

# Filipino Martial Arts

Digest

Special Edition  
2009



**Publisher**

Steven K. Dowd

**Contributing Writers**

Bais Tres Manos Archives

Instructors and Students Comments Written by Them

Em Angeles

Brian Everett

**Contents**

**From the Publishers Desk**

**Bais Tres Manos System**

**Who is Grand Maestro Jesus Jonathan Bais?**

**Philosophy and Principles of Bais Tres Manos**

**Baraw or Daga'-Daga'**

**Bais Tres Manos Instructors**

Maestro Frank Banaynal

Maestro Oscar Yangco

Maestro Juanito "NOY" Aguilar

**Students of Bais Tres Manos**

Manuel Favorito

Nan Brenzel

Dawn Dominey Gilbert

**Spotlight on the Masters**

**USFMAF**

**Bais Tres Manos Grows**

**Nomination**

Filipino Martial Arts Digest is published and distributed by:

FMA Digest

1297 Eider Circle

Fallon, Nevada 89406

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

The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

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

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

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

## From the Publishers Desk

### Kumusta

The FMA Digest has known Grand Maestro Jon Bais for over 30 years, when both of were just students of Kuntaw under Grandmaster Carlito A. Lanada Sr. in Olongapo City, Philippines.

A quite reserved and a respectful individual, he has been a somewhat private practitioner with his family's art. He is now (finally) presenting it to the world.

Grand Maestro Bais is quick, agile, and graceful in his movements and his executions were dynamic and most definitely he was a very formidable empty hand fighter. With the baston, Grand Maestro Bais most definitely leaves an impression.

But knowing Grand Maestro Bais for so long and seeing him in action with the daga, will leave an impression of a dancer that just moves around the opponent with rhythm and a grace that only the most professional daga practitioner's process.

In 1981 Grand Maestro Bais commenced to organize the KKS-FMA training among the community of King Abdul-Aziz, Naval Base in Jubail, Saudi Arabia and Founded the Kuntaw-Kali-Silat (KKS) Association.

In 1993 Grand Maestro Bais migrated to the United States and has since continued to promote the Filipino martial arts.

Concentrating now on his family style of Bais Tres Manos, he is continually called upon by agencies for his skills in teaching his family art. Plus with his group of dedicated students the future looks very prosperous.

His patience, fortitude, technique in teaching enables his students or if at a seminar to convey the utmost knowledge to up and coming practitioners. Most highly suggest attending a seminar if the opportunity presents its self.

Let it be noted that the Bais Tres Manos Archives; Nan Brenzel co-authored Grand Maestro's article. The majority of the article was written and laid out by Grand Maestro Bais and Nan Brenzel over long daily writing sessions in a 4 month period... including all the photo choices and layout.

Well let us get the show on the road and please read on, for I think you will see a Filipino martial artist history that is impressive and that the knowledge he has attained throughout the years vast.

**Maraming Salamat Po**



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

## Bais Tres Manos System

The Bais Family Detailed History from Kali-Disalon to Kalis-Silat, Bais Tres Manos

### Kalis- Disalon

1934 - An Eskrimador of the Disalon system from Bantayan, Bantayan-Island named Juan Bais, moved with his family and settled in Barotac, Viejo, of Panay. Juan Bais was seeking a better life opportunity and joined his kumpare, Arthuro Mayo, who originally came from Batangas, Province of Luzon the main island of the Philippines. Juan occasionally practiced his fighting art with his son and kumpadre using a bladed weapon called Pinuti. Their good acquaintances with their Muslim friend (*Igsu*) Ibrahim Khalil from Jolo, Sulu who was skilled in Kalis fighting made them to incorporate the two methods and decided to form a system, which they called Kalis-Disalon. During this time the system was taught only to relatives and close friends of their families.



