us with their technical ideas. Arnel Zamuco was an amazing member of the team and the determination of Andrea Favalli who had a physical disadvantage was an example we all had followed who also came home with a silver

medal. The son of our President, 9 year old Giordano was also a champion. The rest of the members of Team Italy were Luca Desibio, Pino Mastronardi and Sergio Calabro who are very much like brothers to me as Master Miranda Jr. is like a father to me.

Two years later, the two Miranda brothers have done what they dreamed of doing, which is to come back home to Italy full of Medals.

- 1 Gold**      Andrea Rollo(Kali Istukada Miranda System)
- 3 Silvers**    Federico Pinna (Accademia MOROS )  
                  Andrea Favalli ( LAKAS Arnis)  
                  Giordano Miranda (Future Heir of Miranda Istukada system, his family style)
- 2 Bronze**    Antonio Mannu (Accademia MOROS )  
                  Arnel Zamuco – (Kali Fight Sap Academy)

I am very proud to give my Master the only Gold Medal of the Italian team. I thank him for teaching me his Kali Istukada Miranda style. With his knowledge, I had the ability to win at the competition.

Thanks to Mangdirigma Italia!





[www.mangdirigmaitalia.org](http://www.mangdirigmaitalia.org)



[www.kali-sports.net](http://www.kali-sports.net)

### **Garimot Arnis Training Group International 7th Annual Summer Retreat**

July 11 - 13, 2008

Ty Park, Hollywood, Florida

I would like to take this opportunity to thank everyone that attended the Garimot Arnis Training Group International 7th Annual Summer Retreat. It's always a pleasure to exchange sweat, tears, and blood with all of you. The Retreat may be long over, but the experience and knowledge you've gained will be treasured forever. As you've enjoyed your training, the pleasure is mine to have shared the art of my forefathers with all of you.

All of you have displayed a lot of hard work and dedication to the art and to the Garimot Arnis family. Despite the rainy weather, hopefully your time in Florida was enjoyable and fun. Hope you learned a lot of new tricks and materials to bring to your local groups and share with all your Kapatid, Kuya and Guro in the Garimot Arnis family. Hope your bruises, cuts and tired bodies have recovered already from our long weekend of intensive training.

#### **Friday: July 11, 2008**

- Tres Puntos Eskrima (Batangas Knife Fighting) taught by Gat Puno Abon "Garimot" Baet.
- Close Range followed by Sparring, One on One and Multiple opponents.

#### **Saturday: July 12, 2008**

- Boxing (Panuntukan) taught by Gat Ninong Victor "Hagibis" Rivera
- Clinch and Take Down (Standing Grappling) taught by Gat Ninong Shane "Matsing" Singh
- Buno (Ground/Grappling) taught by Gat Puno Abon "Garimot" Baet



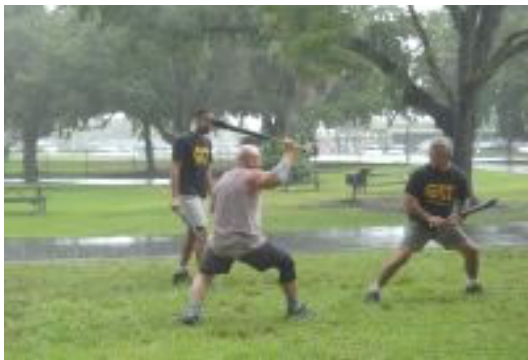
Single and multiple knife fighting matches

- Sparring, Sparring, Sparring.



**Buno Group**

**Sunday: July 13, 2008**



- Garimot Serrada Cinco (Closed Range Drills) taught by Gat Puno Abon “Garimot” Baet
- Garimot Abaniko & Sinawali (Double Stick Drills) by Gat Puno Abon Baet
- 1-15 Batalyas (Larong Moro-moro) Combat Dance taught by Gat Ninong Shane Singh
- Eskrima sa Banko (Bench Eskrima Matches) Sparring, Sparring, and more

Sparring Single Stick Fighting Sparring, sparring and more sparring.



**Arnis Group**

Hope you all enjoyed my cooking from the first and last days of our retreat. This was our menu for the whole weekend:

**Friday:** Pork Lechon (oven roast pork) with sweet garlic sauce, Chicken Adobo, Steamed Tilapia with ginger/scallion sauce, green salad with refreshing sweet Balsamic Vinaigrettes dressing and fresh watermelon.

**Saturday:** Pork Menudo (stew), Turmeric Ginger Salmon, Pancit Bihon (Noodles), Shrimp Chopsuey, Lumpiang Shanghai with sweet and sour dipping sauce and desert, fruit cocktail Gulaman (mellow), Leche Flan watermelon and Pineapples.

**Sunday:** Filipino version of Ziti Pasta with Italian sausage, hotdog with ricotta/Mozzarella and Meat sauce, served with our traditional Filipino dessert (Banana Egg roll) Turon and watermelon, Mango and Pineapple fruits.

(Of course, we served steamed white rice as a side dish for each day of our weekend retreat.)

Next year I would like to include a Filipino cooking lesson to my seminar. While some train in Filipino Martial Arts, others who are interested in learning how to cook Filipino food will assist in prepping the food before I demonstrate how to cook the food.

Additionally, I will make sure that we will have printed recipes for you all to take home and enjoy for your future kitchen experimentations.

Hope to see all of you again next year July 10-12, 2009 get your schedule ready and mark your calendars as we celebrate our 8th Annual Summer Retreat here in sunny South Florida.



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

**Gat Puno Abon "Garimot" Baet**

1240 NW 92nd Avenue

Pembroke Pines, Florida 33024

(954) 432-4433

**Email**

## Grandmaster Bob Silver Tabimina

July 12, 2008

By Jeff Finder

### Tabimina Balintawak seminar review:

Yesterday I had the opportunity to experience another outstanding escrimador, grandmaster Bobby Tabimina of Tabimina Balintawak, the last direct protege of founder Anciong Bacon. “Sir Bob”, as his students call him (and he often calls others “Sir” as well) is an example “par excellence” of a word I coined awhile back, “intensity”, combining intentionality and intensity.

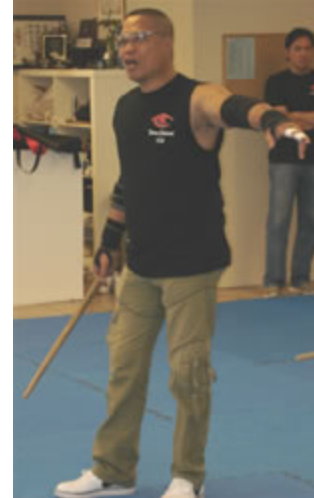


Grandmaster Tabimina demonstrating with Gabriel Rafael

An imposing presence, he paces back and forth with the restless energy of a tiger, making eye contact with everyone as he moves up and down the line. His teaching methodology is a provocative mixture, ranging from discourse on psychology to physiology while sprinkling in humor to engage his audience, but just as quickly as a summer cloudburst he can ratchet up a fierceness that is undeniably impressive.

The core of this teaching is developing the reflexes to handle extreme close range combat. Defense is paramount to surviving, and once basic counters are understood, the training rapidly advances to random non-pattern based counter-for-counter feeds. As students’ reactions improve the pace and intensity continually increases. This is one-on-one training, because these are skills that can only be “installed” (as he likes to say) under stress, so the skill and control of the instructor are vital components. This, too, is the reason they train with tapered rattan, because the lighter tip reduces impact for the strikes that inevitably occur.

This summer has opened fresh vistas for me, from Ron Lew’s stick lock-flow to Bobby Tabimina’s reflex training (interestingly, both Ron Lew and Bob Tabimina have trained with Cacoy Canete). Humbling though it’s been, there is a refreshing sense of renewal in encountering new puzzles to unlock. Bruce Lee described a punch as a question that asks if you know the answer. Well, the masters at the top of the Filipino martial arts food chain, especially from the tried-and-true Visayan systems, aren’t just asking questions, they’re presenting curriculums for a PhD in combative science. I may have a long way to go to get there, but I know that the journey will never be boring!



Grandmaster Tabimina Working with Jeff Finder

## Grandmaster Tabimina demonstrates with...

**Jojo Ygay**  
Single stick Applications



**Arnold Domingo**  
Balintawak Agak Techniques



**Gerald Rafael**  
Single Stick Techniques



**Jojo Ygay**  
Empty Hand Applications



**Hayward Martial Arts**

1024 B St. Suite 1, Hayward, CA 94541

(510) 967-2688

[www.haywardmartialarts.net](http://www.haywardmartialarts.net)



**Tabimina Balintawak**

Grandmaster Bob Silver Tabimina

Metro Manila, Philippines

(632) 813-5369 or (632) 813-6158

**Email:** [btabimina@tabiminabalintawak.com](mailto:btabimina@tabiminabalintawak.com)

**Website:** [tabiminabalintawak.com](http://tabiminabalintawak.com)



[escrima.blogspot.com](http://escrima.blogspot.com)



## Spotlight on the Masters Bais Tres Manos Seminar

July 19, 2008

By Em Angeles



### **Block Control Eliminate**

These 3 words resonated throughout Grand Maestro Jon Bais' full day seminar. Along with these 3 words the seminar was peppered with his witty colloquialisms; particularly, one that stands out with me is: "*Bais Tres Manos is definitely a giving art. If you give me 1 hit, I will gladly give you 3 hits in return.*"

Grand Maestro Jon Bais started his seminar Saturday by showing us the proper salutation. Warm up drill and techniques consisted of strikes and footwork. He informed us all that 8 hours is really not enough to show us

the art that he grew up with and fostered. Soon after warming up, Grand Maestro started to tell us the history of Bais Tres Manos.

Towards the end of the seminar, Grand Maestro Bais asked us to give him different scenarios where he, falls victim to an attacker; be it from behind, forced against a wall or on the ground with the assailant on top of him. In each of these scenarios, Grand Maestro Bais, easily subdued and restrained the attacker making it look so simple and easy.

Not only were we able to learn different techniques of Grand Maestro Bias' family art, but we were also intrigued by his family history. I, myself was sitting there in bated breath!

