

Filipino Martial Arts

Digest

Original Filipino Tapado

Special Edition
2008

Long Stick Fighting Association, Inc.



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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

When visiting the Philippines in February 2008 the FMAdigest left Legaspi and passed through Bacolod and stayed for a couple days on the way back to Manila. The FMAdigest had the privilege to meet with Grandmaster Benefredo “Bebing” Mamar Lobrido and have dinner with him, Narciso “Hansy” Alojado and James U. Sy Jr.

Grandmaster Benefredo “Bebing” Mamar Lobrido inherited the art of the Original Filipino Tapado from Grandmaster Romeo “Nono” Mamar

At that time we talked about doing a Special Edition on the Original Filipino Tapado and Grandmaster Lobrido. With the help of Hansy Alojado this Special Edition was possible.

The FMAdigest found Grandmaster Lobrido to be a quiet and humble man. However, you can see in his mannerism that he is a professional and truly a Grandmaster.

You will have the opportunity to learn a little about the Original Filipino Tapado in this Special Edition, what it is about, its history and future. The FMAdigest was able to ask Grandmaster a few questions which you will read in this Special Edition and basically one thing the FMAdigest would highly suggest is if you happen to be in Bago City, Negros Occidental, Philippines, which is near Bacolod visit Grandmaster Lobrido and experience the art of the Original Filipino Tapado first hand.

If you would like more information on the Original Filipino Tapado visit their website at oftlsfai.blogspot.com or to find out where else you might find instructors of the Original Filipino Tapado contact Narciso “Hansy” Alojado at: **Click Here**.

Anyway time for me to let you turn the page and read this Special Edition, and I hope you will find it as interesting and as informative as I have while putting it together.

Maraming Salamat Po

Original Filipino Tapado Long Stick Fighting Association, Inc.

This is an association of all Original Filipino Tapadistas. This group uses a long stick made of coffee stalk and is about 45-47 inches long and is held by two hands. This form of Filipino Martial Arts was invented by the Late Grandmaster Romeo "Nono" Mamar of Taloc, Bago City, Negros Occidental, Philippines. The style is different from the usual arnis/escrima/baston style.

Is the Original Filipino Tapado Dead?

By: Robie Lobrido

Word in the US is spreading that Original Filipino Tapado is already dead in Negros, its place of birth, simply because its Founder is already dead. I think the record needs to be straightened and the truth be known.



First, I'd like to introduce myself. I am Robie P. Lobrido, 30 years of age, the daughter of Benefredo "Bebing" Mamar Lobrido and Rosenda Pelarion Lobrido, both of Prk. Langka, Brgy, Taloc, Bago City, Negros Occidental.

Early this year, I got back to Bacolod from Cebu. I rode on a car-for-rent from the airport to my home. The driver, who was from Abuanan, started a conversation with me while his Balikbayan boss was just listening. When I said I was going home to Taloc, the driver asked me if I was related to the Mamar and Lobrido Clans, who were renowned in the area for being adepts at the long stickfighting art of Original Filipino Tapado. I told him that I was indeed related to them and that my father now heads the system.

At that point, the owner of the car-for-rent, who introduced himself as Mr. Jojo Apelyido, a Balikbayan from Chicago, USA, joined the conversation. He told me that he went to a martial arts gym in his area, looking for Original Filipino Tapado but he was told that the system is already dead because its Founder is already dead. He said he left unconvinced and thought that he might be able to find something when he get back to Bacolod although he didn't know where to start because he didn't know anyone who can point him to the right direction.

I was surprised at Mr. Apelyido's pronouncement. I told him that the one who told him that might not have the slightest idea of what he was talking about or that he just got the wrong information.

I told Mr. Apelyido that the late Grandmaster Romeo "Nono" C. Mamar, or simply Teo Nono for us who were his family, founded the indigenous Bagoueno long stickfighting art Original Filipino Tapado. My Tatay (father), Grandmaster Benefredo "Bebing" Mamar Lobrido, is the nephew of Teo Nono and was designated by him as the only Chief Instructor of his art until his death in 2005.

I informed Mr. Apelyido that Tatay started training in Original Filipino Tapado under Teo Nono when he was just 10 years old. That was way back in 1960, the same year the system was founded by Teo Nono. I and my sisters would giggle when Tatay would tell us that at that time he was still wearing a puroy (shorts) and that at times had difficulty keeping hold of the big sticks for they were bigger than his hands.



Grandmaster Bebing Lobrido feeding (gahatag linyada) to his daughter, Rubie. Rubie is executing a doble dos strike (double dos strike)

Actually, my Tatay's introduction to Arnis was when he was 9 years old. He had three Professors, two of whom taught Oido de Caburata, a precursor art to Original Filipino Tapado. The other one taught him an empty handed style of Arnis. Oido de Caburata was an innovation of the method styles of Arnis existing at that time. It is primarily a solo baston style but with a much longer stick than the usual Arnis, at about 32".

Tatay assisted Teo Nono in teaching his students. When he was about 11 or 12 years old, he was the tig-sparring (feeder of attacks) to the students of Teo Nono who were much older and bigger than him. Tatay is not physically big so Teo Nono taught him how to properly handle the power behind the students' strikes while feeding. Tatay went on to develop his skills in feeding using one hand against much larger students holding bigger sticks with both hands with instructions to hit with their strongest.

Even before the Original Filipino Tapado Long Stickfighting Association (OFTLSFA) was formed in the mid 1980s, Teo Nono had already designated Tatay as the Chief Instructor of his art. Of course, there were others who also assisted Teo Nono in his teaching, especially those outside of Bago, such as his cousin Teo Turing Mamar, who was a winner of several challenge matches pitting Original Filipino Tapado against other styles of Arnis.

During those times, challenge matches were the norm among Arnis teachers. Original Filipino Tapado, being a new art, had its fair share of these "duels." There is no record of the exact number of duels with which Original Filipino Tapado was tested by adapts from other styles and systems although as a child I often overheard many stories from the oldies of the Mamar and Lobrido Clans of how so and so fought so and so Teo Turing and Tatay had their fair share of these fights. Of course, there were gentlemanly fights and there were also grudge fights.

I told Mr. Apelyido that Tatay now heads Original Filipino Tapado and actively preserves and continues the legacy and teachings of Teo Nono. The Mamar and Lobrido Clans represented by the Founder's son Romeo "Tokong" Mamar Jr., designated Tatay as the 1st Generation Inheritor/Current Grandmaster of Original Filipino Tapado during the internment of Teo Nono, which was attended by Tapadistas (Tapado practitioners) from Bago, Bacolod, and San Carlos Cities. Turnover pictures can be seen at **oftlsfai.blogspot.com**.

The truth is Original Filipino Tapado is very much alive in Negros today, more than ever. And it has become more exposed more often to the public. The local newspapers and magazines, TV, radio, the internet, and many martial arts events have featured the art and the Original Filipino Tapado Long Stick Fighting Association (OFTLSFA), Inc. in more recent times.

Original Filipino Tapado has been featured in the Vol. 51 No. 17 March 2008 issue of The Spectrum, the official publication of the University of St. La Salle (USLS), as well as several issues of the



Master Elmer Montoyo, Rubie Lobrido talking to her father, Grandmaster Benefredo Lobrido, during the demonstration of Tapado at the Fiesta of Bgy. Taloc. Last year 2007.

national level Rapid Journal published by Mr. Daniel Go of Binondo. Local newspapers in Bacolod and Iloilo had published activities of Original Filipino Tapado. The latest TV appearances of Original Filipino Tapado were with ABS CBN, the Philippines' largest broadcasting network, last July 2008. Original Filipino Tapado activities can be read at oftlsfai.blogspot.com and visayanfilipinomartialarts.blogspot.com; and videos at www.youtube.com (Search for Original Filipino Tapado).

Time flew so fast. Before we knew it, I was already home. I invited Mr. Apelyido to come in and meet Tatay in person. Both of them had a long chat over hot cups of coffee, as was customary in our place. Mr. Apelyido went home satisfied knowing that Original Filipino Tapado was indeed alive in Negros.

It makes me wonder why these kind of baseless rumors crop up. The best I can come up with is to speculate. I want to get upset but Tatay told me to just leave it at that, anyway we don't teach in the US except for a few members who are living there. I just smiled back at him. "Remember, the duty of our family is to preserve the art and legacy of Teo Nono for those who wish to learn and are worthy of it in the next generation rather than to make Original Filipino Tapado everybody's cup of tea in the martial arts community. As long as I, our family, and our practitioners are alive, Teo Nono's Original Filipino Tapado will always be alive, that's a promise," Tatay added.



Mrs. Rose Lobrido (mother), Grandmaster Bebing Lobrido (Father)
and Ms. Rubie Lobrido, daughter.

Chronological History of Original Filipino Tapado

“Long Stick Fighting Association, Inc.”

By Narciso “Hansy” Alojado

August 19, 1938: Romeo “Nono” C. Mamar, the future Founder of Original Filipino Tapado, was born at Mt. Mambabaw, Ma-ao, Bago city, Negros Occidental

June 28, 1950: Benefredo “Bebing “ Mamar Lobrido, nephew of Romeo Nono Mamar and the future 1st Generation Inheritor of OFTLSFA was born.

1958 - 1960: Romeo Nono C. Mamar earned his Master title from the Arnis Grandmasters like Eleuterio Rivera (Oido), Damian Hilado (Oido-Lagas), Peding Abendan (backhand) and Serapin Gonzaga (pangamut). He stopped studying from these Grandmasters when he developed his Tapado.

1960: Romeo “Nono” Mamar developed his Original Filipino Tapado and starting teaching his art. He taught his nephew the rudiments of Tapado. Together with his brother in law, Florentino Lobrido, the father of Benefredo Lobrido and a cousin of them taught the rudiments of Tapado to their family. It was meant for combat purposes.

1960 - 1984: Romeo Nono Mamar taught his family members especially those who helped in harvesting rice in his rice farm. One of them is Master Nelson Carmona, who worked as a farmhand during harvest time. Romeo Nono Mamar tends his rice farm in Ilaya, Taloc, Bago city, Negros Occidental, with the help of his wife whom he wakes up in the middle of the night just to demonstrate his new ideas in Tapado. Also he acknowledges the help of Bebing Lobrido in developing his art during a special meeting of the Club in Bacolod City.

At this period of time, Romeo Nono Mamar meets various challenges because of the popularity of his art. To prove the effectiveness of ones system, one has to be open to challenges from various masters. Romeo Nono Mamar was not spared by this situation. He challenges willingly. One of the celebrated challenges came from a famous arnisador from Bago. He went to Taloc to challenge Romeo Nono Mamar. At first they used the unconventional length of the arnis sticks which the challenger was constantly hit in the arms. Then when the sticks were broken they used the tapado sticks by using both hands. The challenger was not very familiar with the two handed system. It was then that the challenger went home beaten.

Another incident was also a teacher of arnis. This teacher was teaching in the area of Taloc. He was telling his students that his is the best. So it came to pass that the rumors went to the attention of the Tapadistas in Ilaya. Romeo Nono Mamar confronted the teacher. So they matched sticks as in a duel. They will just stop when the other party quits. The teacher quits when Romeo Nono Mamar used his pangamut techniques to throw him to the ground. Then he quits.

Sometimes it was his students who took his place during challenges, like in the case of Bentong Segovia. Romeo Nono Mamar was challenged by a Master from Victorias. Bentong Segovio took the place of Romeo Nono Mamar. Benton Segovia used the Tapado stick while the master from Victorias used the usual arnis stick. Bentong Segovia delivered only one blow. The Master from victories applied a paying defense and tries to go inside the defense of Bentong Segovia. The master from Victorias was not able to execute his planned attack because he was hit by Bentongs’ stick right on the jaw in which he stopped right away and quit. It took several minutes to recover and there was a

big lump on his left jaw. There were many petty challenges that Romeo Nono Mamar encountered during the development of the art.