Due to the popularity of the stick fighting that flourished among the Filipinos, the group transformed their bladed practice into a comprehensive system of stick fighting which they named Kalis-Disalon, Eskrima Disarma. Because of the exemplary skills and unique fighting techniques of Juan Bais, using the Tira Pilon and Trangkada techniques, he was respected and honored by the group as the Maestro de Maestro of the system. They became proficient and well known in the fighting art, winning several actual combat challenges. In late 1936 the group was disbanded after a bloody and serious confrontation with a rival group of Eskrimadors.

### Kalis-Disalon Walay Atras



Maestro Alberto Quijano Bais  
March 12, 1926 - January 21, 1970

1937 - Maestro Juan Bais moved and settled in Negros, Occidental with his family to continue the practice of the family system which began in Panay. He re-organized his system and called it Kalis-Disalon Walay Atras (meaning no retreat) to continue the practice of the family system begun in Panay. Maestro Juan's sole purpose and philosophy was to teach only his sons and close friends for family protection and personal self defense. Among his dedicated students were his sons, Teodoro, Isabero and Regino Bais Sr. who continued his legacy in Kalis-Eskrima.

It was common then in the Visayan region that challenges were made from system to system and from master to master to prove who was the best skilled.

Stick fighting and hand to hand combat challenges sometimes ended in death. Maestro Juan Bais stopped propagating the art after he seriously sustained a major injury due to a challenged fight.

## Bais Tres Mano



Only surviving photo of family after disaster in Philippines, 1959

1943 - Maestro Regino Bais Sr., son of Maestro Juan Bais; became skillful in their family art. He began teaching a few students and his four of his sons: Leoterio, Alberto, Mariano and Regino Jr.

They called their group Kalis Disalon - Bais Tres Manos system in Negros, Occidental. Their principles of fighting were more developed by incorporating the three major styles of the Philippines: The Largo, Medya, and Corto-mano (Long, Medium and Short ranges of striking).

1946 - Alberto Quijano Bais married

Felomina Marfa, the niece of Grand Maestro Gonzalo Tedles Cencida of Escalante, Negros-Occidental. Gonzalo was known to be one of the undefeated stick fighters in their town. Master Alberto Q. Bais also learned the Baklid Eskrima from Grandmaster Gonzalo.

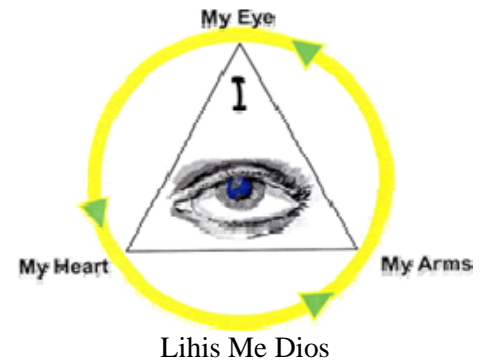
1949 - Maestro Alberto traveled in Mindanao buying and selling imported soap for barter. He stepped in to help an older Tausog (Muslim) man being attacked by six Moro's Tribe and ended up in a bloody confrontation. Maestro Alberto managed to escape with the old Muslim fighter, leaving the six Moro's wounded and heavily injured. After a few months of recovery the old man; Jamal Udin Tulawi taught Maestro Alberto the art Silat. The old man continued to refine the fighting ability of Alberto in Silat each time he visited Mindanao.

Maestro Alberto demonstrated the Silat to his family in Negros. The Southern art of Silat was then incorporated into the family methods of fighting, which transformed it into a new name and called the system: Kalis-Silat, Bais Tres Manos, Walay Atras.

1954 (August) - Maestro Alberto Bais, started working in Agat, Agana, Guam. He and his brother, Mariano, and his friend, Nong Picoy, continued to practice and introduce the art to their friends and relatives. A small group of Kalis was formed in Guam.