I look forward to more Tres Manos seminars where the main Bais family fighting concept is "Walay Atras" = "No Retreat".





[www.ksk-fma.net](http://www.ksk-fma.net)

**Spotlight on the Masters**  
Brought to you by: **Alex France**  
Hayward Martial Arts  
1024 B St. #1  
Hayward, CA. 94541  
**Email**



The Philippine Martial Arts Academy  
is the FMA Division of  
Hayward Martial Arts.



[www.haywardmartialarts.net](http://www.haywardmartialarts.net)

**Guro Lindsey Largusa Seminar**  
Crow's Martial Arts Academy  
Carrollton, Texas  
July 26 - 27, 2008



Crow's Martial Arts Academy was honored to host Guro Lindsey Largusa - a student of late Grandmaster Floro Villabrille and his own father, Grandmaster Ben Largusa - for his first seminar ever in the Dallas, Texas area.

Guro Raymond Crow has been fascinated with the Villabrille-Largusa system and its zoning ever since he studied elements of the system with Guro Dan Inosanto, in the late 70s and early 80s. Back

in those days, Guro Dan would mention young Lindsey Largusa and praise his stripping of the stick with his legs, while on the ground.

Guro Crow always cherished this art and especially the Numerado was maintained and practiced over all these years... He would mention the Largusa son who was so talented at stripping sticks with his feet in his Kali classes at Crow's Martial Arts Academy.

When Guro Crow found out through Sifu/Guro Richard Bustillo, that Guro Lindsey Largusa was currently training and teaching at a Thai school in Las Vegas, Nevada he contacted him. The agreement was that he and his wife would travel to Sin City for a weekend of training with Guro Largusa. For Sifu Crow, it was like traveling back in time, to the days when he learned the art with Guro Dan. Las Vegas and its distractions was no match for the attraction to the training! After meeting that weekend, plans were made for a seminar at Sifu Crow's academy... The CMA students were very interested, since they had heard so much about the system!

Guro Largusa arrived the night before the seminar after surviving some flight delays... It was a pleasure and honor for all of us to see him again, or meet him for the first time!

Guro Largusa had each seminar participant introduce himself and share a little bit about their occupation and martial arts experience. It made everyone feel engaged, comfortable and ready to learn.

He taught good basics principles, conditioning exercise and Numerado; everybody also enjoyed the Sombrada training, blindfolded! It was a revelation for many! Crow's Martial Arts Academy, Sifu and Simo Crow, students and guests, all felt that this was a great moment and will treasure the memories and keep training!





Guro Lindsey Largusa demonstrates on Guro Crow



**Crow's Martial Arts Academy**  
 1225 W College Ave. #502  
 Carrollton, TX. 75006  
 (972) 446-0024  
**Email**  
**[www.crowsmartialarts.com](http://www.crowsmartialarts.com)**



**Guro Lindsey Largusa**  
 Villabrille-Largusa System  
 Hardknocks Muay Thai  
 8665 West Flamingo Rd., Las Vegas, Nevada, 89135



www.sunstar.com.ph/cebu

**WEKAF**

**Sunday, July 27, 2008**



For the second time, the Americans pulled the rug from under the Filipinos at their home court as the latter went on to win their third straight world championship of the World Eskrima Kali Arnis Federation (WEKAF) which wrapped up yesterday at the Ayala Center Cebu.

USA pulled off a come from behind win over the home team as it collected 10 more gold medals in the final stretch, handing yet another huge upset for the RP team which had been

trying hard to wrest the crown away from the US in several world championships.

The Americans tallied 44 gold medals with 35 silvers and 30 bronzes, compared to RP's 35-18-19 Gold-Silver-Bronze Medal haul.

For Grandmaster Dionisio Cañete, the Chairman emeritus of WEKAF, there were several factors that cost the RP team the crown, when it was a chance for the team to finally win.

"Negligence and spotty officiating were the factors that we lost," Cañete said. "We can't deny that the US team came here prepared. We on the other hand, became too busy with the preparations for the hosting that we left out one important thing - the team.

Although they have come up with some of its toughest lineup, Cañete divulged yesterday that they failed to field in players in seven divisions.

"It was a very huge error that we could not take back. These were some of our top players but we lost their records so they were not able to fight. Imagine the impact if they have won," Cañete said. Too busy, Cañete added that everyone - from the staff to the Grandmasters - were so busy making sure that the event would be successful that they lost their focus on the team.



Grandmaster Dionisio Cañete, Cebu Holdings, Inc.  
President Francis Monera and Senator Zubiri

It was a huge loss because this was the only time that the RP team could send the maximum number of players as it is played at home. It would cost a lot to send participants when the competition shifts to another country. It would have to wait for four years before it will be held here again.

Scott Sleazak, an American who now resides and works in Cebu and plays for the RP team, on the other hand, said that there are lessons to be learned in the experience.

“It is a repeat of what happened in 2004. We were practically giving away medals for not being able to fill in all divisions,” said Sleazak. Sleazak also said that there is need to refresh the officials.

“No matter how they deny it, some of the decisions were very one-sided. We have been in this sport long enough to know that. The rules should be made clear to the judges,” Sleazak said. Sleazak also said that it will be good to use the video footage ruling.

“If we used those footages, we would see how one-sided they are,” said Sleazak, who won two-Gold’s for the RP team this year. All divisions, Sleazak also said that he still believes that the Philippines will win the title soon.

“We need to field players in all divisions. In forms, for instance, one should not only prepare for traditional single stick but also for the non-traditional form,” he said.

Meanwhile, completing the gold medal winners for RP is the men’s team composed of Edgardo Bontuyan, Dan Ritchel Guba and Reynaldo Combati, who defeated the US trio in the tag competition.

The last gold came from Robert Bonjoc, who won in the men’s welter weight in the double sticks competition, defeating USA’s Michael Klusman III. (MCB)

### **Another Milestone for Supreme Grandmaster Cacoy Canete Happy 89th Birthday!**

**August 9, 2008**

By Zena Sultana Babao

Supreme Grandmaster Cacoy Canete of the Doce Pares Eskrido celebrated his 89th Birthday with a dinner at the Golden City Restaurant in Reseda, California Friday, August 9, 2008. Hosted by Mark Parra of the House of Champions, around forty people attended the birthday dinner.



Among those present were: Wally Estriopa, Guy Kinanahan, Ron Lew, Vache Partinian, Sean Innis, Manuel Francisco, Lyn, Huan Huang, Duy Huang, Diane Tanaka, Zack Whitson, Gigie Alunday, Rich Verdejo, Fred Growchulski, Narrison Babao, Jacob Bressler, David Ortiz, Dave Bertrand, Liza Prodigalidad, Rick de Jesus, and Narrie and Zena Sultana Babao.

A two-day seminar conducted by SGM Cacoy was held at the House of Champions Saturday and Sunday, August 10 and 11, 2008.



**Golden City Restaurant in Reseda, California**



**Zena and Narrie Babao, Senior Grandmaster Cacoy and Mark Parra**



**Jacob Bressler, Zena, and Grandmaster Cacoy**



## 15th Annual PISTAHAN Festival

Yerba Buena Gardens

San Francisco, CA.

August 9, 2008

FMA Photos By Emmeline "Em" Angeles



Pistahan Festival is a two day festival that promotes Filipino American art and business through interactive activities, performances, exhibits, culinary tasting, trade and information sharing.

This year it featured selected Philippine regional parade traditions as newly transplanted - never before seen - cultural spectacles that will soon taking be root and known widely as distinctly Pinoy in America.

The event highlights included the premiere of the San Francisco Filipino American Jazz Festival with headliner Charmaine Clamor, world-class performances by Broadway, Hollywood and local rising stars. By popular demand, brought back were the popular adobo cook-off and the balut eating contest, and a new event: longanisa eating contest all sponsored by Mama Sita's.



### Pistahan Parade:



The only major Filipino parade in the West Coast, it is a display of community pride along San Francisco's main street "Market Street" from the Embarcadero to the Yerba Buena Gardens, the crown jewel of San Francisco's cultural district. Colorful floats, historical themes and lively community contingents has helped build Pistahan Parade, as the

Filipino counterpart of San Francisco's great cultural institutions like Chinese New Year Parade, Carnival, St. Patrick's Parade, among others.



Demonstrations of the Filipino martial arts were done by Grand Maestro Jon Bais of Bais Tres Manos and Grandmaster Ver Villasin of Villasin Balintawak with their students.

**Grand Maestro Jon Bais  
and students of Bais Tres Manos**



**Grandmaster Ver Villasin  
and students of Villasin Balintawak**



**Some of the Participants representing the Filipino martial arts in the Parade:**



[www.ksk-fma.net](http://www.ksk-fma.net)

Grandmaster Jonathan "Jon" Bais  
Guro Elmer Bais  
Marcus De Castro  
Isaiah France Fabella  
Manuel "Manny" Favorito



[balintawakinternational.com](http://balintawakinternational.com)

Grandmaster "Ver" Villasin  
John Guzman  
Belle Orpilla  
Mel Orpilla  
Kees Villasin



[www.haywardmartialarts.net](http://www.haywardmartialarts.net)

Master Alexander Bayot France  
Guro Emmeline "Em" Angeles  
Guro Ramon Espinosa  
Angela Alvarez  
Chere Alvarez  
Alyssa De Castro  
Lucila Bayot France  
Frances Schinzing France  
Iris Liza France  
Lorraine France-Gorn  
Michelle Mendoza  
Denise Espinosa  
Felicia Espinosa  
Tommy Espinosa  
Raquel Espinosa



[www.presas.org/kombatan](http://www.presas.org/kombatan)

Cabiles Combatives  
Guro George Cabiles  
Kelli McCusker

**Antique Weapons Display was brought to the Pavilion for display:**

Brady Brazil  
Roman Abad  
Mel Orpilla  
Braulio Agudelo

## FMA Council Established in Israel

August 18, 2008

By Neta Shermister

On August 18th, Mr. Yuval Nechamkin and Mr. Guy Rafaeli - Co-Instructors of Filipino Martial Arts Israel, Mr. Jon Escudero - Chief instructor of Lightning Scientific Arnis Israel and Miss Neta Shermister - Manager and Co. Founder of Lightning Scientific Arnis Israel paid a courtesy visit to Her Excellency, Ambassador Petronilia P. Garcia, Mr.