1980 - 1990: Romeo Nono Mamar started teaching enthusiasts outside his family circle. At this time, he was already grooming his nephew to become his assistant instructor which became the chief instructor during the formation of the Association in 1984. People from Bacolod trooped to Taloc to study the Tapado Art. Martial artist like Ed and Gamay Gonzalez of Central Philippines combat Karate went to Taloc just to learn the techniques of Tapado.

There were various groups that trooped to Taloc. There was a time when everyday there were different groups who practiced with the Chief Instructor, Benefredo Lobrido. The chief instructor would assign each group a day of the week to practice and all of the group would meet on a Sunday wherein they would spar with each other. The Bacolod group put up a gym in Libertad to practice and sometimes every Sunday the Taloc group would go to Bacolod to spar with the Bacolod group.

1985 - 1986: Romeo Nono Mamar would come to teach Sensei Mike Vasquez at Rizal Mabini St. together with his nephew, Benefredo Bebing Lobrido and the Taloc groups. Then when it was not possible anymore they moved to Libertad St. to practice and at the State Theater in Bacolod wherein Nelson Carmona worked and practiced with the group.

It was during these practice days that the Association was born. At first it was called Philippine Tap-ado Arnis Association. The name experienced so many changes and it was amended on November 16, 1986, it became the Original Filipino Tapado "Arnis" Long Stick Fighting Association. The group amended it to differentiate it from various arnis association who were using the name tapado as part of their techniques, while the Original Filipino Tapado is a system of progressive techniques not just a single technique.

1986 - 1987: At this time the officers and board members of the association are:

President - Nemesio Mike Vasquez

Vice President - Ben Lopez, Jr.

Secretary - Vic Perez

Treasurer - Ronnel Capatar

Auditor - Johnny Ayeng

Business Manager / Public Relations Officer - Joe Marie Advincula

Tournament Commissioner - Benefredo Lobrido

Legal Officer - Atty. Ernesto Treyes, Jr.

Membership Commissioner - Rene Cornel

Board Members:

Nonong Delarmente

Dominador Ferrer

Santiago Tolentino

Joe Totesora

June 30 1986: The Group on gave authorization to teach and propagate Tapado to Mr. Jose Valencia Tan.

November 16 1986: Romeo Nono Mamar appointed the following as Jr. Instructors: Benito Lopez, Jr., Vic Perez, Joe Marie Advincula, Johnny Ayeng, Ronnel Capatar, Sonny Guanzon, and Jose Luis Advincula.

1987 - 1988: On December 1986, the group elected new set of Officers for the calendar year 1987. The Elected officers were:

President - Ben Lopez, Jr.

Vice President - Rene Cornel

Secretary - Sonny Guanzon

Assistant Secretary - Santiago Tolentino

Treasurer - Dominador Ferrer

Assistant Treasurer - Ronnel Capatar

Auditor - Bing Leong

Assistant Auditor - Jose Luis Advincula

Public Relations Officer - Joe Marie Advincula

Assistant Public Relations Officer - Joe Totesora

Directors - Benefredo Lobrido, Nelson Carmona, Boy Carmona, Reynaldo Hundana, and Jorge Prologo.

By the end of 1987, December 28, a new set of officers were again elected for calendar year 1988. Ben Lopez, Jr. retained the Presidency.

Vice President - Bing Leong

Secretary - Ed Magbanua

Treasurer - Dominador Ferrer

Auditor - Joe Totesora

Public Relations Officer - Anthony Delarmente

Information Officer - Reynaldo Hundana

Directors - Ricardo Espinosa, Jinny Mamar, Jimmy Magbanua, Clodualdo Lobrido, and George Garcalicano.

On January 11, 1988, the group accepted the application of Mr. Ron Harris to be a member of the Association. After 6 months of intensive training in Taloc under the guidance of the Founder and his Chief Instructor, Mr. Harris was given a certificate of completion.



Grandmaster Benefredo “Bebing” Mamar Lobrido

1st Inheritor and Headmaster of Original Filipino Tapado
Long Stick Fighting Association, Inc.

By: Narciso “Hansy” Alojado

“ . . . I was 10 years old when I started the study of the Filipino Martial Arts (FMA) under my late uncle, Grandmaster Romeo “Nono” C. Mamar, the founder of Original Filipino Tapado. I started teaching when I was 14 and went on to become the Chief Instructor of the Original Filipino Tapado Long Stick Fighting Association (OFTLSFA), Inc. ”

These are the words of Grandmaster Benefredo “Bebing” Mamar Lobrido, the current Headmaster/Instructor of Original Filipino Tapado Long Stick Fighting Association, Inc., as he related to us during our conversations during our practice sessions.

If one talks about Grandmaster Benefredo M. Lobrido, one has to mention his uncle the late Grandmaster Romeo “Nono” Mamar. The late Grandmaster Romeo “Nono” Mamar was born on August 19, 1938 at Maa, Bago City, Negros Occidental, Philippines. He was a rice farmer and was married to Wilceta Teriales and had 9 children.

When he was a teenager at the age of 12 or 13, he was already a master in arnis, baston and escrima under such Grandmasters as Alfredo Abendan, Jose Aguilar and Eleuterio Rivera. He asked his masters what is the best technique in arnis because no matter how proficient one is, one could get hit in the long run. One of his masters told him that if he can develop a technique that one can hit even though he is defending himself then that will be the best technique. So this is what motivated the late Grandmaster Nono Mamar in developing the long stick art of Tapado. With the help of his wife and close relatives (the father of Grandmaster



Grandmaster Romeo “Nono” Mamar



Grandmaster Lobrido and daughter Robie, taken at their residence at Purok Pina, Bata Subdivision Bacolod City.

Lobrido, Florencio Lobrido) developed the rudiments of Tapado. It was not until Grandmaster Bebing Lobrido was 10 years old that Tapado was fully developed with the help also of Grandmaster Lobrido. This was mentioned by the late Founder during his testimonial in one of the meetings of the association *“...His wife, Bebing Lobrido and some close relatives were very instrumental in the development of the Tapado techniques.”* (Secretary’s Report, page 2, December 30 1988)

Chief/Sir Bebing as he is being called by his students was born on June 28, 1950. The second son of eight siblings of Mr. Florencio

Lobrido (deceased) and Ms. Consolacion Mamar, his family are rice farmers in Purok Langka, Taloc, Bago City. In 1978, he married to Rosenda Legazpi and has 3 children, in which the eldest daughter is also a tapado practitioner.

The Late Grandmaster Romeo “Nono” Mamar always trusted his nephew to be his chief instructor when he was still alive. Once when one of Grandmaster Romeo “Nono” Mamar students tested Chief Bebing’s technique after a private session with the Founder and he could not even overpower the strikes of Chief Bebing, complained to the Founder that he could not overpower Chief Bebing’s strikes. The Founder told him that, “do not test Chief Bebing, his hands are my hands” meaning there is no difference between the founder and his chief instructors’ techniques. Even during his retirement when an enthusiast would seek his instructions, the Founder would tell the would-be practitioner that, “just go to Chief Bebing.”

Sparring session between the late Grandmaster Romeo Mamar and Chief Instructor Master Bebing Lobrido.



Tapado was at first a family art. But many people heard about the Founder and sought his instructions to the new art. Grandmaster Lobrido recalled that during the early 80's people from Bacolod would walk a kilometer and half from the highway just to seek out the Founder. People like Nelson Carmona, Joe Pamilangco, the late Rene Cornel, Gonzales Brothers (Eddie and Bukay), Hernani Django Rodrigazo, Mike Vasquez, Elmer Montoyo, the late George Gargalicano and many more martial artists.

The first Tapado demonstration was at the Colegio de San Agustin de Bacolod wherein the Founder, Grandmaster Bebing Lobrido and Rene Cornel did the exhibition. This was in the early 80's.

The Founder succumbed to a heart attack on February 15, 2005 and Grandmaster Bebing Lobrido became the first inheritor of the art. This was formalized during the burial of the Founder in a turnover ceremony witnessed by the family and Tapadistas from Bacolod and San Carlos.

At the end of our conversation, here is what Chief Bebing has to say.

"Now I'm 57 but I still enjoy the feel of the stick in my hands and the smell of coffee sticks when they collide. It gives me pride to be a Filipino. This fervor for the Filipino Martial Arts (FMA) was further intensified when my uncle passed away and I was tasked by his family to continue his legacy. In the early days, duels were a daily reality for Arnis professors and Tapado was no exception. Many wanted to learn but we kept the higher teachings within the family. But times have changed. We no longer fight duels and the arts have become more popular with the general public."

He would also like to recognize the efforts of those who are in the United States especially Mr. Joe Tan who proved to the world the effectiveness of the Tapado art.



Romeo "Tokong" Mamar Jr. handing over to Grandmaster Lobrido the Tapado stick of his late father, Grandmaster_Romeo "Nono" Mamar, during the burial of the late Founder.



Tapado Officers: Joe Conado, Nelson Carmona, Mike Vasquez, Ron Harris, Grandmaster Romeo Mamar, Joe Totsetora, and Chief Bebing Lobrido.



Original Filipino Tapado staff at Taloc:

Patro Mamar brother of Grandmaster Romeo "Nono" Mamar, Agi, Nelson Carmona, Ron Harris, Mike Vasquez, Chief Bebing Lobrido, and Joe Totsetora.



1st Annual Reunion Tapadistas the old guards and the new ones during the first annual reunion of OFTLSFAI at Punta Taytay Beach, Bacolod City.



Present core group: Sitting left to right - Master Elmer V. Montoyo and Grandmaster Bebing Lobrido. Standing left to right - Pastor Gumban, Jezrel Bugna, Jake Bugna, and Hansy Alojado. Not present in this picture is our photographer Mr. James U. Sy Jr. who is also a member of the association.

Grandmaster Benefredo “Bebing” Mamar Lobrido officially registered Original Filipino Tapado Long Stick Fighting Association, Inc. in the Security and Exchange Commission in December, 2005.



At present, Grandmaster Lobrido trains practitioners who are interested in Tapado. Sessions are being held every Saturday at YMCA Building, Burgos Street, Bacolod City, Negros Occidental, Philippines 6100. Also he holds training sessions at his home (Purok Langka, Taloc, Bago City) whenever some practitioners would like to have a private session.



Grandmaster Benefredo “Bebing” Mamar Lobrido
1st Generation Inheritor/Current Headmaster, Original Filipino Tapado
President, Original Filipino Tapado Long Stick Fighting Association
Member-Grandmasters Council, Intercontinental Federation of Filipino Martial Arts Schools (IFFMAS)
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Interview with Grandmaster Benefredo “Bebing” M. Lobrido

By FMA Digest

While visiting Bacolod, Philippines the FMA Digest was able to visit and interview Grandmaster Lobrido. A quiet, easy going, patient and passionate practitioner of Tapado Grandmaster Lobrido when speaking is very confident and proud of his art, the art of Original Filipino Tapado.

FMA Digest: *Have you trained or studied any other martial art other than Tapado?*

Grandmaster Lobrido: Yes. I studied boxing which is a past time during harvest time. During this boxing matches in the rice field we used sacks (rice sacks) as our gloves. Then I studied arnis under Juan Aguilar (de cuerdas) and Benjamin Baylon (methodo). At the same time I also studied Oido from my uncle, the late Grandmaster Romeo “Nono” Mamar and Agustin Jalandoon.