## Maestro Alberto Bais' Beliefs about the Family System

1960 - Maestro Alberto returned to Philippines where he gradually started teaching the family fighting art to his eldest son 6-year old, Jesus Jonathan Bais. His intention was to prepare his kids the important value of self defense and discipline. Alberto also asked Jonathon (Jon) to look for his three step-sisters and cousins in Guam



Felomina at 82 years old, mother of Grandmaster Jon Bais. Demonstrating "Tapi 'y' Dunggab" technique.

someday and teach them the family fighting art. (Step sisters: Julia, Alberta and Mary Bais Penarubia. Cousins; Reno Bais and Jessie Bais)

The Bais family believed in the spiritual prayer called the Oracion and passed the tradition of salutation to all students throughout the generations. The purpose of the Oracion is to develop discipline and maintain peace and harmony. However, the passing of the family art from Alberto to his sons was quite different than the passing of the art from Juan to his sons. The Bais family art did not become popular compared to other fighting styles because of the elder Bais protective thinking that the art was intended only for family or a close trusted friend. Due to the keen interest and ability of Jon, his father advised him to explore himself and learn other martial arts to be able to differentiate and understand the ways of other fighting methods.

## **Grand Maestro Jon Bais**

### ***Who is Grand Maestro Jesus Jonathan Bais?***

Grand Maestro Jon Bais was born in Vito, Sagay, Negros, Occidental: May 22, 1954 and hails from the Visayan Island, home of many famous Kalis, Arnis, Eskrima fighters (stick) fighters. He is a sincere and devoted practitioner of the Filipino martial arts and comes from a long line of Filipino self defense experts. He is the eldest son of Maestro Alberto and Felomina and the grandson of the great maestro of Kalis and Eskrima. The Bais family originated from Bantayan Island of Cebu. He has two brothers; Jieter and Januario; sister Marlyn; and step-sisters from Agat, Agana Guam: Julia, Alberta and Mary.

At the age of 6-years Jon began to practice the family art with his father. He was not allowed to play until he finished his school homework and practiced Kalis-Silat with his best friend Miguel, son of Nong Picoy. Every Saturday the family would visit Jon's maternal Grandfather, Valentine De Las Verges, (the cousin of Grand Maestro Gonzalo Tidles Censida of Baklid Eskrima) in the mountain of Kalaklan, Olongapo City, where they owned a farm.

Jon Bais was the center of attraction as he demonstrated and entertained his family with his ability in Kalis-Silat. He also learned Baklid on the insistence of his Grandfather who expertly oversaw his training so that Jon could integrate the Baklid art into his fighting knowledge. In 1963 Jon enroll in Maharlika Kuntaw, Kung-Fu and quit after a year time. Taking to heart his Father's advice to explore other fighting methods, he enhanced himself by learning other forms of martial arts.

In 1964, Jon joined the Karate back yard practices with 4th Degree Black Belt, Romy Ragadio, who taught Okinawan Karate (Kyokushin-kai). Jon Bais garnered his





first trophy from the tournament competition in 1966 at Guagua, Pampanga. The group lost their back yard practice due to a change of property ownership.

By the end of 1967, Jon Bais rejoined (KNP) Kuntaw Ng Pilipinas, Filipino Martial Arts, in Olongapo City under the professional instruction of Grandmaster Carlito A. Lanada Sr., the Founder and executive director of (IKF) International Federation. Jon Bais was also taught by Chief Instructor, Master Benjamin Ortiz. During those years, Jon Bais also trained with the well-respected and widely known Masters Steven K. Dowd and Lowell Cothern.

In January 1970 Jon Bais's father, Maestro Alberto Bais, passed away at the age of 44. Due to political issues he was assassinated, while sleeping, by his own student and trusted body-guard who lived with them for five years. After his Father's death, Jon Bais left for one year to join his Uncle Regino Bais Jr. who had expertise in knife fighting, called Baraw tirada y pang-ngagaw in Makati Metro, Manila. Jon Bais practiced knife defense with his uncle to enhance his ability in closed combat fighting.