Jon Escudero, Yuval Nechamkin and Guy Rafaeli

Chester A. Omega-Diaz Attaché for trade, economic, cultural and tourism Affairs, Mr. Bert Santos, vice consul and Mr. Angelo Garcia, at the Philippine Embassy on Benei Dan st. Tel Aviv.

The three teachers had decided to join forces and establish a council of Filipino martial arts teachers in Israel (Israeli Council of Kali Escrima Arnis Instructors). They came to present their collaboration and their groups to the embassy. Mr. Escudero, as part of the board of directors of the Philippine council of instructors, had presented to her Excellency the documents and papers of the new Instructors council, along with information regarding the two groups and their Instructors' credentials.

Mr. Rafaeli and Mr. Nechamkin have been teaching Arnis in Israel for over 7 years now. Filipino martial arts Israel adopts Filipino techniques from various systems and influences and uses them in a modern, reality based way, focusing on empty hand and knife fighting. The two instructors got their Instructor's certifications, ranks and blessings from many well respected martial artists from around the world, such as Neal Hummerstone, Bram Frank and James Keating from the U.S.

Mr. Escudero, having just recently moved to Israel this year has just started his Israel group, Lightning Scientific Arnis Israel which is a traditional system of Filipino martial art, focusing on the quick and strong use of sticks and specializes in Espada y Daga Serrada. Mr. Escudero got his master's rank from Grandmaster Benjamin Luna Lema, his direct teacher. Mr. Escudero currently acts as Secretary General to the LSAI organization.

The three teachers declared how Filipino martial arts are becoming world famous, especially in the United States, Europe and now Israel too. Mr. Nechamkin and Mr. Rafaeli were proud to say that they are even teaching Filipino martial arts to secret combat units in Israel and that Arnis is a very effective martial art for self defense.



Jon Escudero presenting the council's papers to the Ambassador

The Ambassador was happy to hear about the promotion of the Filipino Martial Arts in Israel, for Filipinos and Israelis alike. She is pleased to hear that the Filipinos in the Israeli community can now learn to defend themselves, in an art which is part of their own culture. She invited the instructors to write their teaching details and contacts in the embassy board and website.

The flow of the conversation was congenial and light. They talked about issues such as legalities of using weapons for self defense since the art uses sticks and knives in their techniques. Mr. Rafaeli answered that there is no such law against teaching, however they are selective regarding who they choose to teach. Also, it is much harder to learn how to defend your self with a knife, rather than attack... most knife attack cases are not done by martial artists.

Another interesting point is the topic of insurance. Miss Shermister had answered that each group is insured and registered separately, but not as an organization together, since each instructor needs his own Insurance. Mr. Nechamkin added they have the proper credentials by the Wingate institute to be insured properly and that these are well organized and acknowledged groups.

Mr. Escudero had shared an idea with the participants, to not only promote and teach Arnis as a cultural aspect and self defense as service to the community, but also to establish Arnis competitions, stick tournaments as cultural events, in Israel. He thinks that not only Arnis can be used by the Filipino community as means of protection, but also as an activity for sport and enjoyment.

The Ambassador said that the embassy will do all that they can to help the local Filipino martial arts groups in Israel and that she is looking forward for future collaborations between the embassy and the Filipino martial arts groups.

There is already a cooperation planned; Master Escudero will be teaching Arnis to the children of the Bata-batuta Cultural awareness project, at the end of August. Mr. Nechamkin and Mr. Rafaeli are planning to invite over masters from the Philippines, to teach in their seminars.

The meeting was concluded with high spirits, not only that FMA is an indigenous martial art, but that the Filipinos should be proud of their heritage.



At the Ambassador's office **L-R**: Jon Escudero, Yuval Nechamkin, Guy Rafaeli, Neta Shermister, Ambassador Garcia



**L-R:** Jon Escudero, Bert Santos vice consul, Yuval Nechamkin, Guy Rafaeli, Neta Shermister, Ambassador Petronilia P. Garcia, Chester A. Omega-Diaz Cultural Attaché, Angelo Garcia.

Visit the following websites for more information:

**Guy and Yuval:** [www.ics.il.im](http://www.ics.il.im)

**Lightning Israel:** [www.lsai.co.il/en](http://www.lsai.co.il/en)

### **Shinju Matsuri Festival 2008**

Cacoy Doce Pares Masters from Cebu City, Philippines

Travel to Broome, Australia for the Shinju Matsuri Festival 2008

August 22 - September 1, 2008

By Tony Familiar

### **Shinju Matsuri**

The Shinju Matsuri (Japanese meaning the festival of the pearl), started in 1969 as a festival that celebrates and acknowledges Broome's distinct multicultural heritage. That heritage incorporates, Japanese, Chinese, Malay and Filipino cultures, which came to Broome to work as divers and crewmen on the vast pearling fleet along with the local Indigenous community. The ability of these groups to blend the Asian, Indigenous and European cultures and live in harmony gave us our unique and special Broome culture.

In 2008 the Shinju President Kevin



Left Master Chuck Canete, Right Master John John Mac demonstration at the Broome Shinju Matsuri Festival

Fong writes, “*This years focus pays tribute to the contribution of the Filipino community past and present*”.

The Shinju Matsuri Board and the Broome Martial Arts Academy sponsored Master Chuck Canete and Master John Mac of Cacoy Doce Pares to travel to Broome from the Philippines to demonstrate during the festival the Filipino Martial Arts and to undertake seminars and training workshops in Eskrima.

### **Cacoy Doce Pares Demonstrations**

The Filipino Masters wanted to show the audience a rounded presentation, so they may gain an appreciation for the Art as whole.

The demonstration routine performed by Master Chuck Canete and Master John Mac:

- Amara - combination of strikes - warming up
- Pengke - Pengke - double stick displaying the coordination of left and right hands.
- Sayaw (forms) - overview of Eskrima principles - in particular long range to close range
- 12 strikes of the Cacoy Doce Pares (CDP)System
- 12 blocks of CDP
- Disarms and counters
- 4 counter strikes
- Medium range multiple counters
- Pre-arranged sparring drill attack and defence
- Pinuti blade - the Cebuano fighting blade. Highlights that the Basic Eskrima fundamentals are applied to the live bladed weapon
- Sports Sparring - this part of the demonstration was by two students from the Broome Martial Arts Academy.
- Eskrido demonstration - throwing techniques using Eskrima blended with Aikido, Judo, Jiu-Jitsu
- Controlled sparring with the application of disarming techniques.
- Eskrido applications of close quarter sparring
- Pangamot - empty hand techniques from CDP A) defence against dagger attack B) Dagger snatching and C) Tapi-Tapi combination of A and B.
- Sayaw forms using stick and dagger



Master Mac and Master Canete drawing the Cebuano Pinuti Blades

During the public demonstrations, Tony Familiar from the Broome Martial Arts Academy narrated the story. The narrator informed the audience that from the basics the advanced movements evolve. The masters wished that in the demonstration and the narration story what people were seeing was much more profound than just entertainment, they were witnessing an elementally integrated curriculum and programme of Cacoy Doce Pares.

Master Canete and Master Mac were in Broome for nine days and presented 6 public demonstrations to many thousands of people the majority had never heard about or seen

any Eskrima. They are mighty ambassadors, the newspapers, and television and the talk of the Broome Township was about the Masters spectacular, educational and informative demonstrations of Filipino Martial Arts.



Broome Martial Arts Academy seminar participants with the Filipino Masters

### **Cacoy Doce Pares Seminar**

Master Chuck Canete and Master John Mac cover a range of CDP elements during the seminar, while training sessions concentrate more specially on a particular element. The seminar is outlined by the CDP Masters as a presentation of basic elements for example assault drills, strikes and blocks, counters and disarms leading to Eskrido Sparring (Eskrima, Aikido, Judo, Jiu-Jitsu integrated). The basic elements are built upon to arrive at the advanced stages of CDP. The basic elements are seen as outer layers intertwined towards the inner core of CDP, Eskrido sparring.

### **The Broome CDP Seminar covered:**

- Introduction and outline - basic elements guiding the student to the inner core.
- Amara - warm up consisting of various twirling and spinning moves, assault forms and drills.
- Pengke-Pengke - double Olisi sticks exercises up to 12 combinations.
- 12 Basic Strikes and Blocks of CDP
- 4 Counter strikes - these guide the students to understand the flow of the sticks, once the student becomes more proficient in both skill and understanding, the higher level component sees the student advance more towards setting up the opponent.
- Counter and Disarms - at the point where the student has reached advanced levels in the preceding basics this brings the practioners to the inner core of Eskrido Sparring principles and practise.

The Broome Martial Arts Academy (BMAA) students absolutely loved the seminars and training session with the two Filipino Masters. BMAA is affiliated with Cacoy Doce Pares. Student's comments were all very positive about the fantastic opportunity, many of the older Eskrima students simply stating "It was just such a great honour to train with the Masters". In particular BMAA is located in a very remote province some 300kms from the nearest capital city and with not much other than long distance in between. For the younger Eskrima students their eyes were just wide open while their faces held the

biggest smiles. They may just be modest old fashioned country people but they are astute in their judgements of what is of real value.

### **Applications of Cacoy Doce Pares Techniques**

Masters Chuck Canete and John John Mac emphasized during the Broome seminar and training that the advanced techniques build upon the CDP basics. Caution you should not try to apply the advanced techniques without through training and good guidance of the CDP basics.

Basic techniques training helps improve, hand eye speed coordination, wrist flexibility, drills for speedy reflexes - without good practise in these areas you should not comp-template trying to disarm a dagger attack. Going to a seminar that promotes knife disarms out of context to a programme or system where you are trained up to deal with that is perhaps expecting too much.

The following photo sequences demonstrate that starting with the Olisi weapons the student begins to learn the basics which can then be applied Pangamot (empty hand).