L-R: Narciso Alojado, Steven Dowd, Grandmaster Lobrido, and James U. Sy Jr.

FMA Digest: *What was your training like with the late Grandmaster Romeo “Nono” Mamar?*

Grandmaster Lobrido: What was the normal routine for training? The training did not change from that time of the Late Grandmaster Romeo Nono Mamar. I just continue what was handed down to me by my uncle because at that time when I was 12 years old I was already the sparring partners of my uncles students. Most of them are bigger than me. If you have seen the VHS/DVD of Dr. Ron Harris, PhD, entitled “The Secrets of Tapado”, you will notice the training program of Tapado which I conducted and still conduct as of this day.

FMA Digest: *When you inherited the art of Original Tapado what was the feeling {in your belief} throughout the Tapado practitioners?*

Grandmaster Lobrido: My feeling was that they accepted me as the inheritor since from the very beginning I was the one who sparred with them and my uncle was there as a

guide. And the Mamar and Lobrido clan chose me because I was the only one who followed the footsteps of my uncle.

FMAdigest: *What type of wood would you say is the best for a Tapado stick, and what are the measurements?*

Grandmaster Lobrido: Kalamansi stalk/trunk is the best for Tapado. Next is coffee stalk/trunk and tulatula (very common here in negros) and lastly the guava branches and ipil ipil. During our practice sparring in Talok we used ipil ipil and guava when practicing the basic strikes but when it comes to sparring, we used the coffee stalk. The usual measure is from 42-47 inches. Sometimes it depends on the height of the practitioner. The length is from the ground up to the nipple area of the said practitioner.

FMAdigest: *When a practitioner trains in the Original Tapado, what are some of the basic concepts that they must remember to become a successful practitioner?*

Grandmaster Lobrido: They have to be dedicated to the art. They must practice constantly. No need to be a martial artist from the start but it helps them in their progress.

FMAdigest: *What are the strikes and blocks of the Original Tapado?*

Grandmaster Lobrido: Blocks and strikes are the same. A block could be a strike and a strike could be block. In a single technique whether UNO or DOS both strikes and blocks are contained in that technique. In a block, a hitting is already there while in a strike a hit is already present.

FMAdigest: *What stances are used in the Original Tapado during training to get the foundation? And then does the Original Tapado practitioner use these stances or do they just use their basic concepts against an opponent?*

Grandmaster Lobrido: We only use a forward stance depending on whether you are left or right handed. We use this stance in all our techniques, from the basic up to the higher forms.

FMAdigest: *To be a successful practitioner of Original Tapado, what strengths must be built physically? And mentally what should be the mind set of the practitioner?*

Grandmaster Lobrido: There is no need to train physically to have a muscular body. Mentally, all one has to do is “empty one’s cup”. That is forget what are your previous trainings since Tapado is a totally different type of Martial Art. As my uncle would say “this art was developed by me for combat purposes”.

FMAdigest: *How would you describe the philosophy of the Original Tapado towards an opponent?*

Grandmaster Lobrido: Whenever a Tapadista faces an opponent, he must treat his adversary as an enemy whose intention was to harm him. Otherwise do not give him a chance to take advantage of the situation. As the old Tapadistas would quipped “...treat your opponent as an animal.” there are no friends or kin in the practice of Tapado. When facing an opponent just hit the person with your stick. A group of friends of Jun Sulatan, a student of Grandmaster Romeo Nono Mamar from Cebu, tried to test the affectivity of his art by challenging him. Even if they were already down on the ground, Jun did not

stop striking them. They would call to him, “Hey Jun we are your friends”. Jun tried to explain to them that in Tapado there is only a foe, no friends. Another incident was a certain arnisador went to the dojo of Tapado and sought the master to challenge him. Unfortunately Grandmaster Nono Mamar was not there. It was only his student, Kadoy Espinosa, who accepted the challenge. Three times did the arnisador drop his stick without retaliating, and then he quitted.

FMAdigest: *With this long stick that you are using in Tapado, why is, it such a formable weapon?*

Grandmaster Lobrido: It is formidable because it was proven against so many challenges and encounters either against the stick and with bladed weapons. There is seniority in its techniques (linyada).

FMAdigest: *Do you think it is a good weapon against an Arnis practitioner with a baston, or an Eskrimador with a sword or bolo? Why and what advantage or disadvantage would you say the Tapado practitioner would have?*

Grandmaster Lobrido: Yes. Because it is a two handed weapon and has power when it makes contact with other weapons. The vibrating/electrifying power that it makes when it makes contact is what makes the weapons to be dropped.

FMAdigest: *In training your students, does it differ from the training that the late Grandmaster Romeo “Nono” Mamar did?*

Grandmaster Lobrido: No. there is no difference. It is still the same method of training from 1960 until now.

FMAdigest: *What is it you look for when someone wants to become a student of the Original Tapado?*

Grandmaster Lobrido: Sincerity in the art. And using Tapado in self defense only otherwise Tapado will not be taught to the person. An incident occurred recently when I taught tapado to an enthusiast. Then next day which is his training session brought with him his cousin who according to him is a troublemaker. I told him right there and then that starting today I will not teach you or your cousin.

FMAdigest: *In your words what would be a message that should be remembered about Original Tapado?*

Grandmaster Lobrido: Practice everyday. Always remember that this Art is really the pride of Negros Occidental because the Founder/Inventor is from Taloc, Bago city.

Original Tapado: The Ultimate Filipino Stick Fighting Art

By: Narciso Alojado

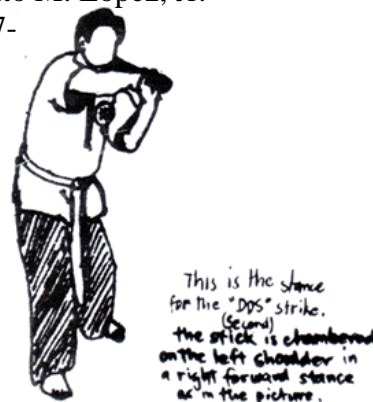
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In the acceptance letter of Mr. Benito M. Lopez, Jr. (President of the Tapado Association, 1987-1988) dated January 24, 1988 to Mr. Ron Harris, an American *"who is captivated by the raw and naked beauty of a native culture of tapado"* (Grandmaster Romeo "Nono" Mamar's words during the January 1988 special meeting of the association as recorded in the minutes.) and an arnis expert who applied to become a member and student of the Original Tapado, described what is the art of Tapado:



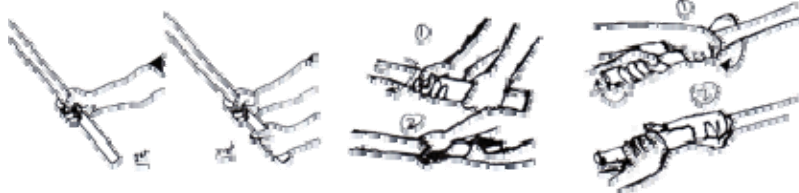
"...the Tapado Art of stick fighting which you (referring to Mr. Ron Harris) will learn later is unique in the sense that it is very simple yet most effective art. It has only two (2) numbered strikes: UNO (one) and DOS (two) and has no dance-like steps of flowery footwork, which makes it one of the easiest, martial arts to learn."

According to the 1st Generation Inheritor/Grandmaster Benefredo "Bebing" Lobrido, the techniques he inherited from his uncle/mentor/inventor, the late Grandmaster Romeo "Nono" Mamar is different from the usual arnis/escrima/baston. It is not only in the use of the stick which is longer than the usual arnis/escrima/baston stick and the kind of stick (kalamnsi stalk/trunk, coffee stalk/trunk or tula-tula for Tapado) used, but in the progression of techniques learned and the interconnectedness of the basic or lower line of Tapado technique to the next step in the ladder of Tapado strokes. In the ladder of strokes, the higher step is always superior to the previous technique, that is, technique 2 is superior to technique 1 and technique 3 is superior to technique 2 and so on. This is applicable to the junior and senior student. In the Mastery program of Tapado techniques, according to Grandmaster Bebing Lobrido, it has a different technique wherein a single line of attack/defense can overpower/defeat all the techniques.

So the practitioner should first be knowledgeable and well - trained in the basics before going forward to a new line of attack/defense. In fact, Grandmaster Bebing emphasized that the practitioner should master the technique a hundred percent. If he mastered, say, only 40 percent and proceeds to the next line of technique, power and speed will be diminished and he will eventually have to go back to the previous line of technique.

In Tapado, an attack is also a defense simultaneously. When one blocks the strike, it is also a form of offense at the same time. The Tapado practitioner uses a coffee

stalk/trunk (or kalamansi stalk/trunk) that is 42 to 45 inches long. It is held by a two hand grip. If one is left handed, the left hand grip is over the right hand grip. The grip is about an inch from the handle and the space between grips is also one inch apart. If one is right handed, the opposite is true. The stance (the foot) is about a shoulder length wherein if one is right handed, the right foot is forward in a right forward stance.



Tapado Stick Grip: 1st hold with your right hand. 2nd then grip with your left hand. The gap between left and right hand is about 2 inches and the distance from the bottom end to the left hand is about 1 inch.

Grandmaster Bebing Lobrido always emphasized that a student should always start from the basic. Until the student is used to the way the Tapado stick is held and is strong enough and familiar to the two basic strikes, he could not continue or advance to the next line of technique. Once the hands are strong enough to withstand the strikes and the vibrations it produced, only then can he gradually progress and advance to the next line/level of attack/defense. It is this progression or advancement in techniques that differentiate Tapado from the methods of arnis/escrima/baston. It is also this progression of techniques that differentiate a senior from a junior practitioner.

There was once a student who was not contented with the instructions given by the Chief Instructor then, Grandmaster Bebing Lobrido that he went directly to the late Grandmaster Nono Mamar and sought private tutorship. After a few sessions with the Founder, he tested the strength and technique of the chief instructor. No matter what technique he used, he was overpowered by the chief instructor. He went back to Grandmaster Nono Mamar to complain to him that he cannot overpower Grandmaster Bebing Lobrido. Grandmaster Nono Mamar replied by saying “Ay, *indi nyo pagtilawan si Bebing. Ang kamut ya na kamut ko man.*” (Don’t test Bebing. His hand is also my hand), meaning there is no difference between the Founder’s hand and that of his Chief Instructor, they are the same.

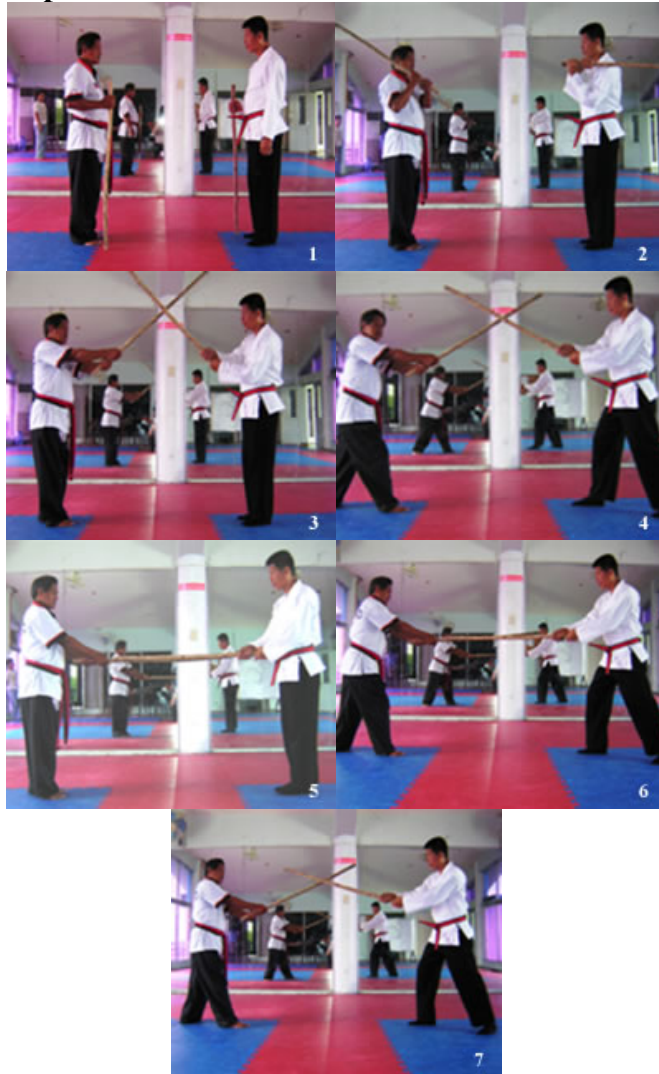
Another incident occurred lately during practice when one beginner saw the techniques being used by those who were senior to him. He asked Grandmaster Bebing to teach him the strokes the seniors were practicing. Grandmaster Bebing said to him that maybe later on after he mastered the basic strokes but as of the moment he cannot teach him the higher strokes because he might hurt himself.

