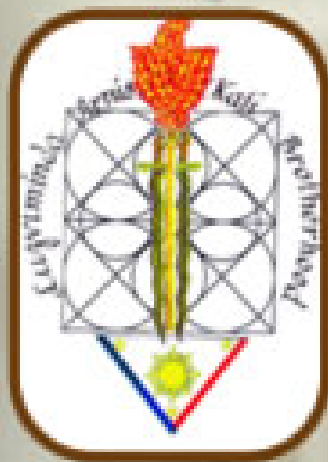


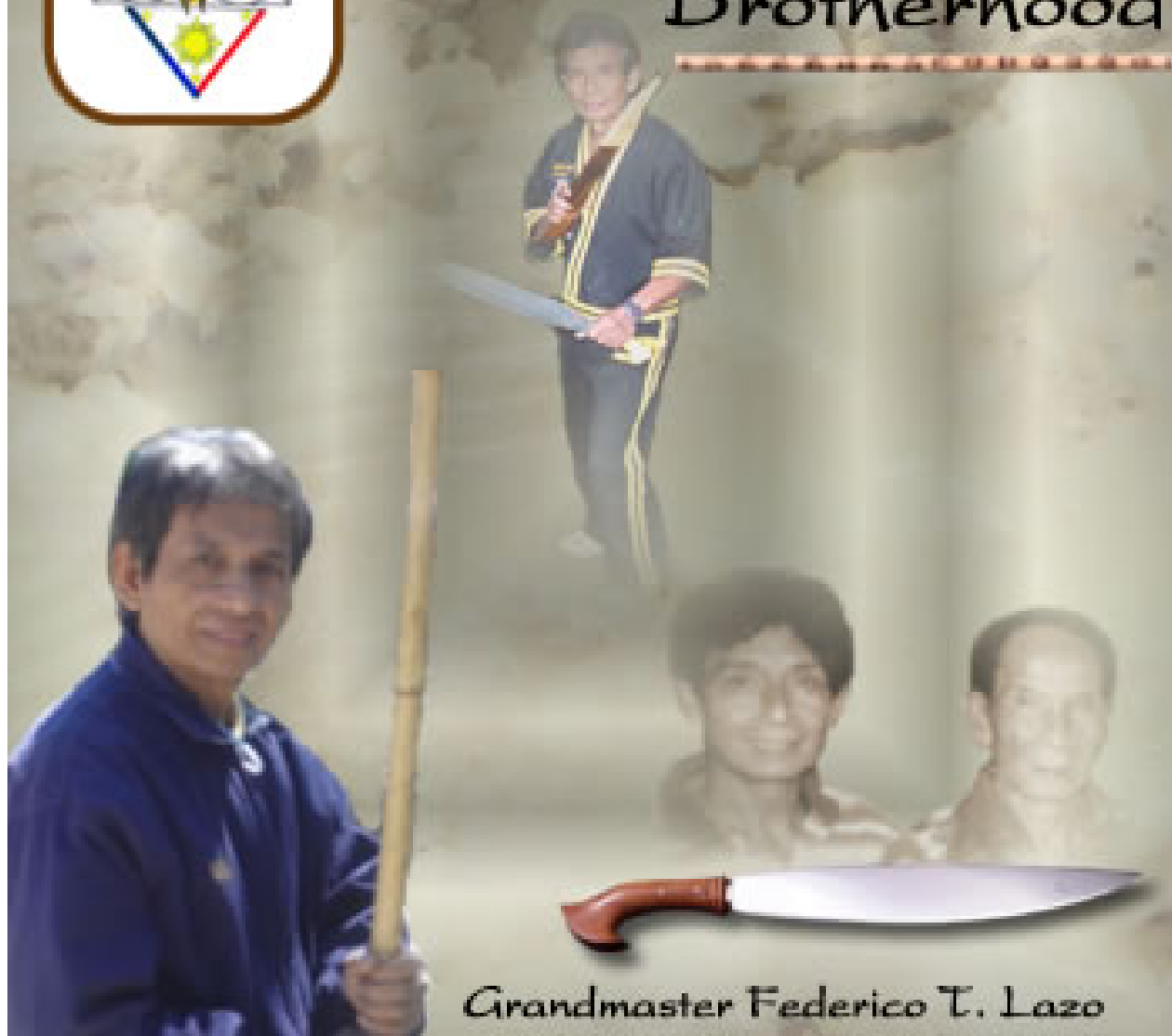
Filipino Martial Arts



Digest

Luzviminda Special Edition
2008

Arnis Kali Brotherhood



Grandmaster Federico T. Lazo

Publisher

Steven K. Dowd

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Luzviminda Brotherhood Archives

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

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

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From the Publishers Desk

Kumusta

The Luzviminda Arnis Kali Brotherhood (L.A.K.B.) is a Filipino martial arts organization that aims to propagate the Filipino martial culture both in its classical form as well as its modern interpretation.

Heading the Organization is Grandmaster Federico Lazo, a most knowledgeable individual that shares his knowledge of the Filipino martial arts with whoever is interested. Mostly living not in the limelight, but privately, taking on just a handful of students who are dedicated practitioners.

When not refining his art, Grandmaster Lazo passes his time by making authentic battle-ready weapons and refurbishing antique Filipino blades. His craftsmanship is superb and professional in all details.

Grandmaster Lazo is working on a book “KALI - *History of a Forbidden Filipino Fighting Arts*” and included is a brief section of the book for a sample. Once completed and published this book will be a great addition to any personal Filipino martial arts library.

In this Special Edition you the reader will find out the history of Grandmaster Lazo and about his son Ricky and daughter Christine, adding a few comments from practitioners who have found Grandmaster Lazo a unique individual.

Also Grandmaster Lazo has given permission to have 3 articles he has personally written and is informative on his beliefs about Kali.

So the FMA Digest hopes you will enjoy this Special Edition, and when Grandmaster Lazo’s book comes out, get a copy for as I have said it will be great from your personal library.

Maraming Salamat Po



www.lakb.net

Luzviminda Arnis Kali Brotherhood

A common theme among true masters of the martial arts is a growing desire to see their arts preserved for future generations. Grandmaster Lazo is no exception. After having distilled his art of Luzviminda Arnis Kali for over fifty-five years the Grandmaster now feels that the time has come to offer this uniquely refined art to the public. The year 2007 marks the historic year of the debut of the Luzviminda Arnis Kali Brotherhood in accord with Grandmaster Lazo's desire to share his legacy with the world.

Luzviminda Arnis Kali Brotherhood (L.A.K.B.) is a Filipino martial arts organization that aims to propagate the Filipino martial culture both in its classical form as well as its modern interpretation. The aim is to teach an all-around knowledge of all the Filipino weapons as well as proficiency with empty hands. Luzviminda Arnis is not a sport but purely combat oriented fighting art.

The goal is to train highly skilled fighters and who will later go on to become highly skilled teachers, preserving the art for generations to come. Over 55 years of study in the Filipino martial arts has resulted in the formulation of the Luzviminda Arnis style.



Grandmaster Federico T. Lazo is a living treasure, and a peerless expert in the highly esteemed martial arts of the Philippine archipelago. Rarely does an individual progress to the levels of martial arts mastery that Grandmaster Lazo has ascended to. Even more rarely do they openly share what they have learned with others. A quiet and humble man by nature, Grandmaster Lazo has always been one to avoid public attention during his 55-year plus span of intense study, practice and application of these bona-fide warrior arts.

Although Grandmaster Lazo was actively involved with the creation and promotion of what is today known as Modern Arnis, for decades he has chosen to live in seclusion, preferring to teach just a handful of students.

When Grandmaster Lazo is not engaged in the further refinement of his own signature art or training his core disciples, he passes his time by making authentic battle-ready weapons and refurbishing antique Filipino blades.

Grandmaster Lazo is and always was a man with a deep passion for every aspect of his art, from little known historical details to subtle differences in the application of techniques and everything in between. It is that enduring passion for the arts that he loves so dearly that has led this grandmaster to break out of seclusion and share his unique personal art, this crowning jewel, with the new generation of practitioners. This is his way of displaying his gratitude to all of the enthusiastic lovers of these arts and the passion and dedication that they have invested into their practice of the combat legacy of his homeland.