#### **Olisi**

1. Master Chuck Canete (left) Master John John Mac (Right) Salutation
2. Ready position Master Chuck about to attack
3. Chuck strikes to head and John applies forehand rising bloc
4. John twists and applies pressure to begin to unbalance Chuck's weapons strike - ready for disarm
- 4 B 'close up' forearm and body weight used to apply wrist pressure to attacker
- 5 John disarms whilst applying further pressure to unbalance attacker
- 6 Attacker is finished off with strike to the head





### Pangamot against Olisi Attack

1. Chuck readies with Olisi weapon to attack John
2. Chuck about to strike John applies finger lock and pulls down to start to unbalance him
3. Chuck strikes at John while maintaining control of the finger, deflects and parries the attack with his left hand
4. Chucks force in the forward attack is redirected backwards by John who uses both hands in applying a wrist lock and further unbalancing.
5. John continues in a flowing motion to take down and prepares for disarm
6. John disarms and finishes with strike to head.



### Pangamot against Knife Attack

1. Chuck readies to attack John with knife
2. Chuck starts to attack John who applies finger lock and pulls down to start to unbalance him
3. Chuck thrusts at John's stomach - John while maintaining control of the finger, deflects and grabs the attacking Knife hand.
- 3 B 'Close up' of control of finger and attacking knife hand

4. Chuck's forward attack is redirected backwards with a twisting wrist lock
5. John continues in a flowing motion to take down, disarm and finishes the attacker.

The training sessions emphasised some of the key principles of Cacoy Doce Pares, students were guided by the Masters in training to a keener level of understanding the 3Ms, Minimum Movement, Minimum Effort and Maximum Efficiency.



John Mac - Tony Familiar - Chuck Canete.

Masters Canete and Mac are professionals however they could not help but be touched with the audiences at the public demonstrations; the crowds showed respect, were very quiet, generally watching with wide open eyes, mouths opened and jaws dropped and applauded enthusiastically. The Masters responded leaving the stage on each occasion literally dripping sweat and adding new levels of excitement to match the appreciative audiences. The masters

indicated they were also pleased with the Eskrima students, in particular that they trained regularly, are eager to learn and advance and take training very seriously and can still have serious fun while training.



Broome Martial Arts Academy  
 Broome Recreation & Aquatic Centre  
 Cable Beach Road Broome W.A.  
 (08) 9192-3049



**Spotlight on the Masters**  
**Arnis Balite Seminar**  
 August 23, 2008

Arriving in northern California the a day before Punong Guro Dowd had a get together dinner in Morgan Hills, CA. with Grandmaster Alfredo Bandalan, Dr. Remy Presas Jr., Ramon Lazo, Gilbert Cruz, and Pat Armijo and family.

Morning of the 23rd, Punong Guro Down commenced the seminar with the basic concepts of Arnis Balite, demonstrating the angles and circular way, proper footwork, and the blocking techniques of Arnis Balite. He showed how to limit your opponents' power and move in for close range combat.

Having the practitioners train in the movements of angles while executing the blocking techniques of Arnis Balite; Punong Guro Dowd then had the practitioners follow up with their own



Guro Em Angeles assisting Punong Guro Dowd in the demonstrations



personal capabilities in their own style to dominate the opponent in either a counter attack or trapping technique.

The participants saying they understood and moving smoothly in their executions, Punong Guro Dowd then had them switch the baton to their opposite hand and try the same philosophies. This seemed a bit more difficult for the practitioners. In Arnis Balite the student is trained to be able to have the baton in either hand and accomplish the counters, and counter

attacks.



Morning session



Afternoon session

Upon completion of the seminar relaxation and coffee was the next step before going to dinner.



Punong Guro Dowd would like to thank the following for dropping in and showing some brotherhood:

Dr. Remy Presas - Modern Arnis, Grandmaster Ver Villasin - Villasin Balintawak, Grand Maestro Jon Bais - Bais Tres Manos, Emmanuel Querubin - Sikaran, Master Ray Cordoba - Kombatán, Master Mike Jimenez - Kenpo.

Also a thank you to Master Alex France and Sensei Jorge Sandoval for the invitation and school, Guro Emmeline Angeles for assisting.



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

**Spotlight on the Masters**  
Brought to you by: **Alex France**  
Hayward Martial Arts  
1024 B St. #1  
Hayward, CA. 94541  
**Email**



The Philippine Martial Arts Academy  
is the FMA Division of  
Hayward Martial Arts.



[www.haywardmartialarts.net](http://www.haywardmartialarts.net)

### **Engagement Seminar**

Mataw Guro Lou Lledo and Master Keith Mazza  
August 23, 2008

On August 23, 2008, the Amara-Arkans School of Filipino Martial Arts (FMA) and the Traditional Wing Chun Kung Fu Academy conducted its first joint martial arts seminar at Mount Laurel, New Jersey, USA. The seminar was entitled "How to Engage Your Opponent Using Wing Chun Butterfly Swords and Amara-Arkans Filipino Sticks".



Punong Mataw Guro Lou Lledo - Master Keith Mazza

Punong Mataw Guro Lou Lledo of Amara-Arkans kicked-off the seminar with a short background on how the evolution of the different Filipino martial arts styles fits into the overall history of the Philippines and the Filipino people, emphasizing the fact that mastery of any particular martial art primarily depends on one's understanding of the principles behind the style's techniques - and such principles are deeply-rooted in the history and culture of the people who developed the art.



It was followed by a presentation of physical specimens of both bladed and non-bladed weapons typically used in the Filipino martial arts (e.g. kris sword, kris knife, straight sword, rattan stick, kamagong stick,

bahi stick, etc.). Discussions on proper mindset, breathing, weapon grip, and weapon control rounded-off the introductory part of the Amara-Arkanis portion of the seminar.

Punong Mataw Guro Lledo then explained the particular niche of Amara-Arkanis in the continuing evolution of the Lledo. While on a stand-alone basis the traditional way of teaching Lledo techniques are fundamentally sound, his experience in developing an Lledo teaching curriculum at the university level revealed that there is a need to teach the art in a simpler and holistic manner, such that students will be able to effectively absorb and apply the basic techniques involved within a short period of time.

He then proceeded to explain and demonstrate the basic combat engagement techniques of Amara-Arkanis. After each technique was explained and demonstrated, Punong Mataw Guro Lledo made the attendees physically perform the same. The techniques covered are summarized in the succeeding sections of this article.



## **Stances**

In Amara-Arkanis, there are only two (2) stances, the Preparatory or Normal Stance and the Combat Engagement Stance

### **Fighting Distance Classifications**

The following are the fighting distance classifications common to almost all Filipino martial arts styles, including Amara Arkanis:

- Long (Largada)
- Middle (Mediada)
- Short (Corto Pekiti)

Punong Mataw Guro Lou demonstrated how to properly measure the above mentioned distances using the fighting stick.

## Standard Directions of Movements and Slashes

In Amara-Arkanis there are only eight (8) standard directions whether for combat engagement movements or for executing slashes.

**For combat engagement movements, these are:**

- Forward - Straight
- Forward - Diagonal Right
- Forward - Diagonal Left
- Sideways - Right
- Sideways - Left
- Rearward - Straight
- Rearward - Diagonal Right
- Rearward - Diagonal Left

**For executing slashes, these are:**

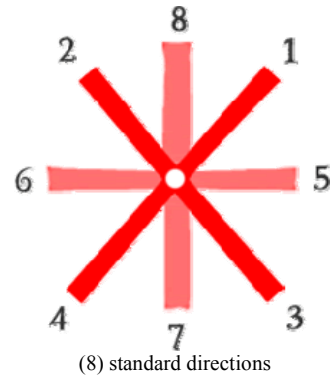
- Diagonal Downward - Right to Left
- Diagonal Downward - Left to Right
- Diagonal Upward - Right to Left
- Diagonal Upward - Left to Right
- Horizontal - Right to Left
- Horizontal - Left to Right
- Downward - Straight
- Upward - Straight

It was emphasized that the standard pattern for slashes are basically a combination of the following: The “X” pattern of “Cruzada” and the “+” pattern of side-to-side and up-and-down slashes

It was also pointed out that there are certain slash patterns that fall outside of the above mentioned eight (8) standard directions. These are: the Infinity or Figure Eight pattern (“Otso-Otso”) and the Circular pattern (“Amara”)



Amara-Arkanis action shapes



The final component of an Amara-Arkanis practitioner’s arsenal of strikes is the thrust.

## The Nuts and Bolts of Striking

Notwithstanding the aforementioned classifications, Punong Mataw Guro Lledo pointed out that all strikes are just essentially of two (2) types the forehand and the backhand

This holds true for both slashes and thrusts. And as far as slashes are concerned, only two (2) types are generally used in actual combat engagements - Downward Diagonal Forehand and Downward Diagonal Backhand. Mastery of these strikes will already give, even the beginner student, the basic tools needed to survive an actual combat engagement.

## Footwork

There are only three (3) basic types of footwork in Amara-Arkanis (each of which can be executed forward or “in”, as well as rearward or “out”):

- Stepping
- Sliding
- Stepping and sliding

### **Blocks**

There are basically two types of blocks in Amara-Arkanis:

- Long-range (executed with one hand holding one end of the stick)
- Middle-range (executed with two hands holding both ends of the stick)

### **Stick Impact Training**

There are generally two (2) types of stick impact training, with a partner or solo. Stick impact training with a partner is common to almost all Filipino martial arts styles. Solo stick impact training, on the other hand, is unique to Amara-Arkanis and was personally developed by Punong Mataw Guro Lou himself.



### **Traditional Wing Chun Kung Fu Empty Hand**

Master Keith Mazza covered the basic combat engagement principles of Traditional Wing Chun Kung Fu, including stances, footwork, getting out of the line of attack, blocks, checks, counterstrikes, as well as takedowns. He also explained in detail the principle behind the technique of fist interception.

Certain basic defensive combinations using the abovementioned techniques against the straight punch, the straight punch and hook with the same hand, as well as two successive straight punches using both hands were then demonstrated and explained.

### **Butterfly Sword**

Master Keith Mazza demonstrated certain butterfly sword striking techniques. Some of these techniques looked strikingly similar to the “Amara” strikes of Amara-Arkanis.

Emphasizing the basic principle in Wing Chun that “the weapon is just an extension of the arm”, the attendees were made to execute the butterfly sword adaptations of the empty hand defensive combinations previously discussed above.