Grand Maestro Bais and  
Grandmaster Ben L. Lema

Grandmaster Ben L. Lema was fascinated with the lesson of Tatang called "SAPLIT". Due to the distance and the schedule of training, Jon Bais began taking classes with Grandmaster Benjamin Lema, of the Lightning Scientific Arnis, in Paranaque, Metro Manila. Along with his interest in practicing the stick arts, Jon Bais occasionally sparred with his cousin, Daniel Tuquib, Aikido and karate black belt to refine his skills and continued his dedication to practice the Kuntaw art. This was the time when Jon Bais pushed himself very hard to learn more effective self defense techniques because of the incident that happened to his Father. He was thinking to hunt the assailant for revenge.

From 1971 to 1972 Jon Bais participated in several tournaments including, the "Filipino-American Karate Tournament" in Subic Naval Base and Clark Airbase; all style Invitational; and many local tournaments. Because of his achievements and skills in fighting, Jon Bais received his Black Belt from Grandmaster Carlito Lanada Sr. He also garnered titles in stick fighting led by his uncle, Nong Picoy's group, the Visayan Eskrima located in the neighboring town of Olongapo City.

### **Grand Maestro Jon's Devotion to the Filipino Martial Arts**

1973 - Jon Bais was among the Kuntaw Black Belt Team members who participated in Invitational, Regional, and National championships in both empty hand and stick fighting and garnered several championship titles.

1975 - Jon Bais started teaching the Kuntaw and Kalis-Silat, in Santa Rita, Olongapo City. Among his students were his brothers, uncles and close friends. He studied teaching the principles of the art of Kuntaw at Grandmaster Lanada's Gym in Olongapo City. Jon Bais met a US serviceman who demonstrated the art of Kali and said he had learned the art from Maestro Dan Insanto. Because Kali was not so well known to native Filipinos, Jon Bais was greatly surprised that the moves were almost the same as his family system and the word Kalis existed among other martial arts. Jon Bais had thought up to that point that the word Kali was a synonym of Kalis derived from other Filipino martial arts and his family system integrated in Panay. Jon Bais was so excited to find out the relation of his family system to the Kali in the United States under the leadership of Maestro Dan Inosanto and other Kali Grandmasters that he wrote a letter to Maestro Dan Inosanto and Grandmaster Floro Villabrille for the purposes of clarification and to educate himself about Kali in the U.S.A.



Grand Maestro Bais and Dan Inosanto



Maestro Jon Bais and Grandmaster Bert Labitan

1976 - Jon joined the Eskrima group of Grand Maestro Bert Labitan, under the supervision of Maestro de Maestro Sosing Labor of the Siete Pares-Disalon System. Jon and Guro Rafael Ridon became the assistant of the Grand Maestro Bert Labitan, teaching at Saint Joseph High School in Olongapo City and Saint James high School in Subic, Zambales for student youth sport program organized by Grand Maestro Bert Labitan, a US Navy servicemen. Among their student were his brothers, Jieter and Januario Bais, and his Uncle, Juanito Marfa, also a Kuntaw practitioner. He also participated in (JEST) Jungle Expert Survival Training as Assistance Knife-Instructor along with the Filipino Marines

Trainers and local natives Aetas who taught the US Marines station in Mau-Camp, Subic Bay.

1977 - Jon Bais attended Eskrima lessons held at St. Joseph High School, Olongapo City. The purpose was to create unity of all Filipino Martial Arts in Subic Naval Base, Philippines with Grandmaster Nerrie Babao and Grand Maestro Bert Labitan.

1978 - Jon Bais was among the champions in the Invitational Tournament held in San Fernando, La-Union, Regional Championship in Mauban, Quezon, and also in Cagayan Valley.

1979 - Jon Bais 's participated in the (PKA) 6th National Karate Tournament, held in Naga City, Philippines. He won the individual championship title in Lightweight Division and was a member of the team that won 2nd Place. In the same year, he participated in the Palarong Pilipino held in Manila. Because of his outstanding achievements in competition, Grand Maestro Bais qualified for the 1st World Karate



Goodwill Match Tournament held in Baguio City and Manila, amongst PKA qualifiers and other Kuntaw representatives.