Grandmaster Federico T. Lazo

Grandmaster Lazo was born March 4th, 1938 in the barrio of Ananaao, Tayum, Abra, Philippines. He was the son of proud parents Paulino Millare Lazo and Rosalia Tamo along with two brothers and a sister. The beginning of Grandmaster Lazo's life was destined to be filled with tragedy. After suffering the loss of his two brothers in WWII, young Federico would also endure the devastating loss of his mother at the tender age of seven. Federico's grieving father, confronted by the absolute impossibility of laboring in the fields all day and raising his family by himself, was forced to make the difficult decision of moving his children to Manila to be raised by their aunt.

Life in Manila provided a wealth of new experiences and opportunities for young Federico. He remained in Manila to adulthood and received the bulk of his academic education there. He majored in accounting while enrolled in the University of the East, located in Manila, and earned his Bachelor's Degree in Business Administration. Afterward he landed a job working as an accountant for the S.V.D. or "Societas Verbo Divinos" (Society of the Divine Word).

Throughout this entire period, Paulino, always the dedicated father would regularly visit his children after making the long trek from his hometown of Ananaao, Tayum, Abra. When the work in the fields was slow, Paulino would stay for months while working at his sister's candle factory. These times spent together by this father and son duo would form the basis of what would later become martial arts history.

Grandmaster Lazo was nine years old when he first approached his father and asked him to teach him Arnis. Paulino flatly refused. He knew full well the dangers that accompanied the life of the Arnisador and he was certainly aware of his son's fiery temper. In Paulino's father's eyes this was a recipe for disaster. Out of respect for his father's decision he did not ask again, but he continued to hope his father would someday change his mind. As fate would have it, at the age of twelve Federico narrowly escaped a vicious beating, or perhaps worse, by a group of local teen-age thugs. His father realized instinctively that his son was spared that time but the next time might have been a different story. Paulino simply could not bear the thought of losing another son. So, after much initial hesitation, he was compelled to begin teaching his son the art of Arnis at long last. Thus began Grandmaster Lazo's journey through the world of the Arnisador. Along his ascent he would experience many training sessions accompanied by sore muscles, bruised hands, split lips and the heart felt satisfaction of knowing that he was finally on the path to mastery.

Grandmaster Lazo's early training as an Arnisador was filled by many colorful experiences and fascinating characters, many of who were expert martial artists. Their common love and appreciation for their arts led so many of these experts and even masters to share their knowledge with the hungry young student whose intense devotion to training was plain for all to see. Beginning with his father he learned the Ilocano art of stick fighting called "Kabaroan," which is also known by its older classical name of



Paulino Lazo

“Didya”. Kabaroan or Didya is noted for its long-range techniques and devastating striking power. His next teacher was actually the legendary Felicisimo Dizon. Master Dizon was feared for his close range De cuerdes style, and rightly so. Grandmaster Lazo trained with him as a youth, when Master Dizon would come to the house in order to treat an illness that his aunt was experiencing. Years later the training with Master Dizon would resume, and during this period it was considerably more intense due to Grandmaster Lazo’s more advanced skills that had been accumulated over time. They trained together right up until Master Dizon’s death. Afterward Grandmaster Lazo became better acquainted with Master Dizon’s son, Boy Dizon, who was an accomplished Arnisador in his own right. These two enjoyed a lengthy relationship as friends and sparring partners.



Mr. Luis Cruz

Another of his teachers would be Mr. Luis Cruz from which he learned Single stick and Tabak at Balaraw or Espada y Daga using the Sinawali movement as foundation of the art. Mr Luis Cruz was with the Tabak Ni Bonifacio group, organized by Grandmaster Placido Yambao. Grandmaster Yambao was one time an All-Philippines champion and the teacher of the teacher of Mr. Cruz. Grandmaster Yambao’s superior sword and dagger techniques are documented in the rare book he wrote titled "Mga Karunungan Sa Larong Arnis" (Classic Arnis), as well as the book (with the help of Mr. Buenaventura Mirafuente) entitled,

“Karunungan Sa Larong Arnis (Knowledge in the Art of Arnis)” which documents his Sinawali techniques. Other great Arnisadors would follow in turn.

They would include Mateo Estiloso, a man of venerable age who was highly proficient in “Tabak at Balaraw” also known as “Espada y Daga” (sword and dagger). He taught his art at Grandmaster Ernesto Presas’s training camp, which was known throughout the entire archipelago.

Grandmaster Lazo credits Nicolas Ignacio as being his single biggest influence. He was a career soldier by trade who served on military assignments spanning the far corners of the entire country. His skill as an Arnisador was legendary. Master Ignacio’s reputation preceded him wherever he went, both as a teacher and as a duelist. It was well known that he had crossed sticks with some of the best martial artists of his homeland and he lived to talk about it. He taught many styles of Arnis including the following: Visayas, Pangasinan, Ilocano, and Tagalog. From this teacher Grandmaster Lazo learned many things including “Palis” (Stroking) and “Lastiko”. Grandmaster Lazo remained his loyal student until his departure for the United States in 1975.



Mateo Estiloso

There were many others, too numerous to list. Some of these individuals only served as sparring partners that preferred to keep their secrets to themselves and use Grandmaster Frederico as a test of their skills while others exchanged information and techniques evenly with him. Whatever the circumstances were, Grandmaster Lazo was always looking for opportunities to train, learn, and share and most of all, to test his skills.

In the past Arnis was seen as a violent and brutal art and that perception was not entirely unfounded. Attitudes and practices varied widely from Master to Master. As a result some teachers, if not most, conducted dangerous training that was often accompanied by severe injuries. Becoming an Arnisador was a high-risk proposition in those days. Not surprisingly, most individuals were not inclined to train this way. Unfortunately this situation was leading to the decline of Arnis in its own homeland. Native Filipinos were turning to foreign martial arts like Karate and Kung Fu as alternatives to the brutality and danger of their own indigenous arts.

The future of Arnis was bleak. The art was in danger of gradually fading away. While there were many legitimate instances of extreme and even unnecessary violence in the world of Arnis, there were also a lot of misconceptions about the art in general. Clearing those misconceptions up and modifying the training methods would have to be the first step in the preservation of Arnis. It became his personal mission to preserve the legacy of these arts. Grandmaster Lazo will be the first one to point out that he was not alone in this mission.

One day, in the mid 1960's, Grandmaster Lazo met the Presas brothers while they were giving a demonstration. The meeting sparked a friendship that led to a great deal of training, sharing of knowledge and their mutual vision for the future of Arnis. They frequently did public demonstrations together. This group of men was absolutely dedicated to the same vision of stemming this tide of foreign martial arts while preserving their own homelands' cultural heritage for posterity. The foreign arts were not necessarily viewed as "bad", but they were not Filipino. They were not the arts of their ancestors. They were not the arts that flowed through their veins.



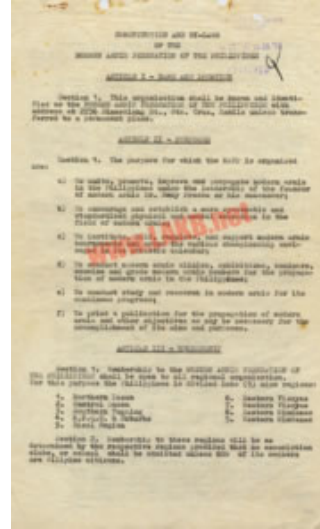
Remy and Ernesto Presas sparring in Japan - 1964

So this small group of men who shared a common vision for the reemergence of Arnis set about the formidable task of making the arts more inviting to the public while carefully retaining their essential spirit and potency. This was an unprecedented task and it would require the combined resources of all of those involved. It was taxing. There was a great deal of trial and error. The men argued passionately into the late hours of the night over what sometimes appeared to be unimportant details. But to these men, there was no such thing as an unimportant detail when it came to Arnis. Logistical modifications related to sparring and drilling were finally implemented in what would become later known as the birth of Modern Arnis.

Co-Founded Modern Arnis

In the beginning Modern Arnis was just used as a term by just a few people who were involved or had witnessed a demonstration. It was originally just a convenient way to refer to this vast collection of arts. In time, after over a decade of development and promotion it was time to make Modern Arnis an official organization with legal status.