### **Closing**

Punong Mataw Guro Lou closed the seminar with a dance-like drill of the middle-range two-handed blocks of Amara-Arkanis to the accompaniment of aerobic music. The self-proclaimed macho men among the attendees were, at first, a little bit inhibited in letting out their aerobic moves. Eventually though, even they eventually succumbed to the hypnotic rhythm of the music. While “Moro-Moro” plays became the platform of the entertainment aspect of the Filipino martial arts until the beginning of the last century, the 21st century is starting to reveal itself as the domain of aerobic music.

At the end of the day, it looked like everyone had a real good time. Handshakes, “thank yous” and “good byes” were exchanged. But everyone knows that such parting

will only be short-lived. The next joint seminar between Amara-Arkanis School of Filipino Martial Arts (FMA) and the Traditional Wing Chun Kung Fu Academy, is scheduled to be held in Baltimore, Maryland sometime towards the end of this year.



[amara-arkanis.com](http://amara-arkanis.com)



[traditionalwingchun.com](http://traditionalwingchun.com)

### **Bata-Batuta Learning Filipino Martial Arts in Israel**

August 28, 2008

By Neta Shermister

On August 28, Twenty six children of Filipino-Israeli families participated in the third and last day of the Philippine Embassy's Bata-Batuta cultural project, at Benei Dan Street, Tel Aviv.

The embassy established this three day cultural awareness project in order to introduce the exceptionality of the Filipino culture to Filipino children from ages 7-12 that were born and raised in Israel. These children grew up away from their homeland and thus have little knowledge of their own culture. This project wished to teach them about their roots in order to comprehend their identity better. A whole lot of gratitude is in place for the Embassy personnel, families, household members and various volunteers, who gave up from their free time to help this project come to life.

During this three day "summer program" the children were exposed to Philippine values, customs, tradition, songs, stories, dances, food, outdoor sports such as luksong tinik, tumbang preso and the indigenous martial art. The idea behind it is to introduce the children to their culture and history in a playful, fun and educational manner.

The last day started with Mr. Arnold Eligado and his wife Luisa who taught the children, some native Filipino songs, such as: paa, tuhod, balikat, ulo and more.



The second part of the day was dedicated to introducing the children with their country's unique Filipino martial art. Master Jon Escudero was invited by Her Excellency, the Ambassador to teach the Children and introduce them to their heritage of the Filipino martial arts. Master Jon is a certified master in the system of Lightning Scientific Arnis International; he received his master's rank from his direct teacher, the late Grandmaster Benjamin Luna Lema. Master Jon came to Israel from the Philippines early this year, with his girlfriend, Neta and opened a group of LSAI in Israel. Neta and Master Jon are always happy to help the embassy with their important projects.



Having taught a lot of children in the Philippines, such as summer classes in the Miriam College Child Development Center, classes of “Arnis for kids” and workshops and seminars as alternative classes in different high schools, Master Jon had an excellent time sharing his knowledge with the children. He started the activity indoors, where he gave the children names of several countries and the children had to state which martial arts came from these countries. The children had a bit of a problem when he asked what kind of martial arts does the Philippines have... At this point the children went outdoors with their parents and embassy members to get familiarized with the art of their land.



Master Jon Escudero presenting Arnis to the children

The children were each given an Arnis stick (padded sticks for the younger children), Master Jon, with the help of Ms. Neta Shermister and his student Mr. Angelo Garcia helped with teaching the children how to properly use their stick, how to hold it correctly and what are the possible movements and basic strikes in Arnis. Before the water break, the children had to combine the strikes they had learned with moving and

walking forward and backward while striking. The last part of the class was dedicated to a form (“kata”/”anyo”) in which Master Jon taught the children a prescribed set of moves that the children had to memorize and perform. The children were divided into three groups: A group led by Master Jon, a group led by Ms. Neta and a group led by Mr. Angelo. They had to prepare the form within their group and present it to the other students at the end of the session. The children did wonderfully well and got much applause from everyone around.

At the end of the session, Master Jon demonstrated some advanced, high speed techniques, with the help of Ms. Neta and Mr. Angelo. Having high energies, the children continued to several outdoor games, such as pabitin, in which they won lots of candies they rightfully earned.

The day was concluded with certificates of participation to 26 children who attended all the three days of the Bata-Batuta project. Her Excellency Ambassador Petronila P. Garcia, Vice Consul Mr. Thaddeus T. Hamoy and Cultural Officer Chester Diaz had also awarded certificates of appreciation to the volunteers for their contribution to the success of the project. The day ended with eating tasty turon and many happy smiles, children and adults alike.

### Teaching the children



Master Jon Escudero



Neta Shermister



Angelo Garcia

Visit the following website for more information:

**Lightning Israel:** [www.lsai.co.il/en](http://www.lsai.co.il/en)

### School Challenge Bandalan Doce Pares September 9, 2008

*White Tiger Clan (Bandalan Doce Pares) - Fresno, CA.  
Warriors of Visayas (Bandalan Doce Pares) - Hollister, CA.*

For this one day we were all able to meet with no other thoughts of the outside world, just to enjoy one another and our love of Eskrima!

Students put on full sparring gear, and the competition began. This was a challenge taken with much seriousness and honor. But in the end it was filled with only fellowship, loyalty, love, honor and respect for all of us under the umbrella of Bandalan Doce Pares.

Continuing on



in the day training was held in Kenpo the other art taught at both schools. The day ended with all gathering and enjoying pizza and the company and the camaraderie of each person as an individual and a practitioner.

Thank all of you for your attendance and we look forward to more in the future!

**Grandmaster Bandalan**

**White Tiger Clan:** Master Chaves, Guro Antonio Lucero and students.

**Warriors of Visayas:** Guro Anthony, Bibo and Alex Ordiniza, Jojo, Tim, Jake and students.



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

**Warriors of Visayas Ordiniza**

**Filipino Martial Arts**

Bandalan Doce Pares Headquarters

Grandmaster Alfred Bandalan

(408) 310-0101

Master Felix Ordiniza

(831) 524-2957

2910 Southside Rd.

Hollister, CA. 95023-9629

**Peoplefest Festival**

Manchester, NH

September 6, 2008

By Philip Duldulao

On September 6, the city of Manchester, NH recently celebrated the cultural diversity of the area with an open-air festival at Veterans Park called the Peoplefest Festival. Among the attendees and representing the Filipino American community was the Boston Arnis Club, which is headed by Guro Director Peter Freedman.

One of the main concerns for the organizers of the event was hurricane Hannah, which threatened to hit and affect the New Hampshire region during the day of the

festivities, thankfully this didn't occur and all the acts were able to proceed without a hitch.

Even though this was the first time the Boston Arnis Club had participated in the Peoplefest event, the demonstration showcasing the Filipino Martial Arts Culture was very well received and the crowd approved of the various acts that were represented and showcased by Guro Freedman and his students.



Guro Freedman made a point to the crowd during the introduction that the acts were not limited to his advanced students but also included beginner and intermediate level students of the school as well. There were acts featuring flexible weapons such as the handkerchief/Panyo going up against edged weapons such as the baraw or knife, two man drills showcasing sinawali, Espada y Daga, Solo Baston Larga Mano, block check and counter drills and a few other acts that unfortunately weren't shown due to time constraints.



Guro Freedman explains the finer points



Demonstrating the art of Arnis

One interesting note came from Aida Castro-Jacques, Director of the Cultural Group for the Filipino-American Friendship Society of New Hampshire upon observing the two person drills, she commented on how Guro Freedman's students graceful and fluid footwork made them good candidates for her Filipino dance troupe and how their

skills could be further enhanced by incorporating some of the dance concepts and principles of Filipino Native dance routines.

Certain Filipino dances evolved from martial arts and are combative in nature. Dances such as the 'Sakuting', a dance where sticks are used and the music is reminiscent of Chinese martial music. The 'Baile de Bakal' is also a traditional dance using 'swords', mimicking the fencing steps that the Spaniards brought with them to the Philippines. The 'Palo-palo' dance mimics the fight between the Muslims and Christians, using sticks as in Arnis. It certainly brings new meaning to the term "Dance-offs"...



**Guro Peter Freedman**  
Weare, New Hampshire  
(603) 529-3564  
**Email**

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

**Arnis Tournament**  
Barangay San Dionisio  
Paranaque City, Philippines  
September 07, 2008

Headed by Punong Lakan Garitony "Pet" Nicolas Modern Arnis Mano-Mano Filipino Martial Arts (M.A.M.F.M.A) students on September 07, 2008 competed in an Arnis Tournament at Barangay San Dionisio, Paranaque City, Organized by Master Gary Villan of the Arnis Federation of the Philippines.



Novice Arnis Anyo Competition  
Rene Joy Rivera  
2nd Runner up.



Colored Belt Arnis Anyo Competition  
Johannes Lagahit  
1st Runner up.



Black Belt Arnis Anyo Competition  
Ronald Regalado  
1st Runner up



Organizers and Participating Teams Grandmasters, namely Grandmaster Jojie Mahilum (President and Founder International Black Chimera Integrated Martial Arts International Federation Inc.), Grandmaster Guillermo Bernas (President - Combat Judo Karate Federation of the Philippines), Punong Lakan Garitony "Pet" Nicolas (Modern Arnis Mano-Mano Filipino Martial Arts), Grandmaster Dannie San Joaquin ( Gym KATA), Master Gary Villan (Arnis Federation of the Philippines), Master William Maclay Jr. (Pres/Founder- Red Cobra) and Master Restie Obispo (World Empire Martial Arts Commando).

### **USFMAF versus Chanbara Challenge Workshop**

September 13, 2008

By Marc Lawrence



A challenge was presented to the Filipino martial arts community in the form of a tournament between USFMAF and Chanbara. A workshop was set by USFMAF and CHANBARA (a Japanese fighting organization) to roll out the rules. On Sept. 13, 2008 in Southern California, the clinic held at House of Champions in Van Nuys on the rules of the tournament. Members of USFMAF and others met Chanbara and other Japanese Martial Arts schools for some friendly sparring and a roll out of the rules. The rules that were developed by a joint committee were taken from paper to the mat. The method of scoring was reviewed for all attendees to ensure their familiarity with USFMAF point and continuous scoring systems.