### **Maestro In Saudi Arabia**

#### **King Fahd Academy, King of Abdul-Aziz Naval Base, Jubail, Saudi Arabia**

1981 - 1993 - Grand Maestro Bais organized a KKS-FMA training among the community of King Abdul-Aziz, Naval Base in Jubail, Saudi Arabia. He founded the Kuntaw-Kali-Silat (KKS) Association (using "Kali" instead of "Kalis" due to the commercialized popularity of the word in the USA) and taught the art of his family and incorporated it with Kuntaw. The Association gained reputation and became well known in the International martial arts competition in both stick fighting and empty hand. Grand Maestro Bais's dedicated students garnered most of the yearly championship titles.



Grand Maestro Bais was hired by the Royal Saudi Naval Academy to teach the commando cadet the Filipino martial arts and he was assisted by his students Jun Paliangayan and Rolly Descargar. In his 12 years of leadership in the Middle East, Grand Maestro promoted 54 Filipino martial arts black belts who then began to spread and teach the KKS-FMA in different regions and to different nationalities. Grand Maestro's registered students numbering over 1,000 Internationally included civilian and military students branching out in different regions of the Eastern provinces of Saudi Arabia, like Ras-Tanura, Aramco: headed by Maestro's ranking black belts, Maestro Rudy Lorejo Sr., Emil Miguel and Danny Cardinal in Aramco-Dhahran, Maestro Frank Banaynal, Juanito Aguilar and Oscar Yangco., Jubail Refinery; Carlito Flores and Richard Flores, King Abdul-Aziz: Mike Labatiao, Danilo Roque, Avelino Gatpo, Reggie Le-Petit, Ismael Harder, and Maestro's brother Jieter Bais, Andy Tomagos was the respected Chairman of Grand Maestro Jon Bais's system promoting Filipino martial arts in Saudi Arabia. Manuel Bruel was his coordinating officer.



In 1987 Maestro Bais was the first Filipino to be featured on the front page of the "Saudi News" sports section. The write-up, titled, "The Blossoming of Kuntaw in the Kingdom" (Writer: James Enhalar, Dammam KSA) honored Maestro Bais as a leader in promoting the Filipino martial arts in Saudi Arabia.



Jon Bais led the Full Contact Championship

He made headlines in the Saudi Gazette, Sport plus, "John Bais Leads Jubail to EP Kuntaw Karate Championship" (Writer: Joe Avancena Saudi Gazette, December 1, 1987).

In 1987 he was also in the publication, "King Fahd's Naval Academy Manual" as the head instructor of the Royal Naval Saudi Forces and Commando Cadets, teaching Filipino Knife Fighting and Kuntaw, FMilipino martial arts.

In 1989 Maestro Jon received the Honor of Certification, recognizing his leadership to organize sport martial arts for Saudi and international community. This recognition was granted by the Commander of King Abdul Aziz Naval Base, Sport Committee. Maestro Jon Bais' achievements and leadership highlighted the popularity of Kuntaw and his family system thru the victory and triumph in every tournament that his students participated in the Eastern Province of Saudi Arabia.



Jon Bais being honored by a Royal Officer





Maestro Jon's group in Camp-2, Jubail, KSA, with his designated instructors; Ed Bugayong, Richard Flores, Carlito Flores and Frank Aycocho.

He was appointed as Director of the International Kuntaw Federation, for the entire Middle East in 1990 by the Executive Director of KNP-IKF, Grandmaster Carlito Lanada, Sr. As a result of Jon's outstanding leadership and dedication; he was then promoted to a 5th Degree Black belt in Kuntaw.