Grandmaster Remy Presas asked Grandmaster Lazo to help make Modern Arnis official. So without delay Grandmaster Lazo began to formulate the Articles of Incorporation and By-Laws for the **“Modern Arnis Federation of the Philippines”** of Grandmaster Remy Presas. Grandmaster Lazo even went so far as to pay the registration fee with his own money. At this time Grandmaster Lazo also registered the **“Modern Arnis Association of the Philippines”** of Grandmaster Ernesto Press. Grandmaster Lazo served as the Executive Secretary for both organizations and continued to participate in demonstrations throughout Philippines thus helping to popularize the art up until his departure in 1975.



Articles of Corporation
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The official birthday for Modern Arnis was Sept. 29, 1970. When Grandmaster Remy left for the United States in 1972 with the name Modern Arnis, it was Grandmaster Lazo and Grandmaster Ernesto Press who continued to promote Modern Arnis in the Philippines. It was the contributions of these 3 men that led to the formation and popularization of a martial art that was destined to become the national sport of the Philippines and the most popular and widely practiced Filipino martial art in the world.



Stamped Approval Document
(Click Here to enlarge)

Co-Founded Kombatan

Grandmaster Lazo and Grandmaster Ernesto Presas continued to exchange arts and promote Modern Arnis in the Philippines. Together they worked to evolve their Modern Arnis to even higher levels of sophistication than before. This development laid the foundation for what would become known as Kombatan.

When Grandmaster Remy Presas left for the United States, Grandmaster Ernesto later changed his **Modern Arnis Association of the**



Grandmaster Ernesto Presas, Fred Lazo and others - 1964

Philippines to International Philippine Martial Arts Federation this is when Grandmaster Ernesto renamed his Modern Arnis to Kombatan (to avoid confusion with the Modern Arnis of his brother Grandmaster Remy). Grandmaster Lazo and Grandmaster Ernesto were the closest of friends (compadres) and Grandmaster Lazo would become the godfather of his son Henrich Presas. Grandmaster Lazo was also instrumental in setting up Grandmaster Ernesto's **Philippine Kendo Association** and his **Arjuken Karate Association** as well as several other Filipino Martial Arts Associations.

Luzviminda is Born

In 1975 Grandmaster Lazo immigrated to the United States and chose to make his home in Tampa, Florida. Upon his arrival he began to set about the work of perfecting his personal combat system. The arrival of his two children, Ricky and Christine, meant that there would now be at least two successors who would receive his personal system, refined over years of research and experimentation.

Grandmaster Lazo trained in almost complete seclusion during this period. He kept his Luzviminda combat system a closely guarded secret, mainly intending only to pass it on to his two children. Very few individuals had the opportunity to train in the Luzviminda combat system during this time. Grandmaster Lazo was persuaded to make only a handful of seminar appearances and only consented to personally instruct an absolute minimum number of people.

Grandmaster Lazo's Luzviminda Arnis Kali combat system is composed of Arnis styles spanning the entire Philippine Archipelago. The three main islands are named Luzon, Visayas and Mindanao and in honor of these islands Grand Master Lazo named his art, Luzviminda Arnis Kali. Never one to brag, even Grandmaster Lazo is forced to admit that there is something truly special about his art, especially in regards to the strides that the Luzviminda system had made in Sinawali. This particular brand of Sinawali is so unusual that the likes of it have never been seen before. According to Grandmaster Lazo its evolution represents, "A feat even the masters of old did not attempt."



Grandmaster Lazo, Christine and Ricky Lazo

Master Ricky Lazo



Master Ricky Lazo was born on May 24, 1980 in Tampa, Florida, the only son of Grandmaster Frederico Lazo. Before Ricky was even born; his father had dreamed that someday he would have a son to pass his treasured personal martial art on to.

Ricky's official training began at the age of ten although his actual exposure began in the very beginning of his life. It was impressed upon young Ricky at an early age that he would be responsible for receiving his family's legacy and that much dedication and sacrifice would be required to pave the way for that to happen. The training was unusually rigorous for a child, according to Grandmaster Lazo.

For an individual to have this type of responsibility thrust upon them at such an early age sometimes creates a sense of burden. Master Ricky says that this was never the case in his family. "He taught me to love it and I always will", says Master Ricky of his treasured martial inheritance. "And it really helped me to appreciate the culture of our homeland and of our ancestors. I am really grateful for that."

The purity of information and the integrity of training are almost never better than in the case of father to son training, especially when the father is a bona fide Grandmaster. Because the Lazo's family's original intention was strictly to practice their martial arts privately, it was especially important to insure that Ricky's training was complete, otherwise the art would fade away.

Since the decision was made to share the family art, both Ricky and his father have completely pooled their resources and focused their efforts together on the L.A.K.B. mission of completely transmitting these arts intact to the new generation of instructors. Master Ricky is instrumental in this process. He remains humble about his own abilities and acknowledges that he will train for the rest of his life, always probing deeper into the endless potential of these arts while seeking greater insight and abilities.



Son and father demonstrating



Master Ricky Lazo and his Lolo

Ricky is the current president of the Filipino Martial Arts Club at the University of South Florida. Today, Ricky continues to promote and preserve Luzviminda Arnis Kali system by assisting his father in the task of promoting and training the Luzviminda Arnis Kali Brotherhood. Master Ricky graduated from the University of South Florida after earning his Bachelor of Social Work (BSW) Degree. This education makes Master Ricky an ideal individual to serve as a bridge between

two radically different cultures. This is yet another reason why his role is so crucial to the spreading of Luzviminda Arnis Kali and to the growth of the Brotherhood.



Christine Marie Lazo

Christine Marie Lazo was born on September 23, 1986 in Tampa, FL. Born the third and youngest daughter of Grandmaster Lazo, she grew up watching her older brother, Ricky and her father develop the art of Arnis.

As early as Christine can remember, she recalls her brother, Ricky, using her as his own “pupil” to help develop his skills in Arnis. She grew a personal admiration of the art watching her father teach, and soon enough grew an interest to learn. Growing up, she remembered her father using their own backyard to teach

private lessons to different students from many walks of life. From the earliest impression Christine felt all of the students had, “tremendous work ethic and respect” for her father's art. Watching Arnis inspire others had a profound effect on Christine which made her wish to one day do the same for others.

Growing up, Christine's training was in moderation, as she became her brother's student. It wasn't until she hit the age of 16 where she performed her first demonstration, that she realized she would become the second successor of her father's art. It was a seminar for a Karate school where a pair of Grandmaster Lazo's students fell





short last minute to perform in the demonstration. She was thrown in to perform Sinawali flowing with her brother. “It was a moment that I will never forget as my father’s acclamation to my performance for the first time made me realize that I can be part of this family tradition too.”

Christine still trains with her brother as she is driven to help keep the art and brotherhood alive. Her biggest obstacle in arnis was learning how to feel the movements rather than over think it. As she overcame that obstacle, it helped her achieve what would be her favorite thing to do in Arnis which is sparring. “Sparring can be invigorating as the movements cannot be over thought, but felt with consciousness to the ambidexterity of attack. I can describe it as 'going with the flow' of things.”

Her father is not only the greatest Arnis influence in her life, as she learned of another great Arnisador, the story of Maria Gabriela Silang. “It was always so motivating. She was known to be a strong beautiful woman... Through all of the death and despair, she still triumphed leading her fallen husband’s battalion till her death.” As the famous, “Joan of Arc” of the Philippines came within her sight; she was inspired knowing the vitality of an actual female arnisador warrior in history. Christine recognizes a message in her legacy showing that there is never oppression in gender with strong leadership and courage to overcome the tallest obstacles.

As Christine's carries a 4' 11" built and being of the female gender she constantly finds people with skepticism of how she performs. “My father used to tell all of us kids about his run-ins with people that would underestimate his strength and understanding... and with every situation he taught every person he was not just a small Filipino man... I hope that my involvement in Arnis will counter-act that same belief with women.” As Arnis is a predominantly male art-form, Christine wants to veer the stereotype that it is only for men, and encourage more female involvement.

In continuing to share the art alongside her brother and father, she is also currently a junior at University of South Florida majoring in Public Relations in Health Administration. She hopes to use her degree to also help promote the Luzviminda Arnis-Kali brotherhood. “As a student I have learned that Arnis has a great inconspicuous strength hidden with fluidity and beauty that can only be understood as a veteran of this art form. I hope to share the structure of Luzviminda Arnis with everyone who crosses my path.”