Several practice runs were done to explain the proper scoring and center referee functions. All padded weapons and safety gear was reviewed to ensure that everyone understood what could be used. After that all participants broke off into small groups and practiced their skills and refereeing. Chanbara brought most of their padded weapons. They had brought the Tanto, Kodachi, and Choken. The five traditional weapons typically used in Chanbara sparring are: Tanto (18-inch knife), Kodachi (24-inch short sword), Choken (40-inch long sword), Yari/Naginata (6-foot spear), Jo and Bo (4-5-6-foot staff).

Only the Kampilan, double Olisi, Espada Y Daga, were available for use at the workshop. All of the traditional weapons like the Bankaw (spear) and Kampilan (long sword), double Olisi (stick) short and long stick and Espada (sword) y daga (knife) and the Kalasag (shield) are allowed to be used in tournament.

The USFMAF is still looking to the Filipino martial arts community for fighters to come out and show the world how great Filipino martial arts is! In February of 2009 in Anaheim, California at the USFMAF tournament there will be the open padded weapons division.



**The following groups, schools and systems that attended:**

Angels Disciples Cabales Serrada  
Kali Kan Cabales Serrada  
Pakamut Fighting Arts  
Cacoy Doce Pares  
International Martial Arts and Boxing  
Inosanto Kali

Dog Brothers Kali  
Jedokan Filipino Karate  
Tozai Nippon Karate  
TAO Combined Fighting Arts  
Chanbara-Samurai Sports

**Suppliers of Equipment:**

Actionflex-Century  
Spargear

**Media Coverage:**

UP TV channel # 37  
Southern California Martial Arts Talk Show

Facility Provided by House of Champions



**For more information contact:** Master Marc Lawrence  
USFMAF RSO for the South Bay and Long Beach - [www.usfmaf.org](http://www.usfmaf.org)  
PAKAMUT-Torrance - [www.pakamut-fma-torrance.com](http://www.pakamut-fma-torrance.com)

**Arnis 4 Kids Demo at Kids Ahoy**  
Cubao, Quezon City, Philippines  
September 20, 2008  
By Anthony Gatchalian  
Photos By Kids Ahoy Shop

Saturday, September 20, 2008, Modern Arnis Mano-Mano Filipino Martial Arts  
Headed by Punong Lakan Garitony “Pet” Nicolas and R and O Academy Kid Arnisadors  
Headed by Susan Contillo conducted a Arnis Demo for Kids Ahoy a Creative Kid  
Educational Center.





The R and O Students who participated in the event were Katrine Soriano, Kristopher Soriano, Vince Dela Cruz, Irish Tafalla, Andrea Pelovello, Nymrod Contillo, Regival Contillo, Eunice Torre, Felix Thio-ac, Vincent Batoon, Justin James, Cielo Octavio, Trisha Adrales and Ma. Letty Laureta. With Punong Lakan Garitony “Pet” Nicolas of , Modern Arnis Mano-Mano Filipino Martial Arts, Susan Contillo School Directress of R and O Academy and Joanne Parson, President of Kids Ahoy.



R and O Academy Kid Arnisadors with their Parents



L-R: Punong Lakan Garitony “Pet” Nicolas,  
Joanne Parson, Susan Contillo



**MAMFMA**

Pabgasisan Chapter - Cakca Martial Arts

19 Rizal Ave.

Malasiqui Pangasinan

(0910) 215-0955

**Website**

**Website**

For more pictures and comments visit: [Click Here](#)



## Speak Up - Speak Out

Roberto Trinidad

### Learning FMA and Filipino Culture

There is long running topic over on the FMA Forum titled “Do foreign FMA students really need to learn our culture as well?” Subject title is self explanatory, but let me quote the original poster:

*“Of course many foreign students of FMA get into the system because of the exotic nature of the systems. The same for those who like Japanese systems, Thai martial arts, etc. They want the whole "experience" of FMA; martial skills, culture, the food, etc.”*

*“But there are also those who feel that they don't need to know Filipino culture to learn and be good at FMAs. They just want the fighting techniques, that all. If something can't make them fight better, they don't need to know it. FMA could be an Eskimo martial art and they couldn't care less.”*

*“So I ask the locals here: do you feel that FMA must be learned along with our culture? If so, what will that cultural education provide the student? What value is it to them?”*

Being a Filipino and a teacher of FMA, I want my students to excel in the art and that teaching the culture goes a long way in helping the student achieve that goal. However, I may be biased towards my own culture so I'd rather quote some non-Filipinos who posted on the thread:

*“I was pretty good at the fighting side to the art way before I ever travelled to the Philippines, but even after my first trip to the PI and experienced the culture first hand only then did I truly appreciate the art and all it has to offer. Yes I try to educate my students to some degree about the culture but I always advise them that to truly experience the culture you have to go to the PI, this will give you an whole new outlook about the art too. Will it make you better at it? I don't know but I believe it will help you understand it more.”*

*“I will be the first to admit, my trips to the Philippines and my appreciation of the culture has made me a better instructor and helped me and my students understand the art in a whole new light.”*

*“You can tell if an instructor has been to the Philippines and taken on board the whole culture behind the art and those that have not. Their whole approach to the art and how it is done is different, not different in a way that a non FMAer notices, they just see sticks flying etc, but to those that do the art there is a difference that is noticeable.”*

“I personally find it very important to learn the culture of your craft. How is one to understand the how if he cannot embrace the why? I absolutely love the Philippine culture..the food, the customs, the arts, the language (which I am currently studying).”  
Have more to add? Hop on to the [fmaforum.org](http://www.fmaforum.org) and go to [www.fmaforum.org/index.php?showtopic=3159](http://www.fmaforum.org/index.php?showtopic=3159) to add your opinion.

**See you there!**

## ***FMA Future Events***

### ***Seminars***

#### **Inayan Seminar w/Pangulong Guro Jon Ward**

October 2, 2008

Pangulong Guro Jon Ward  
Aldingen, Germany

**Email**

**Website**

#### **2nd Annual West Coast FMA Gathering**

October 4, 2008

Duarte CA.

**Contact:** Gigie Alunday or Rich Verdejo

**Email**

**Flyer**

**Website**

#### **Grandmaster Richard Bustillo**

October 4, 2008

Hawaii Martial Arts Center

HMC Academy

King's Gate Plaza

555 N. King St.

Honolulu, Hawai'i

#### **To register contact:**

The IMB Academy  
(310) 787-8793

**Email**

Edward Barinque  
(808) 381-2285

**Email**

**Flyer**

James Tanaka  
(808) 223-9363

**Email**

**The London Seminar**

October 4 - 5, 2008

Cheshunt Marriott Hotel

Halfhide Lane

Turford, Broxbourne, EN10 6NG

**Contact:** Grandmaster Angelo Baldissoni - **Email**

Master John Byrne - **Email**

**Flyer**

**Application**

**Website**

**Website**

**Inayan Seminar w/Pangulong Guro Jon Ward**

October 4 - 5, 2008

Pangulong Guro Jon Ward

Hamburg, German

**Email**

**Website**

**Inayan Seminar w/Pangulong Guro Jon Ward**

October 9, 2008

Pangulong Guro Jon Ward

Ravensburg, Germany

**Email**

**Website**

**Bram Frank Instructors Camp & Seminars**

October 9 - 12, 2008

CT Kenpo Karate School

64 Market Square

Newington, CT

**Email**

**Flyer**

**Website**

**Website**

**Inayan Seminar w/Pangulong Guro Jon Ward**

October 12 - 13, 2008

Pangulong Guro Jon Ward

Karlshue, Germany

**Email**

**Website**

**October Camp Bergen, Norway**

October 17 - 19, 2008

Various Instructors

**Email**

**Website**

**World of FMA**

October 18, 2008

Warriors of Visayas Ordiniza

Filipino Martial Arts

2910 Southside Rd.

Hollister, CA. 95023-9629

**Contact:** Grandmaster Alfred Bandalan - (408) 310-0101

**Email**

Master Felix Ordiniza - (831) 524-2957

**Email**

**Website**

**Warrior Healer Seminar**

October 18, 2008

Long Island University

Rockland Graduate Campus

70 Route 340

Orangeburg, NY 10962-2219

**For Details Contact:** Dr. Thomas J. Nardi

(845) 623-6400

**Flyer**

**Website**

**Grandmaster Atillo Seminar**

October 18 - 19, 2008.

Village Martial Arts

188 East 3rd. St.

New York, NY

**Contact:** Guro Doug Pierre – (212) 614-3250

**Website**

**Pekiti-Tirsia Kali System**

October 18 & 19, 2008

Apolo's Martial Arts / Kali

750 MD Route 3 South

Gambrills, MD

(410) 370-4455

**Email**

**Website**

**Modern Arnis Seminar**  
October 18 - 19, 2008  
Grandmaster Dan Anderson  
4404 W. Victory Blvd.  
Burbank, CA  
(818) 567-7600  
**Flyer**

**BaHad Zu'Bu Filipino Combatives**  
October 18 - 19 2008  
Allied Martial Arts Academy  
110 King Ave.  
Kingsland, Georgia, 31548  
**Email**

**Arizona Filipino Martial Arts**  
October 19, 2008  
10:00 am to 4:00 pm  
Papago Park  
Phoenix, Arizona  
**Contact: Mike Butz - Email**  
**Website**  
**Website**

**Inayan Seminar w/Pangulong Guro Jon Ward**  
October 21 - 22, 2008  
Gothenburg, Sweden  
**Email**  
**Website**

**NYC Kali Eskrima Arnis Gathering**  
October 25, 2008  
Fighthouse  
122 West 27th St.  
(Between 6th and 7th Ave.)  
Chelsea area of New York City  
(201) 674-6609  
**Email**  
**Website**  
**Website**

**FMA Senkotiros Concepts**

October 25 - 26, 2008

Texas Senkotiros/US Karate System  
505 W. University Avenue, Suite # E  
Georgetown, Texas

**Contact:** Tugan Dean Goldade - **Email**  
**Website**

**Classic Eskrima Seminar**

Instructor Ron Harris

Filipino Martial Arts and Mixed Martial Arts

October 25 - 26, 2008

San Diego, California

**Contact:** Brian Constantino - **Email**

Ron Harris - **Email**

**Website**

**Guro Dan Inosanto Seminar-JKD Jun Fan Kali**

October 25 - 26, 2008

Masters and Champions Martial Arts

G-6072 S. Saginaw St.