During the 2nd WEKAF World Tournament, he met and was reunited with his previous mentors: Great Grand Maestro A. (Tatang) Ilustrisimo and Great Grand Maestro Ben L. Lema. Due to Maestro Jon's dedication and success of introducing the Filipino martial arts in the Middle East, Great Maestro Hortencio Navales recognized the Bais system as an official appellate member of Kalis-Silat of the Negros MFA, Federation.

October 2, 1991, Grand Maestro Bais trained his delegates in the sea water of Arabia in preparation for the preparation for competition in the 2nd WEKAF Word Championship and Congress (The Arabian Sun News).



Maestro Demonstrating Disarming with Guro Danilo Cardinal



Grandmaster Hortencio Navales  
Maestro Jon Bais  
Grandmaster Nene Tortal

January 22, 1992,  
Maestro received certificates and a personal note of admiration from Great Grandmaster Dionisio Canete, Chairman of the WEKAF for his participation as Head Delegate of the Middle East Team for the 2nd WEKAF World

Champion and Congress event. Jon was voted as the WEKAF Director for the entire Middle East until 1993.

May 29, 1992, Maestro was honored and awarded by the 2nd KFUPM International Martial Arts Tournament Directors, the "Best" in Martial Art Demonstration and Leadership" for promoting the Filipino martial arts in Saudi Arabia.



Philippines' Most Respected Grandmasters and Masters, Maestro Jon Bais standing on the right with Grandmaster Cacoy Canete



Master Bob Breen, Maestro Jon Bais associated with Great Grandmaster Dionisio Canete of the Doce Pares during the 2nd World WEKAF event.



Royal Saudi Naval Cadet Team Led by Maestro Jon Bais and Jun Paliangayan in 1992 Championship, KSA.

### **Grand Maestro Jonathan Bais Passes on His Legacy**

In December 1992, Grand Maestro Bais gathered his Kuntaw-Kalis-Silat members and assigned respective delegates in each City and town to continue his goal in promoting the Filipino martial arts, in the Middle East. His brother Jieter Bais supervised one of the branches in Saudi Arabia; Jubail HQ was headed by Kyud Mike Labatiao; assisted by: Danilo Roque, Ed Bugayong, Regie Le Pitet and Avelino Gatpo. Al-Khobar/Aramco-Dhahran was

headed by Frank Banaynal and Oscar Yangco, Dammam was headed by Juanito; Noy Aguilar, Aramco-Rastanura was headed by Rudy Lorejo Sr., Emil Miguel. South of Jubail, Ed Bugayong, Frank Ayco-cho, Richard Flores and Carlito Flores.





JUBAIL Group Head Quarters School (Grand Maestro Jon Bais)



Bais Tres Manos, Kalis-Silat, Saudi Arabia  
under the guidance of "Maestro Oscar Boy Yangco"



Bais Tres Manos (Kalis-Silat-Kuntaw) Dammam, KSA.  
Guidance of Maestro Juanito Noy Aguilar.





RAS - Tanura Group under the Guidance of Rodolfo Lorejo

Maestro Jon's short memorable speech brought courage and inspiration to his ranking leaders and their members who continue spreading the principles of the MFA in the Middle East up to the present time.

### **Protector of Heritage and Mentor of Legacy**

*"I simply share with all of you the knowledge that I learned from my family and great mentors that I want you to continue teaching with honor and pride. If ever someday we will be remembered, it is because we humbly shared and value our heritage and legacy among other nations that, what they have learned from us is a skill and knowledge that cannot be taken away from them and for this will bring honor to our ancestors' and beloved land the Philippines."*

Maestro Jonathan Bais, Kalis-Silat-Kuntaw - FMA, December 18, 1992

### **Maestro Jon Establishes Kalis-Silat-Kuntaw in the USA**



Jon Bais and his younger brother Januario

February 5, 1993, Jon traveled to Germany and his intention was to meet his ex-student and plan a joint venture to open KKS-FMA. He stopped over in San Francisco, California to see his brother Januario Bais, who encouraged him to stay and begin a small business in martial arts, so his younger brother could continue to learn from him. In June of 1993, Maestro opened the KKS-FMA on Georgia Street, Vallejo, California. He started teaching his 40 students with Kalis-Silat and Kuntaw.