Views and Comments

The Luzviminda Arnis System Under Grandmaster Federico Lazo

By Jay Haynes

My Personal History with Grandmaster Federico Lazo

I originally began my Arnis training under Guro Eric Alexander in 1991. Eric Alexander is a 5th degree Black Belt in Modern Arnis under the late Professor Remy Presas. I trained personally with Guro Alexander for several years, developing my skills and advancing in rank.

During that time, I also trained with Professor Presas in seminar settings only and was able to test for brown belt in 1998 at Terry Wareham's Arnis Camp in Michigan. While there, I also met several other Modern Arnis practitioners including Raymond Montoya, Dr. Randy Schea, Jeff Delaney, Chuck Gauss, and Tim Hartman among others. I continued to train in Modern Arnis until Professor Presas' death in 2001. By then, Eric Alexander had discontinued his training (and teaching) and I was effectively left to my own devices.

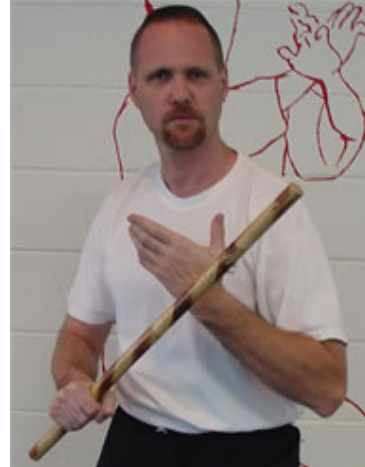
I have been a full-time professional martial arts instructor since 1990, and I own the Family Karate Center in Colorado Springs, CO. During this time, I began to incorporate many of the techniques, philosophies, and principles of Modern Arnis into what I was teaching to my own students. I also continued to train on my own in Modern Arnis for several years.

As part of my efforts to continue to personally grow in my own martial arts training, and to continue to bring more valuable technical information to my students, I began a relationship with the Midori Yama Budokai (MYB) in 1998. By 2005, I was looking at joining my whole organization with MYB under the tutelage of Professor Ken Baker, who is now the head of MYB. Professor Baker has almost 40 years of training and is extremely knowledgeable about a myriad of different martial arts.

In 2006, Professor Baker introduced me to Grandmaster Federico Lazo (who is the Founder of Luzviminda Arnis) and his son, Master Ricky Lazo. I was at a Midori Yama Budokai clinic in Leavenworth, KS, and Grandmaster Lazo was also there teaching his brand of Filipino martial arts.

It is important to understand at this point that I am not easily impressed. I have spent over twenty-six years training with some of the best martial artists that are in the America today! Being a traditional karate-ka, I have trained with the likes of Atsuko Wakai, Zenpo Shimabukuro, and Isao "Gary" Tsutsui in kata (Japanese and Okinawan forms), Roger Greene, Dan Swenson, and Hideharu Igaki in kumite (fighting), Terry Bryan and Karyn Turner in the Chinese arts, and Dan Kennedy and Miguel Serrano in Kobudo (Okinawan weapons) to name only a few.

Right away, however, I was astounded by the Arnis technique that I was learning, I immediately made the decision at that moment that I wanted to learn the Luzviminda Arnis System, and I would do whatever was needed to make that happen.



Up until that point, I had a lot of previous training in Arnis and other martial arts, but the techniques, principles, and concepts that Grandmaster Lazo teaches are truly astonishing and unlike anything that I have ever seen before. I began to formulate a plan that would allow me to keep learning from him.

I then spent the next two years learning everything that I could from him. Even though he was in Florida and I was in Colorado Springs, I was able to get dozens of contact hours with him personally. I traveled to Alabama, Leavenworth and other places to have the opportunity to train with him. In August of 2007 I also personally flew him and Master Ricky Lazo out to Colorado Springs to teach a day-long seminar to my students. We had almost 70 total participants in his 6-hour Luzviminda clinic. At that time, it was the largest, single event that I had ever hosted in my dojo!

When I wasn't personally training with him, I invested my time studying hours upon hours of DVD videos of Grandmaster Lazo's teachings. I even formed a special class in my school to teach the material that he taught me. This way, I had people to practice with. The class continues today, occurring twice per week.

In April of 2008, I was honored to test for and earn a first degree black belt in Luzviminda Arnis under Grandmaster Lazo and his son, Master Rick Lazo. The test occurred in Leavenworth, KS at Ken Baker's school (Sagasu Martial Arts). It took approximately two hours, and I went through all of the requirements from level 1 to level 10 (there are ten levels required to reach black belt).

I look forward to many more years of training under the tutelage of Grandmaster Federico Lazo.

Hanshi Ken Baker



Five years ago Grandmaster Lazo joined our Organization, the Midori Yama Budokai. He didn't need our Organization but he wanted to share his lifetime of learning and experience with people who wanted to learn. Why, because he was ready to teach.

Like many martial artists I played a little arnis from time to time, clinic to clinic but never committed to it. After bringing Grandmaster Lazo in from sunny Florida to freezing Kansas in the middle of winter, I was hooked. Here was a person who made everything look so effortless. Small in stature, but tall in knowledge, he was willing to share every aspect of the Luzviminda Arnis system with us.

He has written up a curriculum and even has DVD support for us to learn from afar. His clinics are well attended and the only complaints have been "so much knowledge, so little time," and "how do we get him to move from Florida to my state?"

The seamless transition from knife to stick to bangkaw back to empty hand is a piece of art you can never get tired of watching. His sinawali drills are unique delving away from the mirror image practice to a type of senior/junior relationship where one dictates the flow of the action.

The bangkaw/sinawali footwork appears to come right out of empty hand fighting and teaches how to control the bangkaw (staff) with sticks and close at the same time. Staff versus staff training includes disarms and timing drills like sinawali. When you get done, you feel comfortable transitioning between weapons.

If you have never attended a seminar with Grandmaster Lazo, please do at the next available time. Not only did I pick up a new system, a new instructor but best of all I picked up a great friend.

Ken Baker, Hanshi
Chairman of the Board
Midori Yama Budokai, Inc.

Sijo Bruce D. Millsap



devastating art in the future.

I first met Grandmaster Fred Lazo in 1998 while co-teaching a seminar in Tampa Florida. I was teaching Silat, and Grandmaster Lazo was teaching Arnis. As a man Grandmaster Lazo is second only to my father, yes I respect him that much. I started training with Grandmaster Lazo shortly after that seminar and have continued to train with him and on my own in the techniques I was shown. I have flown from Washington to Florida to train with Grandmaster Lazo, as well as flying Grandmaster Lazo to Washington to teach me and my students his very effective style. As a martial artist Grandmaster Lazo is second to none, and I don't make that comment lightly as I have trained with some of the best in the business. As a forty year martial artist I can tell you that Grandmaster Lazo's Luzviminda Arnis is a complete martial art covering all ranges of combat effectively. I look forward to learning more of his

Sijo Bruce D. Millsap
Progressive Fighting Arts USA

Mike Bowers

My name is Mike Bowers I have been in Philippine martial arts for over 18 years in the system called Kombatan (Presas Style). I have traveled all over the world to train and teach Filipino martial arts, and in doing so I realize I have only scratched the surface of what Filipino martial arts has to offer.

That is the Beauty of Luzviminda Arnis from Grandmaster Lazo. It cover so much of the Philippine martial arts it can give any one a deep understanding of what it meant, and means to be a practitioner of a art that can be used to protect its family, country, and honor. An art that is put together so well you will become fluent in no time at all even if you never had studied any martial art before.

The most amazing thing about this art is its Grandmaster. He has so much information and knowledge of Philippine martial arts it is absolutely amazing, a regular encyclopedia of Filipino martial arts. I learned things from Grandmaster Lazo that I have always wanted to know but couldn't really get an answer to. Even today if I have a question about the Philippine martial arts I go straight to him. He always takes the time to not only give me the answer but a, in depth look at the history so I have a clearer picture of what he is telling me. What that does for me as an instructor of the Filipino martial arts it gives me a deep understanding of the whole picture instead of just a piece of it. If you ever have the opportunity to train, or host a seminar with Grandmaster Lazo or his son Master Rick you need to jump on it. You will gain a wealth of Knowledge to give you a deep understanding of what Philippine Martial Arts is really about, and he does this through his art called Luzviminda Arnis.