THE BASICS OF TAPADO

M. Vasquez inquired: ‘Up to where can the Junior and Senior Instructors allowed to teach?’

“B. Lobrido replied: ‘Junior Instructors can teach up to *TORSIDO* only Senior Instructors may teach all the strokes.’ (Secretary’s report of the minutes of the board meeting held on January 14, 1989 - Other matters.)

Tapado Salutation



Salutation helps maintain the proper distance wherein both players will be safe when hitting each other's wrists or arms and also to show respect for your partner.

1. Face each other at about the length of the stick.
2. Raise the stick to shoulder level. The instructor on the right will do a DOS stance while the student on the left will do the UNO stance.
3. Touch both sticks in the middle, then step back with left foot to adjust proper stance.
4. Step back with right foot to find range.
5. See to it that the tip of the stick is about 6-8" from the partner's grip, then step back with your left foot.
- 6-7. Start raising the sticks... to the UNO position after finding the right range.



The Basic strike of UNO

In this stroke, the student starts in an UNO stance. There are two strikes in UNO namely: it starts with the end point of the stick on the ground. The student lifts the stick in one quick motion with power. The stick ends in the UNO stance and immediately the student brings down the stick hitting the target on the ground. At first the student has to repeat this many times until he is familiar with the strike. The other strike of UNO starts with the stick chambered at the shoulder height as in the UNO stance. The student strikes downward in a fast and powerful motion and after it hits the ground the student immediately brings/lifts the stick upward and ends up in the UNO stance. This can be done solo or with a partner.

Note at this point the salutation is introduced to maintain the proper distance wherein both players will be safe when hitting each others wrist or arms and also to show respect for your partner.



Basic 'Uno' Strike

(Padalum - Downward Strike/Hitting the Ground)

1: Starting Position

2-3: Start the target point (x) on the ground with full force and with speed.

4-5: After hitting the target (x), bring the stick back to starting position with the same speed and force as with the strike downwards.

Note: The tip of the stick shall hit the designated target on the floor.





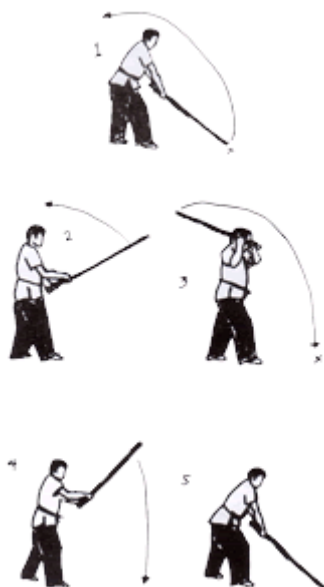
Basic 'UNO' Strike (Pasaka - Upward Strike)

There is a second part in the Basic "Uno" Strike.

1-2: Start by pointing the end point of the stick on the ground. Lift up the stick as strong and as fast as you can (pasaka).

3-5: Then after the stick reaches the top immediately strike the stick downward (padalum).

Note: The speed and force is the same for both pasaka and padalum strike.



The Basic Strike of DOS

It consists of solo basic strike of DOS and doble (double) DOS. Repetition of this strike is so fast that the partner is unable to prepare for his next move. He has to move away from the range of the strike or he will be hit on the wrist or arm or head. This technique was used by Grandmaster Nono Mamar, as narrated by Grandmaster Bebing Lobrido, who was with him at that time. He had a friendly match with the arnisadors in the upland of Ma-ao. In that encounter, Grandmaster Nono Mamar used the short stick. The opponent quit without knowing that his wrist was already bleeding.



Basic 'Dos' Strike

1-2: Start in the Basic "Dos" Stance. Strike the ground in a circular motion...

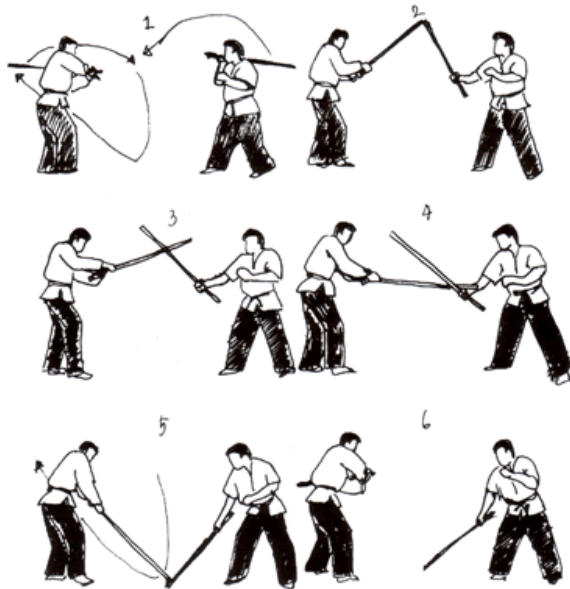
3-5: and quickly return to the starting position.

Note: The strike must be with full force and maximum speed.

Another variation of this is to repeat the strike as many times as you can. This is used in combat.



Basic Training of "Dos" Strike



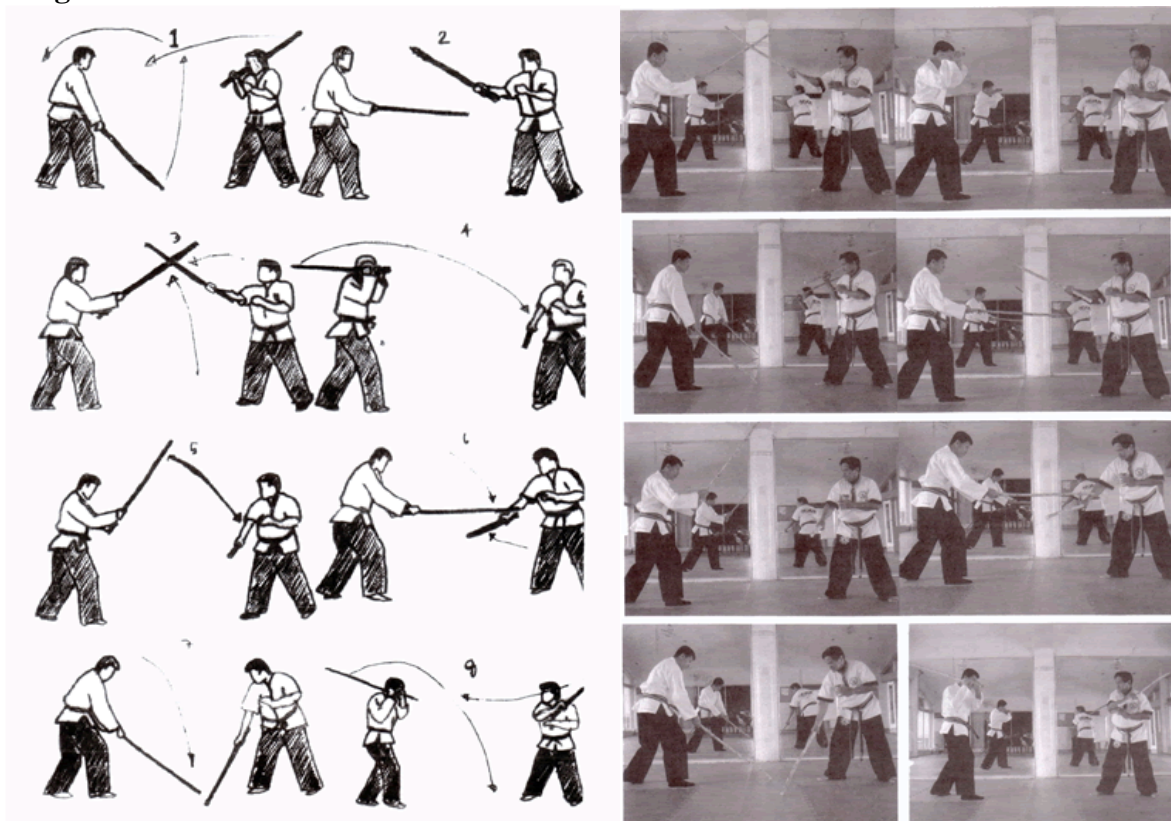
At the beginning of the practice session, the feeder (right side) uses only one hand in feeding the basic strikes. The student (left side) uses both hands. The feeder uses the strikes of basic arnis namely: angle 1 (diagonal strike from top right to bottom left), angle 2 (diagonal strike from top left to bottom right), angle 3 (horizontal strike to the left elbow) and angle 4 (horizontal strike to the right elbow).

Figs. 1-4: The feeder throws angle 1 strike. The student throws the "DOS" strike until it slides down to hit the feeder's arm.

Figs. 5-6: Immediately after the "DOS" strike, the stick returns to the original position ready to strike again before the feeder can recover or can position himself for the next delivery or strike.



Beginner's Basic Practice



The feeder at the right uses only one hand because the practitioner does not have the “pigar” yet.

1-4: The student (left) starts pointing the stick to the ground at the moment the feeder strikes with an angle 1 strike the student will raise the stick hitting the feeder’s stick to the “UNO” position.

5-8: Before the feeder could position himself for the second strike that is angle 2, the student brings down the stick with full force hitting the feeder’s forearm. Repeat this sequence three times before going to position number 8.

DOS Up and Down Strike (*Babaw-dalum*) Partner

In this technique/stroke both partners start in the DOS position/stance. Both strikes from the top and meet at the center, continues to the ground and immediately returns to the original position, then swinging the stick diagonally upwards where both sticks will meet again at the center and back to the original position.

PIGAR

The Ilonggo word that means, “Stopping an on-rushing object or force on its place, preventing it from moving forward.” This technique is done after a student strike the UNO stroke the student twists his right wrist which is facing the left side upon impact with the stick of his partner, clockwise so that the palm of the right wrist faces the ground. In the DOS Strike, upon impact of both sticks, twists the right wrist clockwise so that the palm faces the right side (east). All the higher techniques starting from this technique uses PIGAR in all their deliveries.

Sparring is done where both practitioners will be doing the following exercises: (1) UNO vs. UNO, (2) DOS vs. DOS, (3) DOS vs. UNO, (4) UNO vs. DOS (5) *Balibali* (both students will use the UNO and then DOS then back to UNO then DOS again.) This sequence (*Balibali*) is repeated depending on the stamina of both students. This is similar to the “figure 8” or “otso otso” strike of arnis where they circle each other in a clockwise manner maintaining the distance they set at the beginning during the salutation. The sticks will always end up on the ground. This circular motion is done in all of the techniques during practice and/or sparring.