Grand Blanc, Michigan

**Email**

**Website**

**IKAEF Instructor Camp**

October 25 - 26, 2008

Punong Guro Jeff Espinous

Pangulong Guro Jon Ward

Koln, Germany

**Email**

**Website**

**Inayan Seminar w/ Pangulong Guro Jon Ward**

November 1, 2008

Kettering, England

**Email**

**Website**

**Angkàn Felices Kaliradman Seminar**

November 4, 2008

Palestra Accademia Moros Via Matta 4

Sassari, Sardinia, Italy

**Email**

**Website**

**Grandmaster Bobby Taboada's**

World Camp 2008  
November 8 - 9, 2008  
Las Vegas, Nevada

**Flyer**  
**Website**

**1st FCS European Gathering**

November 14 - 16, 2008  
Athens - Greece

**Email**  
**Website**

**HTAI Fall Camp**

November 15 - 16, 2008  
HTAI Headquarter  
14510 NE 20th St. #100  
Bellevue, WA.

**Email**  
**Website**

**1st Kuntaw [Alumni Home Coming] Region 5**

December 13 - 14, 2008  
Aquinas University of Legazpi  
Rawis  
Legaspi City, Philippines

**Email**



## ***Tournaments***

### **The Sulong Championship**

October 12, 2008

New Lenox VFW Hall

323 Old Hickory Rd

New Lenox, Illinois

**Email**

**Website**

### **USFMAF**

A part of Disney's Martial Arts Festival

Disney's Wide World of Sports® Complex

In WALT DISNEY WORLD® Resort, near Orlando, Florida

October 24 - 26, 2008

**Coordinator:** Darren G. Tibon

(209) 464-3701

**Email**

**Flyer**

**Website**

### **Blade Fighting**

Disney's Martial Arts Festival in Orlando, Florida

October 24 - 26, 2008

Disney's Wide World of Sports Complex

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

Register online: **Website**



By Luis Rafael C. Lledo, Jr.

[www.amara-arkanis.com](http://www.amara-arkanis.com)

## **Part one: Basic/Foundation**

### **Lesson one: Breathing**

Proper breathing in any martial art, or any physical activity for that matter, is of utmost importance. However, most teachers of the Filipino fighting arts have relegated breathing in the background. There are even some who have ignored teaching proper breathing altogether. In AMARA ARKANIS, proper breathing is the first priority.

Breathing may be simply defined as a process made up of inhalation (taking air in) and exhalation (expelling air out).

In AMARA ARKANIS, the process may sound more complex. Instead of just taking the air in, inhalation is drawing into your body the universal energy, forging that energy in your personal anvil of training and expelling it out as a destructive or constructive force, depending on the need and intention. This exhalation may be vocalized, called bunyaw in Filipino. At this very instant all the energy of the body must be concentrated in the center of gravity transforming the whole body into a one solid unit by tucking the buttocks, pressing the shoulders, tightening the abdominal, back, sides, chest and leg muscles.

#### **Training in proper breathing:**

- Stand in natural parallel toe stance, feet spread hip width with hands hanging on the side
- Turn palms up and slowly inhale through the nose to chest level
- Hold breath for 5 seconds
- Turn palms down and slowly exhale through the mouth as you bring your hands down and bend your knees as you bring your center of gravity down
- When you have exhaled all the air in your body force one last exhalation
- Hold your breath for 5 seconds
- Straighten your knees as you turn your palms up to the level of your chest inhaling slowly through the nose
- Repeat the process
- As you progress increase holding your breath up to 10 seconds

### **Lesson Two: Stance and Center of Gravity**

There are three components of a stance. It must be comfortable so one can assume the posture without undue fatigue. It must be stable so proper traction is achieved for a fast and powerful technique. Finally, it must be flexible so mobility is never hampered.

Understanding of body mechanics and knowing what muscles are involved and how and when they play into action must all be considered. Placement and maneuvering of the center of gravity completes the equation. There are two main stances – the natural knees straight stance and the knees bent one foot in-front fighting stance.



Natural Stance



Right Fighting Stance



Left Fighting Stance

**Characteristics of all stances:**

- Center of gravity falls within the stance
- Feet are spread hip width

**Characteristics of fighting stances:**

- Both knees bent slightly and tensed outwards
- Weight evenly distributed on both feet
- Feet are spread hip width
- Toes of trailing foot is in line with heel of leading foot
- Leading foot points directly forward
- Trailing foot points about 15 degrees to the side

**Exercise: From natural stance:**

- Move right foot forward to assume right fighting stance
- Move left foot forward to assume left fighting stance
- Move left foot backward to assume right fighting stance
- Move right foot backward to assume left fighting stance
- Move left foot forward, turn 90 degrees to the right to assume left fighting stance
- Move right foot forward, turn 90 degrees to the left to assume right fighting stance
- Move right foot to the right, turn 90 degrees to the right to assume right fighting stance
- Move left foot to the left, turn 90 degrees to the left to assume left fighting stance

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

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

## The Concept of Aycocho Arnis Korambit (AAK)

By: Frank Aycocho



**What is Korambit?** An ancient double bladed curve knife of Filipino; disguised as a farm tool during the Spanish time in the Philippines when carrying of the arnis stick was banned by the Spanish in 1764. The Korambit is a Filipino native word similar to Karambit, an Indonesian Kuntao and Penjak Silat weapon with origin from the

Philippines farm tool, used to harvest palay and coconut. It is 12 inches total in length, with a sharp edge on one side while the Korambit invented by Sr. Master Frank Aycocho combines a farm tool and a shoe makers tool. It is designed for multipurpose uses in military combat hand and foot.

The Karambit of Emerson Knives ([www.emersonknives.com](http://www.emersonknives.com)) is different than AAK. The AAK is an innovation of Spada Y Daga, Spada - sword represents the stick in arnis, Korambit represents daga (dagger), in the sense of promoting sports competition in the Philippines, Arnis being one of Filipino National Sports. The AAK was presented at the Filipino Martial Arts Festival on July 22, 23, and 24, 2008.



Differences between the Karambit and the Korambit

The Korambit is a double bladed curve knife short for a quick maneuver of cutting at all direction within a twist of wrist followed by the flexibility of the body, hips, shoulder and pivoting of feet to flow on its momentum of motion. The finest techniques of close quarter combat, artistically designed for military combat fighting.

In the mechanics of the technical application which combines the art of Silat with an Arnis stick and the kerambit, one hand holds the baston and the other hand has the Korambit with four fingers inserted to the hole of Korambit handle for an option to grab and control an opponents' action and if you lose your grip on the opponent the opponent will be cut.



The kerambit a rubber knife is designed to provide training practice and for sports competition for safety reasons. The arnis stick shall be made of hard rubber for the same reason of safety to avoid injury rather than wearing a safety vest that slows down the reflexes of contestant.

The size, weight and length of martial arts weapon must be equal for both players and must be marked with colored chalk for visibility of marks to count and determine the winner.

The competition shall be 3 minutes per round with 3 rounds of competition. If in case of tie at the end of 3 rounds, one round shall be allowed, at the end of the extra round if points remains tie, another 3 minutes round shall be extended in a rule of martial arts in one contact first strike point and winner shall be declared even if the last 3 minutes extension is not consumed.

If one player loses a weapon in his hand, the fight shall continue and the opponent with the lost weapon shall continue to defend himself, "loosing a weapon is not grounds for defeat," but he/she is not allowed to recover a lost weapon.

Light contact is allowed on selected parts of the body, Bleeding, eyes, genital and lips are prohibited targets and biting is also prohibited. 3 warnings for fouls are grounds for disqualification.

In respect to martial arts of any other nations style, allowing them to participate, display their own techniques in competition with unlimited selections of points is a way to promote peace, harmony and comradery among martial artist worldwide, we are in the future of mixed martial arts, but we have our right of identity of our culture and tradition, let us promote martial arts for sports, physical fitness and self defense.



**Korambit Aluminum Knife:** non sharp blade with kamagong hard wood black handle 1,200.00 pesos includes shipment, 10 % off for whole sale over 50 pieces.

**Korambit Rubber Knife:** 120.00 pesos includes shipment, 10 % off whole sale over 100 pieces.

**Korambit Military Combat knife:** authentic with sharpen blade \$300 U.S.D. includes tax and shipment.

**Korambit knife and 2 Rattan sticks w/case** (standard 28inches): 200 Pesos, includes shipping and tax.



**AAK Lightweight Polyester Camouflage Uniforms:** 3 sizes, V cut - \$50 USD includes shipping and handling outside the Philippines.

**Traditional Red Uniform Pants:** Cotton canvas, garterized with waist draw string - \$50 each.

**Contact:** Frank Aycocho (0919) 883-1120  
or **Email:** [Click Here](#)

**Trademark:** AKDPhilippines

**Christmas Time** ... Get that special someone, something that a practitioner can most definitely use and appreciate.



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



[www.eskrimador-supplies.com](http://www.eskrimador-supplies.com)



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



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



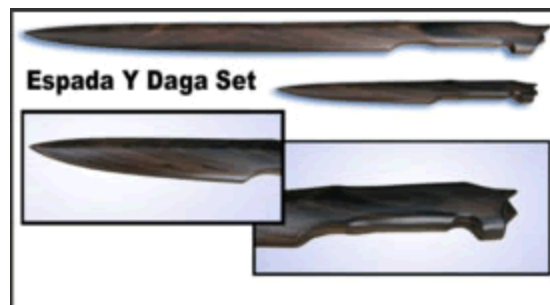
[www.pmasupplies.com](http://www.pmasupplies.com)

Good day to you FMA practitioners and aficionado's! Philippine Martial Arts Supplies is proud to introduce our new wooden practice swords and knives to add to your training equipment or for your collection and display.