Master Mike Bowers
Lakan Walo - 8th Dan
Chief Instructor North America
Kombatan (Presas Style)

Luzviminda Arnis Kali Brotherhood

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Filipino Martial Arts Classification

By Fred Lazo

The right Filipino martial arts classification is divided only into two. These two are the old or otherwise referred to as classical arnis and modern arnis. These two are the only right categories of arnis in the Philippines based on their developments. The first book to mention the classical category is the book of Grandmaster Ernesto Presas Sr. entitled “The Art of Arnis, A modern interpretation of an Ancient Martial Art,” but he clearly expressed that the word “classical” means “old arnis,” not a separate category independent of its own.

In the book entitled “Filipino Martial Culture,” it classified arnis into the old kali, classical and modern arnis. The book fabricated these classifications and called it Filipino martial culture. How can this be called Filipino martial culture when it was just fabricated and does not agree with what the Filipinos have as classification of their own martial arts? This is changing the cultural classification of the Filipino martial arts and insisting as Filipino martial culture which will lead to misconception and this misconception will later be accepted by uninformed readers as true Filipino martial culture while in fact, it is not.

The classical arnis classification in the “Filipino Martial Culture” book was intended to insist that there is an arnis that was influenced by Spanish fencing and all arnis put under this classification are all influenced by Spanish rapier and dagger fencing which the book claims was implanted in the Island of Mactan when Magellan landed there when he tried to circumnavigate the globe, which the book claimed was done twice by Magellan. Wrong! Magellan barely made it once, with the first sailing considered that stopped where the second expedition stopped. He sailed first from Spain to the Far East and back which is not a complete circumnavigation of the world.

The second time, he made an incomplete rounding of the globe from Spain to the Philippines. If he sailed back via the route he made the second time, he could have circumnavigated the world twice, but he died in the Island of Mactan in the hands of Lapu-Lapu, unable to return home. If both expeditions were not considered together Magellan would have not circumnavigated the world because both expeditions were incomplete.

Was there really rapier and dagger influence implanted in the shore of Mactan? By that time there was no rapier and dagger because all the swords that had been retrieved from sunken Spanish galleons were two handed swords with two forks on both flat sides of the blade. Even history tells that when Magellan was showing the superiority of the Spanish armor they were using the big swords and not rapier and dagger.

Magellan ordered his men to strike the man with armor with their big swords, and when he was not wounded, he bragged that a man with armor was equivalent to 100 warriors. That explains the truth that no rapier and dagger fencing was implanted in Mactan. For the rapier and dagger to be implanted, a person should have stayed in Mactan to teach the people in Mactan and the art could have spread out. As clear as the blue sky, no one stayed there to teach the art.

The Spaniards were defeated by Lapu-Lapu in the Island of Mactan and the survivors who went to Cebu to join Rajah Humabon were mostly slaughtered because of Humabon’s fear that Lapu-Lapu will retaliate on him for conniving with the Spaniards.

The Spaniards that were spared by Rajah Humabon were turned into slaves. Half of them were sold in Borneo to slave traders of whom the Spaniards were able to save a few from living the miserable life of slavery. Those that remained in Cebu lived their life time as slaves. The possibility for a Spanish slave to teach fencing is remote.

They were kept toiling the land to support the Kingdom of Humabon. Again, it would be degrading for freemen and royal blood to learn something from a slave. The reason why the big sword was the main weapon of the Spaniard lies on the fact that Spaniards distance themselves from European fencing when they were dominated by the Moslems of the Umayyad Caliphate, that lasted for 800 years, that finally ended in 1492 in their final defeat in Granada, which was even witnessed by Columbus before sailing to America. The Spaniards that came to the Philippines were still carrying the Moslem culture that was implanted in Spain for 800 years.

The Spaniards came to the Philippines 29 years after the fall of the Umayyad Caliphates that ruled Spain for eight centuries, a length of time not enough to develop a matured fencing art that could have been implanted in Mactan. The revival of fencing in Spain happened only in the 18th century when Spain finally opened herself to Europe who was far ahead in fencing compared to the retarded and disintegrated fencing knowledge of Spain caused by foreign domination. Spaniards lost their true culture handed by the barbarians of the north and the Romans.

One Spanish writer even declared that during the 800 years of Moslem domination everything disintegrated except the race. Based on these facts, how can rapier and dagger be implanted and caused influence in the Island of Mactan? It is plain lies declared out of ignorance. Or, this could have been intentionally done, for an intended purpose. It is very clear in the book “Filipino Martial Culture” that it is partial to the fabricated independent classical arnis classification to create an influence of Spanish rapier and dagger to the Filipino martial arts. This claim of the book though is contradictory.

How can Spanish fencing influence the Filipino martial arts in the 16th century when it was just revived in the 18th century? The book did not reconcile the facts before it was written nor did it do enough analysis and research to vindicate itself from possible critical scrutiny. The elite Asian martial arts magazine even endorsed the book without considering the backfire it could do to their prestige as a nucleus of mostly Ph.D. group.

Kali Owes No Ancestry to Any Fighting Arts

By Fred Lazo

It was mentioned in an article entitled “Classical Eskrima” that ancient Kali declined and relegated to simple folklore in Spanish-dominated region and newly educated Filipinos from Luzon and Visayan Islands brought back to the Philippine Islands various techniques of European fencing forms and integrated it with their kali forms that resulted in the newly evolved single-stick, double-stick and sword and dagger.” By the statement alone, it can be concluded with reason that the statement is obviously deceiving and far from being true.

If Kali was relegated to simple folklore, it means that it had banished and turned to just a mere legend and no longer being practiced. How was it possible for an occidental fencing form to be integrated to a Filipino kali form that no longer existed in the minds of Filipinos? The trick of the writer is simple. He made it appear that there was integration, when in fact there was none. If Kali had turned into a mere folklore then there was no integration but replacement. Here we can see the distorted line of thought of the article. For the readers, this claim of the author can possibly be interpreted as really integration carried by the leading tricky thought of the author when in fact it is not because it is clear otherwise.

If Kali had turned into a simple folklore, why is it still in existence today and stronger than ever? This is an outright lie and a trick to turn the Filipino martial arts into a Caucasian art. Not all Caucasians will embrace this claim especially the smart ones. Let us take a true example of an art that had turned to a mere folklore to clarify things that the article is trying to turn into a truth when in reality is not. The great fighting arts of the Roman gladiators had been relegated as mere folklore. The fighting arts that they had developed and used in countless death matches to entertain the emperors of Rome and the Roman people are now extinct and nobody knows anymore about those fighting arts.

If an integration of European fencing with this now unknown gladiator art is to be done, is it possible? Of course, it is impossible! They cannot integrate European fencing with a gladiator's art that no longer exists in the minds of people that are presently living. Of course, it is impossible. This is the same scenario that the article is trying to point out which is a contradiction to what the author claims to have happened. If there will be an integration of the European fencing with the Roman gladiators art, European fencing will stand alone. So, if we accept the Filipino martial arts that it had turned into a mere folklore, European fencing will stand alone and there will be no more Filipino martial arts but a Caucasian martial art.

Comparing Kali and European fencing also indicates two totally different arts if there is a deeper understanding and in-depth practice of the Filipino arts. In the single stick, there is trapping, take down, disarming, twelve angles of attack and flowing technique which is not present in the European fencing. In the double stick, there is checking, disarming, sophisticated footwork, body relationship and flowing which are not found in European fencing. In the sword and dagger fighting art, the European fencing used "X" block for defense. The Filipinos on the other hand used checking which is entirely different from the "X" block. This analysis proves that what the article is trying to portray is entirely wrong and what is only seen is the shallow part of kali or arnis that looks similar to the European fencing.



Many educated Filipinos were already fencers even before they went to Europe. Jose Rizal, the famous Filipino hero learned it from the Ateneo College, a popular Jesuit school.

Antonio Luna and Juan Luna and other Filipinos like Apacible and Llorente were already fencers too before they went to Europe. If these educated Filipinos already knew fencing before heading to Europe and had not made any effort to integrate fencing with their local arts



what influence did fencing have on thousands and thousands of Kali practitioners. How can a few educated Filipinos who did not have the interest to influence Kali could have integrated fencing with their local fighting arts. What did they bring back from Europe then? The reason why Filipinos tried to learn fencing is due to racial prejudice that made them get treated as inferior race. The insults that they received while in Spain were unbearable.