SIGHTING

This is a direct hitting technique. It is in this technique/stroke that the phrase “defanging the snake” holds true. Both strikes of UNO and DOS has “sighting” technique. This technique prevents the opponent from delivering his intended strike. It is delivered so fast that the opponent’s stick is unable to hit or touch the other’s stick. In sparring, both practitioners have an intended target, so that both sticks could meet. If one partner cannot deliver his intended target, there is a hundred percent possibility that he is going to be hit on the wrist or forearm (defanging the snake). For those not familiar with this technique, they will be surprised at the speed of this technique. PIGAR is also used; in these technique. In One incident where Grandmaster Bebing Lobrido was conducting an exam for the promotion of junior instructors, one examinee hesitated in this line of attack and was hit in the forearm by his partner. He later acknowledged to Grandmaster Bebing that he did not follow instructions.

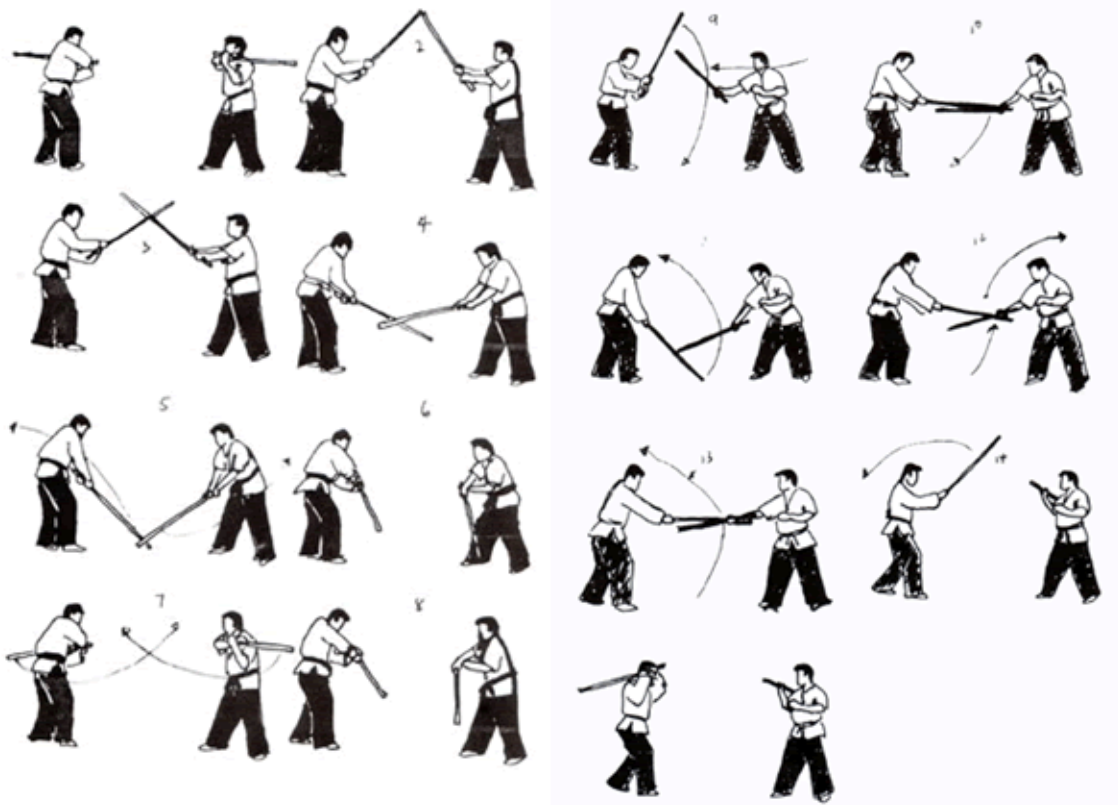
SALTA

This technique starts with the DOS strike stance and is delivered in a diagonal and upward motion. The PIGAR is directed upwards diagonally. Before the opponent, could prepare for his next move, the student strikes downward in a diagonal direction with PIGAR returning to the original Position. The target is the knee and travels upward to the opposite shoulder of the knee. If the target is the right knee, it will end up at the left shoulder.

TORSIDO

This technique is a full twist of PIGAR stroke for both strikes (UNO/DOS). In this strike, the target is not only the wrist/arms but also the head and body depending on how the opponent stops the strike.

Basic DOS with Partner (Babaw-Dalum)



Figs. 1-5: Both players start on DOS position. Both strike at each other. The strikes meet at the center from the top (babaw) going downwards to the ground (paduta).

Figs. 6-10: Immediately return to the DOS position. Both players strike. The path of the strike is from below (dalum) going upwards (pababaw).

Figs. 8-15: The student is in position UNO while the feeder is about to strike angle 2 strike. As the feeder delivers the strike, the student brings down the stick hitting the feeder's stick before the feeder could position for the next strike. The student raises his stick hitting the feeder's forearm. The speed and the force of hitting downward is the same as that of hitting upwards. Repeat the sequence until both parties complete the cycle of movements.



After mastering these seven techniques, according to Grandmaster Bebing Lobrido the student will be taught how to feed (maghatag linyada = to give the line of technique) the strikes to the student. This training is necessary and a requisite for senior students so that accident could be minimized if not prevented. Mr. Ed Magbanua, then secretary of the association, has this to say regarding this last part of basic teaching:

“...learning Tapado is very easy compared to teaching Tapado. In learning Tapado, the student deliver strokes as strong as he could give, commit mistakes once in a while and the teacher corrects every mistakes he makes. Well and good. However, in teaching Tapado, the teacher must be sure of his actions and must see to it that the delivery of the stroke of his student is correct. Otherwise, if his action is wrong, he gets hit. If his action is correct and the delivery of the stroke of his student is wrong, he may still be hit. So he has to be prepared for this eventuality because it is the teacher who gets hit not the student if anyone of them commits a mistake.” (Secretary’s report: Minutes of the meeting of the Association dated December 30, 1988.)

Once a member came running to Grandmaster Bebing Lobrido to ask for help in teaching his sons and friends because, while teaching them sighting techniques he was often hit by the beginners. Over a cup of coffee, Grandmaster Bebing Lobrido polished his member’s technique.

Effectiveness of Tapado

Tapado can be helpful when one is faced with a dangerous situation. A rice farmer who sent his son to learn the basics of Tapado in Taloc under the tutelage of the late Grandmaster Romeo “Nono” Mamar (guidance) and Grandmaster Bebing Lobrido (instructor) was fortunate enough to escape from a knife wielding assailant. The farmer was always watching his son during practice with Grandmaster Bebing Lobrido. Sometimes he would pick up a stick and follow the movements of his son. Once when he was at the rice mill, a worker, known for his notoriety picked a fight with him and tried to stab him with a knife. He picked up a spade and tried the technique of Tapado in warding off the assailant/opponent. Using only the basic strike of UNO up and down he was able to thwart the attack and the assailant eventually ran away. After the incident, the rice farmer was grateful that he learned the basics from the Tapado group of Taloc under Grandmaster Nono Mamar and Grandmaster Bebing Lobrido.

Some skeptics tried to test the effectivity of Tapado strokes and after a demonstration were convinced of its effectiveness and some even became students of Tapado. There was once an arnisador friend of student/master Joe Pamilangco of the late Grandmaster Nono Mamar who wanted to test the Tapado strokes of Joe using an “spading” (a Filipino blade that is used in cutting canes). Joe boasted that the man could not make a dent on his Tapado stick. So no matter what strike the man delivered, he could not make a scratch on the Tapado stick of Joe because every time the stick hit the “spading” the man dropped his weapon. The encounter ended in the acceptance of the effectiveness of Joe’s Tapado stroke and the man also became a student.

Some of the practitioners who are martial artists themselves noticed that the power of their punches increased after practicing Tapado.

Conclusion

Mr. Ed Magbanua upon receiving his junior instructorship has this to say to would-be practitioners of Tapado:

“...not to be too over enthusiastic about their study because if you do, you might lose steam and discontinue you study or you may say – it looks the same, monotonous strokes. These are pitfalls we should watch out. If you feel this way, it is because you have not learned the correct execution of the strokes and therefore cannot proceed to the next stroke. You will be made to repeat that same stroke over and over again until you mastered it. Remember, it always the NEXT STROKE that gave me enthusiasm to go on.” (Secretary’s report. Minutes of the meeting of the Association dated August 20, 1988.)

Grandmaster Bebing has this to say to the readers and would be practitioners:

“One cannot learn Tapado just by reading a manual/book or watching the actual practice or watching a video. In this particular one has to pick up a stick and engage in a practice or sparring session so that he will feel the vibrations and the corresponding electrical sensation emanating from the impact of the sticks. Experience how the twist of the wrist can change one technique to the next line. And also experience the feeling when one is accidentally hit because of a wrong execution of technique.”

Those who watch a Tapado demonstration would comment that there is no competition in Tapado; that it is all brutal force, nothing more.

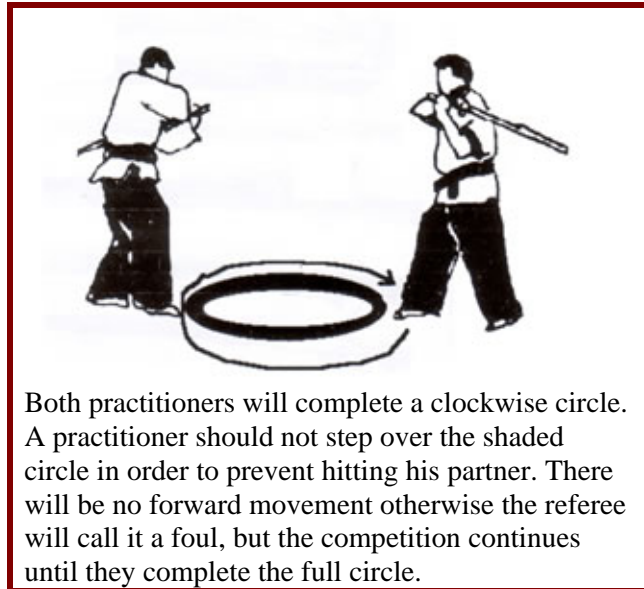
Actually, as part of the training program of all Tapadistas, there is a program for the advancement of the trainees where they are able to compete with each other. This is a requirement for those who want to proceed to the senior instructorship and mastery program.

After the trainee reaches the TORSIDO program, he is required to undergo a training program called the “instructors’ training course”. The trainee is required to act as an

instructor/teacher using only one hand. The trainee will use only one hand against the UNO and DOS stroke. But in the stroke involving PIGAR, the trainee acting as teacher uses the two-hand grip in deliver the basic strikes. Once the trainee has undergone this basic “instructors training course”, then the headmaster will examine him by entering him in a competition matches.

These competition rules were adopted by the then officers of the Association on August 5, 1988, in a letter duly signed by the Vice President and the Secretary, Nemesio Vasquez and Ed Magbanua, respectively. It was supposed to be held in Bacolod City, but due to some unfortunate event the competition was cancelled. Later, it was held in a basketball court in Taloc, Bago city during the birthday celebration on August 20, 1988 of the late Grandmaster Romeo “Nono” Mamar. In these competition matches, the rules were revised. This event was reported by then secretary, Mr. Ed Magbanua in a memo/minutes on August 21, 1988.

The revised rules are still being adopted today and being implemented by the present officers of the association. In fact every time the club/association is invited to make a demonstration, it is already considered a competition match between trainees.