All are made out of our premium Kamagong Ironwood material which is unparalleled in beauty, balance and functionality.

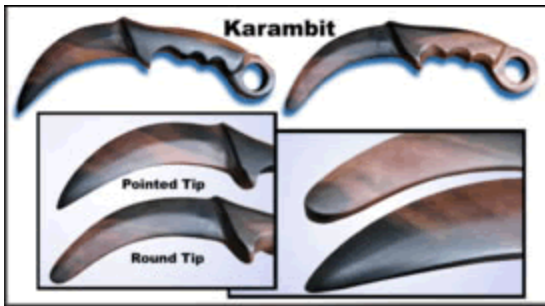
### **Espada Y Daga**

Philippine Martial Arts Supplies is proud to present this beautiful hardwood replica of the Visayan Espada Y Daga. Patterned after the famed *Sansibar* blades of the Visayas Region, this great combo makes



practicing your sword and knife drills all that much safer.  
Great for practice, collection and display.

### **Karambit**



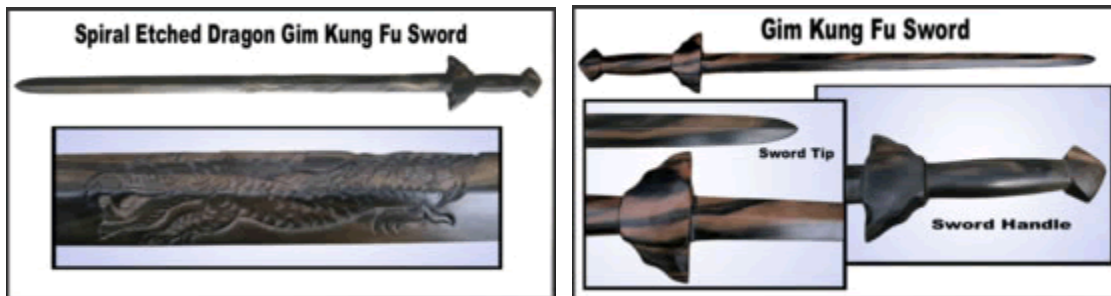
The karambit (also known as kerambit) is an exotic knife found among the cultures of the Philippines, Malaysia and Indonesia. In all of these cultures it served foremost as an agricultural tool then as a weapon. It is said that the shape of the karambit is related to animist beliefs about the power of big cats such as tigers, such that the karambit is in the shape of a tiger

claw. In fact, there is also a non-bladed version of the weapon that is made of wood and is clearly shaped like a claw which can be found in Malaysia.

The karambit has a sharply curved, usually double-edged, blade, which, when the karambit is properly held, extends from the bottom of the hand, with the point of the blade facing forward towards your opponent. In Southeast Asia karambits are encountered with different blade lengths and both with and without a retention ring for the index finger on the end of the handle opposite the blade. However, in addition to being held blade facing forward and extending down from the fist it may also be held blade to front extending from the top of the hand.

The short Filipino karambit has found favor in the West with some martial artists because it is believed that the biomechanics of the Filipino Karambit allows for a more powerful cutting/slashing stroke, particularly against an attacker's limbs, even with a short blade. The index finger ring makes it very problematic to disarm and it also allows a greater measure of control as compared to a standard straight knife.

### **Gim**



Philippine Martial Arts Supplies is proud to present this beautiful hardwood replica of the Gim Kung Fu sword. This traditional double edge sword from China used as far back as 2,500 years ago. First mentioned during the 7th century B.C. during the Spring and Autumn Period, also known as “The Gentleman of Weapons” due to the fact that it takes a great deal of skill and grace to use this weapon effectively.

Now available in our beautiful Kamagong Ironwood material, it’s a must have for the serious collectors and practitioners of the Chinese Martial Arts.



**Arnis Association International Inc.**  
**Senior Master Rodillo "Rodel" Dagooc**  
108 - Balayong, Bauan, Batangas  
Philippines 4201  
(043) 727-8502 / Cell: (0919) 507-2916  
**rodeldagooc@yahoo.com**  
**www.smokingsticks.multiply.com**



### **Smoking Stick Arnis Cane Maker Products**

Rattan Arnis Sticks (w/engraving)	Remy Presas Bolo (single-edged)
Rattan Arnis Sticks - w/spiral design (without engraving)	Double Edged Bolo
Labsika Arnis Sticks (plain: 4 - 5 knots)	Kris Bolo
Labsika Arnis Sticks (plain: 6 - 7 knots)	Pinute Bolo
Labsika Arnis Sticks (plain: 8 - above knots)	Barong
Arnis Stick Bahi Wood	Kampilan
Arnis Stick Kamagong Wood	Kerambit
Arnis Case (2 sticks)	Aluminum Training Knives/Kris Daggers (w/Kamagong handle)
Arnis Case (6 sticks w/Philippine Flag)	Bangkaw / Long Pole (made of Bahi wood - metal tip)
Arnis Case (large - roll type)	Bangkaw / Long Pole (rattan wood)
Arnis Uniforms (s, m, l)	Bangkaw / Long Pole (rattan wood w/engraving)
Arnis Uniforms (xl, xxl, xxxl)	Kris Kamagong Dagger
Arnis Belts (for all ranks)	Pinuti Kamagong Dagger
Bahi Flat Stick	Kamagong Dulo-Dulo
Bahi Flat Stick (w/metal tip)	Horn Dulo-Dulo
Padded Stick	
Padded 5 ft long pole	

**For Price information or Ordering Contact: (043) 727-8502 / Cell: (0919) 507-2916**  
**Or Email: rodeldagooc@yahoo.com**



# TRADITIONAL FILIPINO WEAPONS

BEAUTIFUL HANDMADE SWORDS AND KNIVES FROM THE PHILIPPINES

[TraditionalFilipinoWeapons.com](http://TraditionalFilipinoWeapons.com)

## The Maginoo Sword Cane!

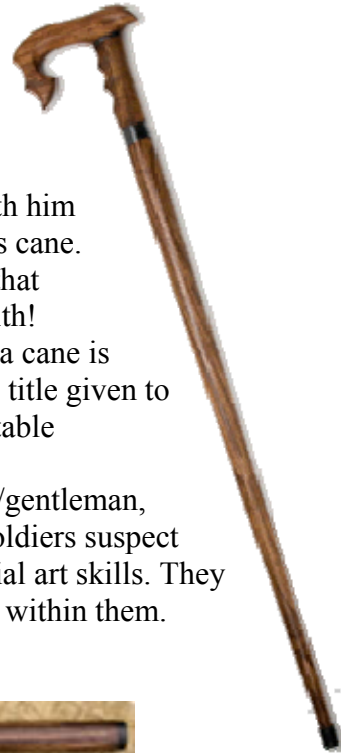
Only at Traditional Filipino Weapons

### Maginoo Gentleman's Cane

There are two things a prestigious gentleman carries with him when he walks the street. A good looking hat and a gentleman's cane. During the Spanish era, a cane was one of the areas of fashion that determined an individual's status. That's status was usually wealth!

Depending on the type of wood and its custom design, a cane is always seen being carried by rich men called "Don", which is a title given to owners of big lands, often a ranch and/or a large fruit and vegetable plantation.

A typical cane made of strong iron wood for a rich man/gentleman, termed in the Philippines as a "Maginoo." Never did Spanish soldiers suspect that some gentlemen were well armed along with Filipino martial art skills. They also never suspected that they are carrying canes with hidden blades within them. ...thus, is born the Maginoo Sword Cane of the Filipinos!



**New Item:** Call (203) 596-9073 for availability and ordering or **Email:** [Sandata4usall@aol.com](mailto:Sandata4usall@aol.com)



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

All Things Filipino is a division of ATF1898, Inc., specializes in multimedia expressions of Filipino Arts and Culture in modern times. Whether it be creative arts, culinary arts, fine arts, graphic arts, martial arts, media arts, modern arts, performing arts, theater arts, visual arts, wearable arts or written arts, as long as it's something positive for our Filipino community, we want to be involved.

Though we can appreciate all of the indigenous arts from our native country, our primary focus has always been in the ancient Filipino Martial Arts, generally known today as Kali, Eskrima and Arnis.

Believe it or not, we initially started as a clothing company back in 1998 with about \$500 in change and an unprecedented idea - to sell cool Filipino-related t-shirts that promoted the ancient Filipino Martial Arts in order to fund our own building one day to continue doing what we loved to do. It's been an interesting ride (no building yet!) but we still do recognize that art, artists and the business of art are vital to the social and economic development of our communities.

Maintaining our level as a global citizen, we are proud to be affiliated, either directly or indirectly, with the following organizations and projects: Association for the Advancement of Filipino American Arts & Culture (FilAm ARTS), Filipino American Heritage Institute (FAHI), Filipino American National Historical Society (FANHS), Filipino American Network (FAN), Martial Arts History Museum (MAHM), Pilipino Alumni Association (PAA), Pilipino Workers' Center (PWC), Search to Involve Pilipino Americans (SIPA) and Visual Communications (VC).



[ATF] products and mandrigma.org services  
(circa 2003, San Pedro, CA)

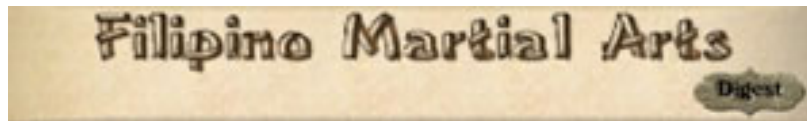
**All Things Filipino [ ATF ]**

1204 W. Gardena Boulevard, Suite D  
Gardena, California 90247-5925  
(310) 294-3777

**Email:** [info@allthingsfilipino.com](mailto:info@allthingsfilipino.com)



**Rapid Journal**



**Filipino Martial Arts Digest**

**Register your FMA School  
Post your Event**

**Advertise with the FMA Digest**

An Ad in the Filipino Martial Arts Digest can create Business. Your Advertisement for Filipino martial arts equipment, books, videos etc, can be included in the Filipino Martial Arts digest.

Website Advertisement - Free

Subscribers Online {e-book} digest - \$5 per Issue

**Website Application**

**Hard Copy Application**