The Spaniards were not kind enough to tell them that they were horrible looking like the Igorots, Chinese and the utterance of the degradable prejudice name Indio. The Filipinos wanted to prove that they can be better than the Spaniards even in their own fencing. Beating the Spaniards in their own game and excelling them in academics will show that they were more intelligent and that move was the only way to nullify racial prejudice. That move of the Filipinos worked and the answer of the Spaniards was denying educations to Filipinos, persecution, tyranny and execution as had been done to our national hero Dr. Jose Rizal.

Filipinos that pursued education went to France and other nations that were more advance in education than Spain. Spain was fifteen years behind the French in education and Filipinos who studied in countries ahead of Spain were not appreciated because they cannot keep them in the dark regarding their rights. Filipinos struggled to be treated humanly and with dignity. This was the aspiration of many Filipinos, to be called “Ilustrados” which meant enlightened. This attitude of Filipinos extended even to the present time. Parents will sacrifice to send their kids to college to give them better future. The statement that says Filipinos lack general literacy is a statement made out of ignorance.

A census was made one time about educated Filipinos and compared with the USA. The United States had more educated people compared to the Philippines but when they compared the rate of educated people compared to the total population, the Philippines was higher. Yet, there is no educational assistance in the Philippines like here in the United States. Educated Americans also included immigrants that were not educated in the U.S.A. The University of Santo Tomas, the oldest university in the Philippines is even older than the prestigious Harvard University in the United States which I do not believe is known widely in America. If Filipinos lack general literacy, why do most Filipinos speak English that is taught only in school of literacy?

Another reason why Filipinos tried to learn fencing is due to the propaganda movement which is a peaceful campaign for reforms done by speeches and writings. Adverse effects of speeches and writings sometimes ended in challenges. Members of the “Indios Bravos” answered this as had been done by Antonio Luna and Dr. Jose Rizal. When Spaniards called them all kinds of names regarding their writings they challenged the Spaniards to a duel. A Spaniard named Celso Mir Deas insulted Antonio Luna, so he challenged the Spaniard to a duel. The former went into hiding.

The aims of the propaganda movement were the following:

1. Equality of Filipinos and Spaniards under the law.
2. Assimilation of the Philippines as a regular province of Spain.
3. Restoration of Philippine representation in the Spanish Cortes (Spanish Court.)
4. Filipinization or secularization of the Philippine parishes.

5. Individual liberties for Filipinos, such as freedom of the press, freedom of speech and freedom to meet and petition for redress of grievances.



Members of the propaganda movement were writers such as Marcelo H. del Pilar, orators such as Graciano Lopez Jaena, well-schooled in academics and self-defense like Dr. Jose Rizal, Antonio Luna, Juan Luna, and others. All were “ilustrados” to show that they were not inferior race. Here you can see that the Filipinos learned fencing only as status symbol. Only Antonio Luna ended teaching for a short period to a circle of friends

and none of his students ended up teaching.

All kept fencing only for themselves relative to the aims of the propaganda movements. If fencing was not taught to others, how was this possible for a small portion of Filipino fencers to influence millions of kali practitioners and made them integrate fencing in their art of kali? It is ridiculous and an insult to the sacred standing of kali especially to those who gave their lives to develop and perpetuate it.

It is sad for a Filipino that he woke up one day and his beloved art had turned into another art and he turned up a copycat. The Filipinos resorted to all kinds of gimmicks to call the attention of authorities to achieve their aims in the propaganda movement. Antonio Luna engaged even a fencing master into a public exhibition but all the referees were aides of Governor-General Ramon Blanco. The Spaniards did not want a stereotyped inferior race to be better than a Spaniard so they gave him a draw, although Antonio Luna showed a better performance.



The claim that the Spanish method of maneuvering the rapier and dagger, which led to the evolution of eskrima, and said to be the art employed in 1898 in the revolution against Spain by the members of the Katipunan is a lie. No history book in the entire Philippine National Library mentioned anything about that. This is a fabrication of the written article that gives credit to western fencing instead of Filipino martial arts which is an insult to the Filipinos who gave their lives to the cause of the revolution using their martial arts, as well as an attempt to turn the Filipino martial arts into Caucasian martial

arts. Many have voiced their dismay about this cheap shot to steal the goodwill of kali that was built by sacrificing life and blood into its development.

Many members of the Katipunan society were peasants who never had the blessing to learn fencing. These peasants were not well-to-do to be able to go to the College of Ateneo to learn fencing as a physical education. What was used in the revolution was kali, baptized as arnis or eskrima by missionaries who used it in stage play to attract people to listen to their boring sermons about indoctrination into Christianity.

The claim of the article that Bolognese fencer Archille Marozzo laid the foundation of Philippine-fencing form is another lie. If the Italians conquered the Philippines and widely introduced fencing, there could have been a possibility. But the Italians did not set foot in the Philippines. How did an Italian fencing lay the foundation of Philippine-fencing form? Among the educated Filipinos, none so far went to Italy to study fencing.

The national hero Dr. Jose Rizal went to Spain, France and Germany but no account about him being in Italy. Antonio Luna was in Spain, France, Belgium and Germany but none was mentioned about him being in Italy studying fencing. Juan Luna was in Spain and France and stayed in prison in France and when released went back to the Philippines. If no educated Filipinos went to Italy, how did Archille Marozzo fencing laid the foundation of Philippine fencing form? It is easier then to



accept this as a lie. No Philippine history book supported this fabricated claim. In the northern Philippines, kali or arnis was also known as “estoque” as was called by Spaniards that ran the provincial government. However, “estoque” was just a loan word.

I myself was born in Northern Philippines and was introduced to northern arnis. Yet, the “kabarosan” Ilocano style of arnis does not show fencing qualities like lunging. It is more of an evasive art and not force to force art. Again this is a careless claim made only to serve the purpose of the article. I never knew what fencing was till I saw it in the movies. Neither were the Marozzo angle of attacks called, mandritti, rovers, tondo, montante, fendente and squalambrato copied by Filipinos.

The Filipino 12 angles of attack are expressed in numbers as well as the targeted area and also called by names like, buhat araw, tabas talahib, saboy, salungat or aldabis, etc, etc. Marozzo had only six angles while the Filipino martial art has 12 which are six angles better than Marozzo. If we copied the six angles from Marozzo, where did we copy the remaining six angles? Does this not probe that the claim is false? The claim that the numbered angles of attack and wearing of uniform was a transplanted and assimilated Spanish culture was another ridiculous claim. First of all, the Arabic numeral is not a Spanish culture. It is an Eastern culture.

The Arabic numeral was a transplanted and assimilated Arabic culture embraced by Spain during the 850 years of Arab domination that deteriorated the old Spanish culture except the race. The numbering system in Southeast Asian martial arts had been in existence since 1000 years B.C. The Indian stick fighting of lathee and farigadka had been in existence since 1000 years before Christ. How can the numbering system of the

Filipinos happen to be copied from the Spaniards when the Spaniards don't even have one for themselves. Spaniards do not have numbering system.

Only the French have numbering system in fencing. They only revived fencing in the late 1800 because they were isolated from Europe by the 850 years domination of Spain by the Arabs or Umayyad Caliphates. It has been said that everything in Spain deteriorated during this time except the race. The numbering system of the Filipinos was a local creation and probably just as old as *lathee* and *farigadka* if not older.

The word *kali* was in the Austronesian language that was once spoken in the Philippines about 5000 to 3500 years before Christ. *Kali*, in the Austronesian and Polynesian language means "stick." If there was an influence on *kali*, only Southeast Asian countries that were tributaries of the three major empires (Shri-Vishaya, Madjapahit and Malaccan) could have made it possible. Close relation of Southeast Asian countries during the height of the Majapahit Empire was evident by the yearly invitation to the festival court by Emperor Hayam Wuruk where martial arts presentation was made for spectators' entertainment.

The Philippines was one of the tributary countries of the Majapahit Empire. India could be a possible influence because Filipino royal families were accepted to study in the Nalanda University. The 11 angles of attack in their "*lathee* and *farigadka*" stick fighting shows closeness in nature with *kali*, just one angle less than the Filipinos. They have 32 target areas in their knife fighting however.