Competition Rules

1. A trainee, acting as a student, delivers the strokes as instructed by the referee (the Headmaster), while the other acts as the teacher/instructor, receiving the strokes.
2. Only the trainee/competitor acting as student will be given points.
3. Both trainees will complete clockwise rotation within a given circle. A trainee/competitor should not step over the shaded circle in order to prevent from hitting his partner. There will be no forward movement otherwise the referee will call it a foul. But the competitors will not stop upon hearing the call of the referee. They complete one full circle before they stop.
4. After they are through, the referee will then reverse their roles. The one acting as student will now act as teacher/instructor while the other will act as student.
5. Points system:
 - a. Stances 30%
 - b. Body coordination 30 %

c. Stroke delivery	<u>40%</u>
Total Points	100%

6. Those students/trainee who have finished the TORSIDO stroke/technique must join; otherwise they will not be promoted to the next rank i.e. the Junior Instructor.
7. The strokes allowed by the referee will be up to TORSIDO only.
8. There will be 3 judges and a referee.
9. The trainees/competitors who garner's the first 3 highest points will be declared first, second and third prize respectively.

TORSIDO

This technique is a full twist of pigar stroke for both strikes (UNO/DOS). In this strike, the targets are not only the wrist/arms, but also the head and body depending on how the opponent stops the strike.



UNO Strike: Start in an UNO Stance (Left Master Elmer V. Montoyo - Right Grandmaster Bebing Lobrido Strike each other. Sticks meet at the center. Master Montoyo uses the Pigar to stop Grandmaster Lobrido strike. At the moment of impact, Master Montoyo side twists (tors) his wrist to overpower the strike of Grandmaster Lobrido.
SALTA: Start in DOS Stance (not shown) Left side start swinging his stick diagonally upwards to meet the stick of the right side student

SALTA

This technique starts with the DOS strike stance and is delivered in a diagonal and upward motion. The Pigar is directed upwards, diagonally. Before the opponent could prepare for his next move; the student strikes downward in a diagonal direction with pigar returning to its original position.





Author's Note: This article is part of a manual made by the Historical Committee (of which the author is a member) of the Original Filipino Tapado Long Stick Fighting Association, Inc., as a guide for those who will be studying the art. There are some groups, especially on the internet, that are using the word Tapado as their system, yet when one scrutinizes them carefully, they contain only basic arnis methods. To set the record straight, the author presents the basic and essential method of the Original Tapado. This article deals only with the techniques for junior instructorship which is a pre-requisite for studying higher forms. After training in Filipino martial arts and other forms for more than two decades, the author has tried experimenting with different defenses and strikes against Grandmaster Bebing Lobrido's Tapado but to no avail, thus the title of this article was borne out of these trials.

The Reason Why TAPADO is Superior to Other Arts

By Jongjong Nifras

(A college law graduate who is going to take up the board exam and an employee in fiscal's office, an Arnis practitioner, member of IFFMAS and CMAS)

The weaponry - employs the use of hard, long and oftentimes indestructible wood. Unbreakable as it may seems it is totally unmatched when it comes to direct collision and close contact. Even if the opponent uses other



Jongjong in yellow shirt receiving instructions by Grandmaster Bebing Lobrido

bladed weapons such as the katana, spear, etc... the adverse party will find it difficult to counter the strikes that are not only fast but at the same time powerful. With the ability to retract in every strike it is indeed power beyond other weapons power

Long distance sparring is the strength of this art. While infighting or close distance fighting are/is weaknesses. This is the distance or range fighting of the art. I think the only weapons that could unravel of equal this art are the

whip or long chain. Because of the flexibility of these weapons, it can possibly counter this art. But the common denominator would still be the warrior or the individual who carries the weapon.

It is a common principle that it is not the art but the man who is considered as the controlling factor in determining the outcome of the fight. Tapado is an art, it is just an instrument but the true gauge and measurement in success is still the individual within.

Original Filipino Tapado:

My Journey in Learning the Art of the Filipino Long Stick

By: Raymund Antonio A. Maguad PRRP, MD

Municipal Health Officer, Municipality of Murcia

"Senior Instructor, OFTLSFAI; Disciple of Sifu Charles Ko (Hsing-I chuan, Chi Kung and Tan Tui; practitioner of Yasay Sable and Togle Arnis; member of Conceptual Martial Arts Society and IFFMAS)"

My journey in learning the art of Original Filipino Tapado started in 2005 when I was invited to by Sir Hansy Alojado to come to Taloc, Bago City to meet Grandmaster Benefredo “Bebing” Mamar Lobrido, first generation inheritor of the Original Filipino Tapado under the late Grandmaster Mamar (Founder of the system).

I was hesitant at first because it was my first time to meet him and his family. When I arrived with sir Hans, I was impressed of their hospitality and accommodation. His brothers were there with Sir Elmer Montoyo, Founder of Filipino Tang Soo Do. They gave me a demonstration of Tapado. I was impressed to the speed, power and technique they showed me. Sir Bebing and his younger brother “Budoy” showed us the basic strokes and advance techniques of Original Filipino Tapado. There I realized they know the system like the palm of their hand. The founder was their uncle and trained with them since they were kids. They are not secretive of their art. For them Tapado is only learned through constant correct practice. Grandmaster Bebing believes that they even if he will teach you all the techniques it still take years to master it. And he teaches you according to your handedness and your body structure. Each person has a different body type. Some are small, some are big, some are left handed and some are right handed and so forth. What’s nice about Grandmaster Bebing is that since he was the Chief Instructor of the founder before, his experience in teaching different body types makes him a very good teacher of Original Filipino Tapado.

After the demonstration were treated for a late lunch. The food was nice. It was chicken stew “linaga na manok” in Ilonggo dialect and steamed rice. I told sir Hans that in other martial arts schools the student should be the ones treating their master for lunch



Dr. Raymund Maguad with
Grandmaster Benefredo Lobrido

or dinner and not the other way around. I guess this trait distinguishes Filipino Masters, they are hospitable and accommodating. When I was training in Japanese Martial Arts, it was a strict teacher-student relationship. I was always trying to give my best foot forward. In training with Grandmaster Bebing I was free to be myself but the respect was always there.

Upon experiencing all of this I concluded that I have found a true and genuine master. A gem to treasure for all time, I then started to train diligently under Grandmaster Bebing Lobrido.

I dedicated my extra time to the study of Original Filipino Tapado. I was a junior intern in medicine of the West Visayas State University Hospital, Iloilo City at that time so need to budget my time with my studies and my practice of Original Filipino Tapado. I have to travel to Negros Occidental to practice Tapado during weekends. It takes one hour travel by boat from Iloilo City to Negros Occidental. I have my internship in Iloilo City so I have to travel and budget my time and funds for my practice. I believe that the time and treasure I gave to the practice of Tapado really bore fruit. My skill in Tapado improved and with constant overtime practice with Sir Hans Alojado I slowly but surely learned the theories of the fighting style of Original Filipino Tapado.



Dr. Raymund Maguad (yellow shirt) and Hansy Alojado (white Shirt) doing the 2 man Dragon form

I practiced Tapado with every free time I have and with this my classmates and professors in my medical school soon noticed my skills. They encouraged me to teach and with there help and support I started to teach.



Dr. Raymund Maguad, MD
with Master Nelson Carmona

when I was studying medicine. He is now the Chapter Head of Conceptual Martial Arts Society, Iloilo City, Philippines. He is also a member of Opus Dei and a very kind and humble person. Other Doctors who trained with me are Dr. Jeffrey Gellada, an internist and psychiatrist, Dr. Eugene Alicante Jr., a professor in University of the East, and Dr Alexander Sangrador , my classmate and fraternity brother in The Order Of Asclepius.

I began to teach my classmates in medicine and to medical consultants. Now they are Senior Instructors. One is in Texas, Dr. Jason Rojas. He is now the Chapter Head of Conceptual Martial Arts Society, Texas Chapter. He is my classmate in West Visayas State University College of Medicine and my fraternity brother in The Order Of Asclepius. The other is Dr. Rey Mollenido who hails from California, U.S.A, is a psychiatrist and my professor

Dr. Mollenido is right now training new student in Original Filipino Tapado. They practice every Sunday in Westbridge School for Boys in Iloilo City, Philippines. Dr. Rojas is also training his relatives in Texas in the art of Original Filipino Tapado.

My training still continues with Grandmaster Bebing. I train with him every Saturday in YMCA Gym, Bacolod City whenever I am in Bacolod City, Negros Occidental, Philippines.

As Grandmaster Bebing would always say Tapado is learned through correct practice and feel of the impact of the weapon. So one must practice Tapado constantly, it is a blade that if one will not sharpen; it will get dull and rusty. So practice, practice and practice....



Dr. Raymund Maguad with Grandmaster Benefredo Lobrido reviewing the basics of Original Filipino Tapado.

Impressions of Tapado

By Dr. Jason Rojas

My first experience with Tapado started in the resident's quarters of our university hospital. In a small room with four bunk beds, I learned to swing a very large stick. A colleague of mine, Dr. Raymund Antonio Maguad, an accomplished martial artist himself, introduced me to the art. During a time considered the most stressful for a medical student, junior internship demanded long thirty two hour works days. It is during downtime, usually really late or very early, when we burned off stress with martial arts sparring and Tapado drills.

At the time, I had limited experience with anis and turned to my friend Raymund, who I had been practicing Hsing-I Chuan with under Master Charles Kho. Raymund showed me several disciplines of stick fighting originating from the region of Negros Occidental. It was during this time that Raymund also began his training in Tapado. The day Raymund brought his forty eight inch coffee sticks to our night sparring sessions was the day I was hooked. Sparring with a full strength Uno strike using coffee stick creates a satisfying sharp snap that is characteristic for the art of Tapado. The obvious demonstration of power leaves little to be questioned. Tapado is well described by the word it is derived from, "Tapat" and just like its root word; the strike of Tapado bestows

a sense of finality or end. The apparent display of power in each stroke is what impressed me the most.

For an art that lacks in obvious finesse, it makes up for in technique. A well placed properly executed Tapado strike is beyond compare to any arnis form that I have witnessed. To the untrained eye, power combined with its subtle techniques invokes images of a brutal beating with a stick. But only one learned in the methods of Tapado can understand and appreciate the significance in one of Tapado's core techniques called the "pigar". The physics of the pigar I can't fully explain. I can say though that without its application, your strike becomes significantly weaker. When properly applied though, the strike makes your coffee stick feel like solid steel to your sparring partner.

One of its appeals is also the simplicity of its strikes. There are really only two basic strikes. The basic Uno and dos strikes are easy to learn, but the application of such is difficult to master. It might sound absurd, but take it from experience, after trying to spar Uno or dos with Grandmaster Benefrido Mamar Lobrido, 1st Generation inheritor of Original Filipino Tapado or Grandmaster Elmer V. Montoyo Sr. Master of Original Filipino Tapado and Grandmaster Filipino Tangsoo-Doo will leave you struggling to eat with a spoon. Even after becoming well versed in the Uno, dos strikes, the intricacies of footwork, positioning, and timing can only truly be mastered over time. Another unique feature of its simplicity I came to appreciate was its duality of offense and defense in one swift stroke. The no nonsense attitude of Tapado eliminates the complex system of strikes than many disciplines use. Because Tapado was only recently showed to the world, its recognition is limited. I am now residing in the US and have been focusing on my family and career. I have yet to put my Tapado to the test and hope to only use it as a last resort. But I do wish to continue to develop my skills in the US and to one day share my knowledge with others who are willing to learn. I have yet to discover a suitable replacement for the coffee tree and have had to resort to less ideal materials for training. It would be great to spar again. There is something special about the smell of coffee.