There is no *kali* or *arnis* category called classical *eskrima*. None whatsoever! This was a fabrication of the creator of the article. There are only two categories of *kali* or *arnis* in the Philippines. These two are the old *kali* and new type of *arnis*. Classical means "old" in the Philippines, like old cars. There is no recognized *arnis* category called classical *eskrima* in the Philippines. This was purposely created to establish a lie that there is an integration of European fencing with Filipino fighting arts. Classical *arnis* was first mentioned by Grandmaster Ernesto Presas in his first published book and he clearly meant "old *arnis*." The article claimed that through repression and rebellion, the ancient *kali* was altered. *Kali* was not altered by repression and rebellion.

In repression, *kali* can only be slowed down in practice in the Spanish area of control which was 15 kilometers away from the shore but they can still practice in discreet places. Beyond the 15 kilometers, Filipinos were free to practice their *kali* since Spaniards did live beyond this boundary for fear that they may end up getting killed. If Filipinos can practice *kali* freely beyond the 15 kilometers area of Spanish control, how can *kali* be turned to a mere folklore? Neither can rebellion alter *kali* because it is passed on through family blood line even if the rebel family member was killed in the rebellion using *kali*, or by execution. *Kali* remained as is. When the Spaniards tried to suppress the practice of *kali*, the stubborn culture of the Filipinos only encourage its secret practice. Repression only built a boiling desire to practice *kali* free.

The success of the revolution against Spain that led to the proclamation of the first Philippine Republic in Kawit, Cavite proved the raging desire of the Filipinos to be free that exploded like a Volcano. Again the statement is contradictory. If there was a suppression of the practice of *kali* why will they be allowed to practice it to alter it? Does that statement carry any sense or truth to it?

These ridiculous claims however caused a stain in the integrity of the elite magazine that published it. Most of the people who involved themselves in this magazine are people with PhDs. Yet, what was written did not meet PhD. Standard.

One question that the article did not even consider is the reason why an educated and well-to-do Filipino have to endeavor and try to integrate European fencing with kali and waste time to make the thing spread out. During those times many desperate and poverty-stricken Filipinos as a result of excessive payment of tributes to the Spaniards resorted to highway robbery. Head hunters were also present and had always been dangerously active during mating season seeking heads for a dowry in wedding rituals. Relentless Moro raiding was also prevalent to destroy Spanish interest in the Philippines. With all these dangers, a rich and educated Filipino will not expose himself to unnecessary danger when he can stay at home safe and sound. The article did not have the sense to consider these dangers that can take the life of an educated Filipino for a purpose that has no value relative to his own culture.

The truth is, the Philippine martial art is a local development created by Filipino ingenuity that owes no ancestry to any other arts. It is like the Ancient Filipino Alphabet that was locally developed. The Filipino martial art is one of the proud cultures of the Filipinos. However, what made the art as one of the proud culture of the Filipinos was due to the bravery of the Filipinos to develop it in field of battles. During the time of slavery, Filipinos used to go to war every three months to plunder hostile kingdoms and their rewards was to take the slaves that was supporting the kingdom as well as its riches. Back then there were so much land and not much manpower. The more slaves a kingdom had, the stronger the kingdom was. Weaker kingdoms usually joined stronger kingdoms to be free from being plundered. If a warrior survived a war of plunder he had three months again to practice to be ready for the next monsoon wind that signaled the time to make a plunder expedition. He received a tattoo for every successful return from war. When he had tattoo all the way to his face, enemies usually just surrendered knowing that they don't have a chance.

The goodwill of kali or arnis gained through the sacrifice of life and blood makes people envy it. This is what makes people try to subjugate it without paying the price of life and blood that the Filipinos gave to place kali or arnis to where it is now. Is this fair however? The great Caucasian cultural teaching says, "Give to Caesar what is Caesar and to God what is God." What a great teaching!! This great teaching is not always followed however when selfish motive dominates the heart of some people.

Kali Caused the Change of the Word Kali to the Words Arnis and Escrima

By Fred Lazo

Many insist that kali does not exist in the vernacular languages in the Philippines. It therefore suggests that the real name of the Philippine martial arts is either arnis or escrima. I say that this is a colonial mentality argument. We are in the present; the past where the kali word existed is gone. Things changed and to disregard the past and recognize the present as the same image as the past is ridiculous. We should realize that the word arnis which came from the Spanish word “arnes” as well as escrima are loan words from the Spaniards. These loaned words are symbols of being conquered and if we are proud to prefer these terms, we are therefore proud of being subjected to tyranny, oppression and deprived of our liberty and freedom as Filipinos. If we love the colonial terms of arnis and escrima rather than kali that symbolized liberty, freedom and bravery of our ancestors then I leave it to those who are colonial mentality lovers. Our ancestors gave their life and blood to develop kali in battles and wars and if we reject it we give no value to their sacrifices paid by the price of life and blood. If kali does not exist now in the present, it is because it’s a part of past history and we cannot expect past history to still exist in the present that have replaced the past. I think we can be smart enough to understand that arnis and escrima loaned words were called kali in the past. The word kali existed during the coming of Magellan as witnessed by the journalist of Ferdinand Magellan named Pigafetta. Kali in the Ilocano dialect means to dig, a hawk that digs its claws to a chicken, and to stab. When a command is made to stab somebody, it is said “kaliem ta bakrang na,” (Stab his side.) It is clear here that the act of stabbing is called kali. “Kaliem” is an imperative mood. “Kali” is the root word. The “em” is a suffix that is added to the word kali to express a command. William Henry Scott is right again when he said that we should take a glimpse at the crack of the parchment to know the true history of the Filipino people and so with kali. The parchment curtain is similar to the bamboo and iron curtain of China and Russia. The only difference is parchment curtain was placed by Spaniards to conceal true history while China and Russia conceal territories.

When the Spaniards were able to conquer the Philippines by ‘divide and rule’ policy the king of Spain decided to Christianize also the Filipinos. The missionaries were organized and were given a mission to convert the Filipinos from their local Babaylan belief to Catholic Christianity. There was no separation of church and state then so the missionaries and the Spanish military worked hand and hand to Christianize the Filipinos. Worst was that Filipino loyal troops were used to persecute their own kinds and brothers. Local priests were persecuted and the Filipino beliefs were branded as diabolical. Priest and priestesses who still propagate the Filipino faith were killed and their bodies were quartered and impaled on post to be displayed at public places to discourage people from practicing their beliefs. The Spaniards deprived us of our freedom of worship. They insisted that Catholic Christianity was the only true doctrine on the face of the earth. Those that opposed it faced executions either by firing squad or by the garrote (strangulation). When the missionaries started to propagate Christianity, they built stages where they did their sermons to preach about the doctrine of Christianity. Their sermons in Spanish were not very well understood due to language barrier and even when

language barrier was not that much of a problem, because Filipinos due to environment were easy to adapt to other dialects, people still got bored of listening and very little was achieved in the propagation of Christianity. Missionaries noticed that Filipinos love to watch people practicing their martial arts and it dawned on them that kali should be used to attract them to listen to their sermons. When their plan was put to test, many came not for the sermons but to watch kali being practiced on the stage. The old practice without any body protector was considered brutal by the Spaniards so they decided that participants should wear armors called arnes by the Spaniards. Arnes later was changed to arnis due to its high pitch and because the scripts in Filipino ancient alphabet to write it are the same. Since what the Filipinos were doing resembles Spanish fencing, they (Spaniards) were calling it "escrima." This was the way arnes and escrima entered into the vocabulary of the Filipinos.