Why I Chose to Learn Tapado

My interests in Filipino martial arts stemmed from the desire to preserve our culture as Filipinos. Nowadays media largely dictates our values and customs. Things like "pinakbet" and "batchoy" are being replaced by French fries and pizza. Our culture has become a confused mix of American adobo. I had lived in the Philippines for over ten years and I wanted to bring away with me something that was purely Filipino. I wanted to preserve a raw, uninfluenced part of our culture. I hoped that it could be known to the world as Filipino, not a hybrid of Chinese or Japanese influence. Have you ever looked at another Asian foreigner and thought if he knew kung fu, karate or taekwondo? Why can't the same be said



L-R: Dr. Jeff Gellada, Master Elmer Montoyo, Grandmaster Bebing Lobrido, Dr. Mollenido, and Dr. Jason Rojas

about a Filipino? Do others consider if we know arnis or some other Filipino martial art? Stick fighting or arnis is unique to our region and as a Filipino I believe some form of Filipino martial art should be learned. I was given the unique opportunity to learn Tapado in its purest form. There were no contracts or waivers to sign. There was no hourly rate or discounts for paying in full. I learned from Grandmaster Benefrido Mamar Lobrido, the 1st generation inheritor, the most trusted student and instructor of the founder, Grandmaster Romeo “Nono” Mamar. Together with a group of dedicated martial artists we practiced. There was no pressure or excessive anxiety to perform, just a bunch of guys with a common enthusiasm to preserve and continue the Filipino traditions of its martial arts.

Grandmaster “Bebing” Lobrido

On aspect of Original Filipino Tapado that encouraged me to continue was the enthusiasm that Grandmaster Bebing had for teaching. You can truly see it in the way he gives confidence to his students. Rarely will you ever see Grandmaster Bebing put down or dampen the spirit of a student for unsuccessfully executing a strike. In our group, it is taken for granted the willingness to learn and do our best. Grandmaster Bebing is a modest man, not seeking fame or demanding recognition. If not for the efforts of the group, the unrivaled skills and knowledge of Grandmaster Bebing may still be kept secluded in the barrios of Taloc, Negros Occidental. You will be surprised if you are lucky enough to witness the full strength strike of this mild mannered man. He is a true master not only because of his mastery in technique, but because of the respect he earns as a teacher. It has been a privilege to learn Original Filipino Tapado from Grandmaster Bebing.



Grandmaster Bebing Lobrido (left) Dr. Rojas (right)

About the Author: *Jason Gales Rojas: Graduated West Visayas State University College of Medicine, 2006. Currently resides in Tulsa, Oklahoma, USA with his wife and son. Studied Hsing I Chuan under Sihuan Charles Ko. Introduced to Visayan stick arts (Arnis, Oido, Yasay Sable) Long Ying Quan (Dragon Fist) by Dr. Raymund Antonio Maguad, Chapter Head Conceptual Martial Arts Society-USA Member- OTFLSA Inc. Senior Instructor - Original Filipino Tapado*

My Tapado Experience

Rey M. Mollenido M.D.

I was introduced to Tapado by my student, Dr. Raymund Maguad, who became my Master. My experience started off with the abstraction of fighting concepts from various martial arts forms as taught by my young master who just coincidentally happened to belong to the “Conceptual Martial Arts Society.”



Master Elmer Montoyo (yellow shirt)
teaching Dr. Mollenido (white shirt)
the basics of knife defense

Tapado was an eye-opener for me because it was the simplest application of simple concepts: three basic strikes, defensive strokes that become strikes, conservation of movement, and delivery of high-powered strikes. Even in training, one can deliver strikes at full-blast so as to simulate the real deal.

I was more impressed by the Master of my master, Sir Bebing, who is a humble man with great zeal to teach his inherited art. He has trained his pupils to have this zeal to teach Tapado, so much so, that if he personally cannot come from Bacolod to

train us in Iloilo, his pupils come and augment our training. So much so, that I have even started training some of my friends.

Another impression of Grandmaster Lobrido is the attention he gives to his students. He makes sure his students observe integrity in learning and practicing Tapado. Also, his first lessons pertain to safety when training with such power-packed blows. During training, he takes time to refine his students' strikes, allowing them to be more effective and advance faster. It is as if you would like him to live longer so that he could teach you more and hone you to your best!

I remember our first few sessions practicing in the back of our hospital. We would practice till our hands became blistered. We used gloves and medical tape on our hands. We used cushions and cardboard to protect the floor tiles. We practiced with thin sticks, then with very thick sticks - in wide spaces and in enclosed spaces. It was great to let out all that energy and learn the rationale behind the techniques.

Distance keeps me from having continuous training with my student-master and Sir Bebing. Here in Iloilo, it hasn't been easy as well - I have not been able to have continuous



Grandmaster Bebing Lobrido (right)
feeding Dr. Mollenido (left)

sessions with my students because we keep breaking all our sticks every so often.

Tapado in America

By Master Jose Valencia Tan

It was the dream and wishes of the late Grandmaster Romeo Mamar that the Original Filipino Art of Tapado will be propagated and spread all over the world. This dream and visions were shared and carried over by the Inheritor Grandmaster Bebing Lobrido, (Original Tapado Org), Grandmaster Mike Vasquez (Founder of Modified Tapado), and so with the rests of the Officers, Masters, Advance Instructors, Instructors and practitioners of this unique art.



Master Joe with Advance Instructor and UN Auditor Tony Aguirre during the latter's visit in LA

These two Tapado Grandmasters who are based in the Philippines have come out with various plans, training programs, promotions, enhancements and curriculum designed for spreading this original art of Long stickfighting. Many foreigners traveled to the Negros province just to have the chance to learn the Art of Tapado. Most of them are already Advance Instructors of various styles and disciplines, in fact, most came back for further advance training and orientations.

Tapado, as an art, is bare and simple, and therefore doesn't have the appeal that would captivate an audience in its presentation. If you are only an observer or spectator, what you will hear are just power strikes collisions between two long sticks; a classic notion of force against force. There is none of the attending showmanship of disarmings, takedowns, strangulations and fancy drills/moves that are so inherent in other arnis arts.



Tapado in Action with Professor Bruno Cruicci (An Argentinean Master of Garrote Larense)

already overpowered and delayed. In actual fight, it means a lot. Tapado's ultimate aim is to finish the job in a very short time. It means the total control of your opponent's Center

So in terms of marketing and showmanship presentations this particular art's rating could just be marginal. However, the power of Tapado and the realization of its value can only be appreciated when one personally engages in the strikes. The opponent holder of the stick will immediately realize that regardless of size and strength, he can be easily overpowered by a true Tapadoist. This cannot be seen and felt by the audience. Just imagine then the feeling that your counterstrikes or defenses are

line. And as in other martial arts principles, once your Center line is open, it means that a window of opportunities for attacks and counterstrikes also opens. How these enormous power strikes are generated, is the secret of Tapado. It is simple and actually already exist in everyone's martial arts systems. Until it is activated and shown, it is ignored because it is so simple.

In America, there are many styles and variations of the short stick Eskrima and Arnis fighting, each complete with its own formats and drills, strikes and counter strikes and even a special choreographed format for presentations. The arnis aficionados fully embrace the effectiveness and beauty of these various movements. For Tapado (an art that involves long sticks) to be easily embraced by the arnis practitioner, it must be presented in the format that would complement the already existing system. In a world that welcomes the merging of arts and cultures, I have decided to introduce Tapado in the United States using the mixed art of Long stick and Short stick fighting. In my teachings and presentations, I incorporated some moves of traditional arnis, the Vinas arnis, Ricarte arnis, and the Tapado Long Stick arnis into one integrated system called Master Tapado-Arnis System. The Founders and Grandmasters of these systems were consulted and presented with the author's plans and was given an open hand to introduce enhancements and modifications as long as the primary essence of the Traditional arts are not lost.



Master Tan with Tapado enthusiasts from left to right:
Guro Maynard, Master Joe Tan, Guro Ronald Manrique, Guro Albert

Master Joe Tan is a Certified Master of Modified Tapado and the Sole Representative of that Organization in California. He is also recognized and Certified Master of Original Tapado Organization, being one of the Original Member of the Organization. A Black Belt in Shotokan Karate and a certified Instructor in Ricarte style of Arnis, he is also a Certified Master Instructor of Lapu-Lapu Vinas Arnis Afficionado Organization. He is based in California and can be reached at: (818) 335-1173.

Master Joe Tan has studied personally under the following Grandmasters:

- Late Grandmaster Romeo Mamar - Founder of Original Tapado Organization
- Late Grandmaster Jose Vinas - Founder of Lapu Lapu Vinas Arnis Affecionado
- Grandmaster Mike Vasquez - Founder of Modified Tapado and Modified Karate
- Grandmaster Bebing Lobrido - Inheritor of the Original Tapado Organization

Montoyo Promoted to Original Tapado Grandmaster

By: James U. Sy Jr.



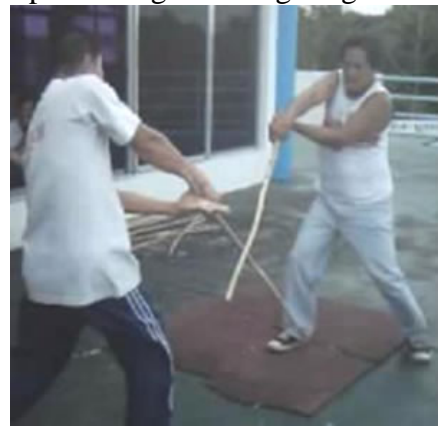
Master Elmer V. Montoyo, Founder/President of the Philippine Integrated Martial Arts Academy-Filipino Tang Soo Do Association (PIMAA-FTSDA), Inc., was promoted to Grandmaster in Original Filipino Tapado by the 1st Generation Inheritor (Tig-subli) Grandmaster Benefredo “Bebing” M. Lobrido last June 28, 2008 at the Lobrido Residence, Prk. Langka, Bgry. Taloc, Bago City.

The promotion was awarded in a simple ceremony during Grandmaster Lobrido’s 58th birthday celebration, which was attended by the Mamar and Lobrido Clans, relatives, friends, and members of the Original Filipino Tapado Long Stick Fighting Association (OFTLSFA), Inc.

The celebration also marked Grandmaster Lobrido’s 48th year of studying and teaching Original Filipino

Tapado, an indigenous long stick fighting art founded by his late uncle Grandmaster Romeo “Nono” C. Mamar in 1960 in Prk. Langka, Brgy. Taloc, Bago City after studying: Lagas, Oido, Layaw, and Sinamak from 4 different Arnis Grandmasters.

The name Tapado derives from the Hiligaynon term Tapat, which in turn comes from Tapos “finish, end.” Contracting Tapat with the Hiligaynon suffix do, one gets a descriptive term for the degree or gravity of being finished or put to an end. Thus, Tapado is an art designed to finish a conflict the soonest.



Grandmaster Montoyo has a total of 51 years combined martial arts experience, starting off with Western Boxing under the late Coach Col. Porferio “Peryong” Arcobellas in 1957 at the Bacolod City Diamond Gloves. Montoyo started learning Shotokan Karate in 1960 at the famed White Kimono Karate Club under Levi Sembrano (3rd Class Brown Belt), then Jerry Gonzales (1st Class Brown Belt), followed by George A. Gargalicano

Sensei (2nd Dan Black Belt), finally Master Casimiro “Chingi” A. Grandeza, Founder/Chief Instructor of the White Kimono Karate-do Club, in 1963.

Montoyo was promoted to honorary Black Belt and 1st Dan Black Belt in Shotokan Karate in 1964 and 1966 respectively by Master Grandeza, the latter being under the sanction of the Visayas Budokiyokai and the certification signed by All Japan

Karate Federation (AJKF) Chief Instructor Koichi Kondo Sensei, AJKF President Kainosuke Watanabe Sensei, and WKKC Chief Instructor Casimiro A. Grandeza Sensei.

He earned his 2nd, 3rd, and 4th Dan Black Belts in Tang Soo Do from Grandmaster Grandeza in 1969, 1972, and 1994 respectively under the sanction of the Philippine Moo Duk Kwan Inc. Korea Tang Soo Do Association (PMDKI-KTSDA). He was awarded his 6th Dan Black Belt by Master Eric Breuer, 7th Dan Black Belt, under the sanction of Universal Martial Arts (USA).

He learned Kung Fu Karate Chinese Atado under Grandmaster Leong Fu, Hung Gar Kung Fu under Grandmaster Yao Hing Pui of Hong Kong, and Tai Chi Chuan under International Master Lee Fong Jong (Li Jun Feng), former National Wushu Coach of the People's Republic of China.

Montoyo started his studies of Original Filipino Tapado under its Founder the late Grandmaster Mamar and his nephew Chief Instructor Master Lobrido in 1986 in Taloc, Bago City. He was awarded his Senior instructorship on December 20, 1998, his Mastership on April 23, 2006, and his Grandmaster-ship on June 28, 2008, a total of 22 years continued practice and loyalty to Original Filipino Tapado. Grandmaster Montoyo earned the distinction as the first and only to be promoted to grandmaster in Original Filipino Tapado outside the Mamar and Lobrido Clans. Previously, the highest rank awarded in the art was master, which was bestowed to only 7 people.

Grandmaster Montoyo is also the President of the Intercontinental Federation of Filipino Martial Arts Schools (IFFMAS), Philippine Representative of Rossi Kuntao International, Board Director of the OFTLSFA, Inc., Chairman of the Muay Thai Association of the Philippines-Negros Occidental Chapter, and Consultant of the Conceptual Martial Arts Society (CMAS), Inc.

He previously served as Chief Instructor and National Forms Consultant of PMDKI-KTSDA, Negros Occidental Coordinator of the Philippine Pencak Silat Association (PhilSilat) - Negros Occidental Chapter, and Vice President Central Negros of the Wushu Federation of the Philippines (WFP) - Negros Occidental Chapter.

Fully Understanding Original Filipino Tapado

Q & A

By: James U. Sy, Jr.

Why “Original Filipino Tapado”?

Original means that the system was not in existence before its founding, that it was born out of its founders' ingenuity and innovation. Although it stemmed from a predecessor art called Backhand or Tawtaw, Original Filipino tapado is an entirely different art with its own system and technical sophistication.

Filipino pays homage to the Founder's nationality and the country of origin of Original Filipino Tapado.

Tapado summarizes the central concept of the system that is to end the fight the soonest. The word is derived from the Hiligaynon /Ilonggo word tapat “finish to the end” the Hiligaynon suffix “do” expresses the “degree of , severity of”.

Taken together, Original Filipino Tapado can be roughly translated as “the indigenous Filipino art of finishing fights the soonest.”

Why was OFT founded?

Like many arts, Original Filipino Tapado was developed to counter prominent existing styles of the period. The late Founder/Grandmaster Romeo “Nono” C. Mamar was already an adept in Oido, Lagas, Sinamak and Layaw when he conceived Original Filipino Tapado. Grandmaster Mamar realized that no matter how good one was there was always the possibility of getting hit in a fight, especially if one’s opponent is of equal skill or when he is using a longer weapon. He also wanted to perfect a strike that can’t be defended against. Hitting without getting hit necessitated a longer weapon which can generate more destructive power than the average Arnis stick. The length of the weapon also opened new technical possibilities not possible with shorter weapons.

What was the roots of OFT?

Original Filipino Tapado (OFT) is an evolution of a few related arts that in themselves were innovations during the time of their founding. No complete history has been written to date that defines these arts and their relationship to each other primarily because of a lack of written records and the need to unify oral tradition. However, the conceptual Martial Arts Society (CMAS), Inc. had already established individual histories of some of the arts and continues to research in the hopes of one day writing the first definitive and historical account of their development and relationship.

What is established is, there was Espada y Daga “sword and dagger” in early days. Grandmaster Antonio “Tonying” Tolosa of Minoyan, Murcia, an expert in Espada y Daga, became obsessed with Arnis that he practiced for long hours everyday. In 1936/37, he had developed Oido de Caburata (ODC). Oido de Caburata differed from existing styles of Arnis. It uses otherwise awkward movements which the average Arnisador would not expect and the seed concept of pigar.

For then research is needed to establish if Oido de Caburata was earlier known as lagas or it was different from the earlier art of lagas. Today, both terms are usually used interchangeably. An expert of Oido de Caburata, Peding Abendan, soon used a much longer stick to compensate for his smaller built. He also used both hands to hold the stick. Thus, Backhand/tawtaw, or later baptized by Fr. Jerson Balitor as Hagbas Bugang.

These arts laid the foundation to what would become as the primer long stick fighting art in Negros.

How did the founder developed OFT?

Grandmaster Romeo “Nono” Mamar looked deeper into the arts that he had learned before and found out that he can improve on them by using a longer stick, measured from a person’s armpit to the feet. He then created a progressive ladder-like structure where each technique is followed by a more advanced/powerful linyada “line”. The upper linyada can easily defeat a lower linyada. In effect, there is seniority of techniques, something which was absent in the arts he had previously learned.

Then he enhanced and inserted the pigar into a more sophisticated mechanism with his system. In the higher levels of the art, an OFT master can use a lower linyada

and combine it with others to overpower a higher linyada. This is what is mastery in OFT, a full arch of the learning curve or circle.

Is OFT stick or blade based?

Whereas Original Filipino Tapado (OFT) can be used with a blade, it is classified as a stick and makes no pretense as a blade art. Its characteristic techniques and movements work best with a stick which can smash through bone instead of leaving a clean cut like a sword.

Why do you need more “contact” practice to improve in OFT?

One word - Conditioning -. By contact practice it is meant the impact between sticks rather than on hitting the bare flesh of one's partner. Because of the inherent velocity generated by an OFT strike, it is imperative that the hands of the practitioner be conditioned to withstand the reaction force/vibration of the impact of the sticks. The only way to condition the hands is by using of progressive and continuous practice.

If one has minimal contact/impact training in OFT (i.e. only 1-10 contact strikes in a session, only once a week) it is not unlikely that the practitioner himself will get hurt from the impact of his own strikes.

Why are there only two kinds of strikes in OFT?

As its name implies Original Filipino Tapado was designed as a fast-fight ender. Real fights with the intention to hurt or kill rarely last up to 10 seconds. Since sticks used in Original Filipino Tapado are longer and heavier, they generate greater velocity and as a result, more force than the Arnis/Escrima oway (rattan) sticks.

What is the best way to learn OFT?

Whereas videos and manuals are aids in one's understanding of the art, to really improve in the art one needs to “feel” the path of the linyada. This can be done with the guidance of a qualified instructor who can estimate one's potential and limitations. An instructor also needs to control his strikes so as not to injure the student as well as to be knowledgeable in feeding strikes so he doesn't get hurt too. In effect, personalized training is most ideal.

Is OFT a style of Kali?

Original Filipino Tapado is a specific system of Filipino Martial Art specializing in long stick fighting. During the decade when the term Kali was being introduced in Negros Occidental, Grandmaster Romeo “Nono” Mamar refused for his art to be called or be associated with Kali because he considers Original Filipino Tapado as the long stick fighting art of Arnis, Arnis being the traditional term of the Filipino Martial Arts in the Philippines.

How does OFT differ from other forms of Tapado?

The late Founder Grandmaster Romeo “Nono” C. Mamar named his art and his association Original Filipino Tapado to indicate that it was his own innovation based on his experience. The choice for names proceeds to be useful nowadays in distinguishing Grandmaster Mamar's art from others that also carry the name Tapado.

The Original Filipino Tapado of Grandmaster Mamar is an entire system in itself, having levels of progression called linya “lines”. Oido de Caburata, one of the predecessors of Original Filipino Tapado has a strike called tapado, but it is not a system by itself. Some styles of short stick Arnis had adopted the name tapado to refer to the long stick fighting skills in their repertoire, the term having been used as a generic term for long stick fighting.

A form of Tapado, called Karaan “Old” Tapado, is being propagated by the Kalupaan Tapado Association (KATA) in San Carlos City. This particular Tapado traces its roots to both Grandmaster Romeo “Nono” Mamar and his cousin, Grandmaster Norberto “Norbing” A. Mamar, who came to be the patriarch of KATA. Grandmaster Norbing, also a native of Bago city, transferred his residency several times until he arrived in San Carlos where he introduced Lagas, one of the predecessor arts of Original Filipino Tapado and early version of Grandmaster Nono Mamar’s Tapado. Grandmaster Norbing combined his previous knowledge of lagas with this early prototype form of Tapado, which gave birth to the official style of Tapado of KATA. Grandmaster Nono had also taught some aspects of his updated Original Filipino Tapado to KATA but members have a leaning towards Karaan Tapado, which was closer kinship to lagas and backhand.

Is the rumor true that OFT is dead?

In spite of the fact that the Founder Grandmaster Romeo “Nono” Mamar had already passed away, the legacy of his art, Original Filipino Tapado, is being continued by his nephew, 1st Generation Inheritor Grandmaster Benefredo “Baing” Mamar Lobrido, the sole Chief Instructor of his art during the Founder’s lifetime.

Can OFT defeat a Samurai’s sword?

Such is an ageless puzzle, just phrased anew- which style is better. The most basic answer is, no style is better it’s always the better fighter plus a bit of luck. All systems have their strong and weak points. Whoever makes the first hit or cut would most likely win.

What is the Official Governing Body of OFT?

The association established by the late Founder Grandmaster Romeo Nono Mamar to propagate his art and teachings is the Original Filipino Tapado Long Stick fighting Association (OFTLSFA), Inc. OFTLSFA, Inc. established in the early 1980’s was officially registered with the Securities and Exchange Commission (SEC) on December 16, 2005 with registration No. CN200530787.

Why is OFT not everybody’s cup of tea?

Studying Original Filipino Tapado requires a lot of patience and perseverance. To be one with the stick requires more than just seminars. Its practice is also painful at times, especially if one makes a mistake in practice, only the dedicated stay in the practice of the art.

Some question the relevance of Original Filipino tapado in the modern world where one can no longer bring long sticks in the busy streets of the metropolis. True, but unknown to many Original Filipino Tapado has its own version of the short stick, which

works on similar biomechanics with the long stick albeit with some changes to account for the shorter weapon.

But then again we have everyday objects that can substitute for a long stick such as a mopper or a rake or shovel. The application is only limited by one's imagination.

It is not the goal of the Original Filipino Tapado Long Stick Fighting Association, Inc. to make OFT the art for everyone but rather to preserve the Founder's teachings and legacy as he wanted it to be. Many will try to learn it but so will be those who will drop out. In the end, only the most dedicated remains.

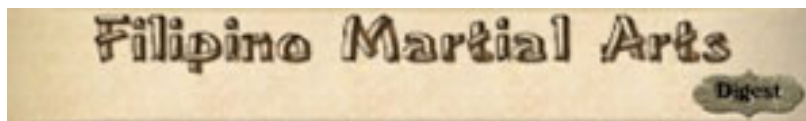




For more info on Original Filipino Tapado, check **oftlsfai.blogspot.com**.
Interested parties may contact Grandmaster Lobrido thru Alojado at (0928) 719-5141 or Grandmaster Montoyo at the Bacolod YMCA (5:00-7:00 P.M. Tuesday - Thursday - Friday, 9:00-11:00 A.M. Saturday).



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