When the combined forces of Filipino loyal troops and Spaniards under the leadership of Sebastian Hurtado de Corcuera defeated Sultan Kudarat, the missionaries developed the moro-moro stage play to represent the victory of Christianity over Islam. In the moro-moro stage play, kali was again used in the reenactment of the battle that was won for the first time by the Spaniards with the help of Filipino fighters. The Moros were not conquered however, they were just defeated only to regroup and comeback with redoubled strength. Many attended to see the moro-moro stage play to see kali in the reenactment of battle. The Filipinos were not aware that the Spaniards were working subconsciously to make Christianity be accepted subconsciously by the Filipinos. The moro-moro was claimed to have been done to save kali from extinction by hiding the movements in the presence of the Spaniards in doing the stage play. This is questionable however, because the Filipino loyal troops were also schooled in kali and for sure it was not hidden from the Spaniards. The Spaniards knew that kali was being practiced but the effect of the stage play to the Filipinos outweighed the negative effect of the practice. The Filipinos did not realize that the stage plays using kali did some serious damage to the Filipino culture. The following adverse effects to the Filipino culture are:

1. It caused the change of the name of the Filipino martial art from kali to arnis or escrima.
2. It made it look that our martial art is just a copycat of Spanish and European swords play.
3. It caused the true meanings of kali to be erased from the dictionaries that were published by the missionaries.
4. Old manuscripts were burned to discard information relating to the esoteric meaning of kali both in the martial art and Filipino beliefs.
5. It changed our Babaylan beliefs and others to Christianity.
6. It caused killings and oppression of Filipino belief leaders, destroying our unique way of worship.
7. The change to Christianity due to kali caused misunderstanding with our Muslim brothers in the South that caused Filipino Christians to be involved in relentless attacks of Moros to destroy Spanish interest in the Philippines.

The missionaries were clever to manipulate the trusting Filipinos to whatever they want and whenever they want. They grabbed lands that contributed to their riches. They are still one of the richest organizations in the Philippines up to this time. They own

churches, schools and businesses from Aparri to Sulu. The Moros were sharp to see the cleverness of the missionaries and so they were the first to be killed or captured for ransom. The early Katipunan under Bonifacio also were aware of this and a captured priest was doomed not to be able eat again a garbanzo meal for breakfast. Dagohoy, the leader of the longest revolt in Island of Bohol, after the mistreatment of his brother by depriving him of the last sacrament, spared no arrogant priest in Bohol. He had the priest who deprived his brother of the last sacrament assassinated. He took the priest to their, headquarter to rot and decomposed like his brother who rot and decomposed in the church deprived of the last rite.

Publications in the Works

Grandmaster Fred Lazo is currently working on a book that will prove to be very informative. The title will be “KALI - *History of a Forbidden Filipino Fighting Arts*”.

Once published this book will be a great addition to your library. It will be available through the Luzviminda Arnis Kali Brotherhood website, visit the Website to obtain it when it is available - www.lakb.net

KALI - History of a Forbidden Filipino Fighting Arts

By Fred Lazo

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Here is a small sample:

Kali - A Filipino Fighting Art that Originated in Ancient Time

Many written materials regarding the Filipino martial arts have been made to alienate its original kali nature and turn it into a Spanish and European sword play copycat, which is termed or classified as “classical escrime”. This does not give justice to the development of kali that was paid in life and blood by Filipinos. It is even said that the fighting art used in revolts and revolution against Spain is classical escrime, an art that embodies Spanish and European sword play. Here, classical escrime is made to represent a separate classification of Filipino martial art that does not exist in the Filipino martial art culture. Filipino martial art is classified into two. These two are the old kali and modern interpretation of kali more popularly known as arnis. It was even claimed that the word “kali” did not exist prior to the twentieth century. On the contrary, this is a lie. The word kali came from the ancient Austronesian language and carried on to the present time. The Filipino language originated from the Austronesian language and broke away in the year 3500 BC and since then has enriched itself into many dialects all throughout the Philippines. The Polynesian language broke away in the year 1700 BC and carried and enriched the word “kali” in their untouched-by-missionary culture. The word “kali” in the Polynesian language means “stick.” There you can see why Filipino stick fighting is called kali.

The famous American writer named William Henry Scott said that the history of the Filipino people has been veiled by a parchment curtain that makes it hard to get a true picture of the true history of the Filipino people. He said that a glimpse at the crack of the parchment curtain can reconstruct the true history of the Filipinos. If we follow the advice of William Henry Scott, we can also have a glimpse on the true history of kali. The writers of books and articles that accept the claim that the Filipino martial art is in the category of classical arnis, accept it because they are part of the colonial mentality individuals that do not have respect for the value of Filipino culture. I am sorry to say that there is a widespread affliction of colonial mentality among Filipinos that even disturbs harmony in the Filipino martial arts. These individuals will not bother to take a glimpse on the crack of the parchment curtain because they are happy how things are. This is the main reason why the history of kali never improved.

The effort of William Henry Scott to dig for the true history of the Filipinos gave him the award of “Tanglaw ng Lahi” or Light of the Race. Following William Henry Scott advice to take a glimpse at the crack of the parchment curtain, we can start with the words for the hands. The Filipino word for the right hand is “kanan” and the word for the left hand is “kaliwa.” Remember that these two words originated from the old Austronesian language that is believed to have existed in the year 5000 BC. If we follow how the word “kanan” was formed, it is obvious that it came from two words. It was

formed from the two words “kali” and “daanan.” In forming the word kanan, the letters “L” and “I” (li) in kali were removed for euphony leaving only the syllable “ka.” In the word “daanan” the letters “d,” “a,” and “a” (daa) were removed for agreeable sound leaving the syllable “nan.” What are left of the two words are “ka” and “nan,” forming the word “kanan” when joined together. If the right hand (kanan) originated from the two words “kali” and “daanan,” what is its significance? “Kali daanan” means the “way of kali” or “path of kali.” Why the right hand is called the way or path of kali? The reason is; the right hand has the built-in knowledge of the lore of kali. The right hand typically holds the blade in practicing kali that makes it rightfully called “kanan”. The name of the left hand in Tagalog is “kaliwa”. This word was formed from two words. The two words are “kali” and “wala.” If this is in the Visayan dialect, “kaliwa” would have been perfect on how it is written and meaning. There is no change in the word kali and stands as it is. In the word “wala,” the letters “l” and “a” (la) were removed again for euphony leaving the syllable “wa.” Joining the remainders “kali” and “wa” make the word “kaliwa.” If the left hand came from the words “kali” and “wala,” what is its significance? The left hand typically is not trained to hold weapons but only used for checking for right-handed people. From the previous explanation, the word kali proves to be an old art and existed prior to the twentieth century, contrary to the claim that it did not because it was considered as coined or short-term word for words like kaliradman, kalirongan, and pagkalikali. It was purposely disregarded as a root word which was clearly expressed by Mr. Mirafuente, the co-author of Mr. Placido Yambao in the first arnis book entitled “Karunungan sa Larong Arnis.” (Knowledge in the Sport of Arnis), Mr. Mirafuente said it in Tagalog using two words, “punong salita” (root word) but it seems that the book where the claim was made was not aware of the meaning of “punong salita.” If it is a short-term word or coined word, the word will just exist from the time the book “Karunungan sa Larong Arnis was published which was in 1957. It is obvious however that kali is being turned into a Caucasian martial art which intelligent Caucasians consider unethical. Kali is not a short-term word but a root word. If kali is considered a root word, its existence will start from the time the word was created which was in the ancient time when the Austronesian’s created it and clearly existed prior to the twentieth century.

When the Hinduism reached the shore of the Philippines, the word “kali” added another meaning which means a female goddess or a feminine or negative energy. Kali, the female goddess or feminine or negative energy represents the sword. That is the reason why it is mentioned and connected with the Filipino fighting art. It has also another meaning which is “a state of peace” as attained in meditation. This meaning was not included in the missionary dictionaries because of its relation to Hinduism. The missionaries believed that Christianity is the only true doctrine on the face of the earth. The missionaries left only a meaning using a negative word and a prefix as in “Hindi mapakali,” meaning, cannot be at rest. There you can see that the missionaries used the negative “hindi” (cannot) and the prefix “mapa” before the word “kali”. The Goddess Kali that represents the sword and feminine or negative energy is always paired with Shiva that represents the trumpet and positive or masculine energy. A lot more enlightening explanation on the history of kali will be shown in an upcoming book about kali together with references. All these articles I wrote are a preview of my book that is why my articles do not show the references.



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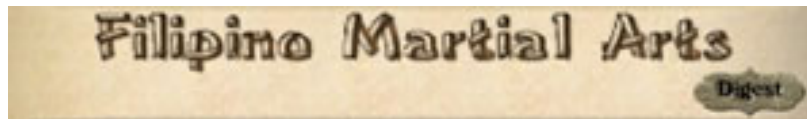


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