Maestro Bais also taught knife defense and street

fighting techniques at Karate USA in San Francisco, owned by Tony Reyes a 7th Dan Black belt of Shorin Ryu Karate. Maestro was hired by one of his students, Marcus Cobillas, to be a special trainer for SPEC-3 (operations



Bais Group in Vallejo, California, USA

providing specialized services in the area of protection, security, and tactical self-defense).



Bais Group in Houston, Texas, USA  
under the guidance of Frank Banaynal

Sr. In July he opened two schools in California: one school in Benicia with his associates, black belts, Mike and Nick Mendoza, and the other school in Vallejo, where he was assisted by his black belt, Manuel Favorito and his student and business partner, Alex France. Manuel Favorito and Alex B. France was among the dedicated Filipino martial arts students of Maestro Jon, who helped in spreading the family art of Bais System and Kuntaw International in the United States since 1993.

In February 27th, 1994 Jon took an 11 member team to the Open AAU Karate/Kung Fu Championships where all members of his KKS team were victorious and garnered championships in each of their individual division (Treasure Island, featured in Vallejo Times Herald, March 14, 1994).

On June 10, 1994 Grand Maestro Bais received certificates of appreciation from UPAA- President; Lina Umali, University of the Philippines Alumni Association of Texas, USA and the Holy Family Church for conducting a community services class in self defense for the members of the Missouri City, Texas, Parish Church. He was also honored that year for his contribution of time and knowledge in teaching the youth of Houston, Texas the principle of the Filipino martial arts.

In 1994 Grand Maestro Bais was proudly invited by Grandmaster Lanada for the anniversary of International Kuntaw Federation at Virginia Beach, Virginia where Maestro was greatly appreciated for his demonstration and seminar along with several Masters.

Continuing to be dedicated to teaching youth and serving his community, on April 17, 1995 Maestro was featured as a presenter at Hogan High School, Vallejo at a conference celebrating Filipino-American heritage. (Times-Herald News of Vallejo,

In May 1994 Grand Maestro Jon Bais conducted a week long seminar in Houston, Texas to standardize the Bais System for his designated instructor Maestro Frank Banaynal and Guru Reggie Palma. Maestro Jon's students from California and Texas joined as a team to compete in the 3rd Southwest WEKAF Regional Championship held in Texas.

1995 Grand Maestro Bais was appointed as Vice President of IKF and promoted to 6th Degree Red, White & Blue by Grandmaster Carlito Lanada



Grand Maestro Jon Bais promoted to 6th  
Degree Red, White & Blue

California) This was the same year the Philippine Martial Arts Academy was founded in Vallejo by Grand Maestro Jon Bais and Alex France.

In January 1996 Maestro was featured in an article "Kuntaw Saves a Man's Life" in an issue of the Secret of the Masters, Martial Arts magazine. "Written by; Terry Wilson, multi Emmy Awarding winning television producer."

In 1995 Grand Maestro Bais and Marc Cobillas conducted training, in Mc Cleland air Forces Base, U.S.A. and taught Special Forces the knife fighting techniques.

On April 1996, VIP guest Grand Maestro Bais attended the International Karate and Kickboxing Hall of Fame at the Martial Arts Museum of America in San Diego, California, when Grandmaster Carlito Lanada, Sr. was being honored and inducted into the Grandmaster Hall of Fame. Grandmaster Lanada received this award in recognition of his efforts to preserve the ancient Filipino martial arts and to unite all martial arts though out the world. Surprised to be called by the Master of Ceremonies to demonstrate a knife defense exhibition, three Black belts attached him. Maestro Jon defended himself from three unknown martial artists and displayed his expertise and skills. He received a standing obvation and admiration from the general spectators.

August 26, 1996, Grand Maestro Bais's closed his MFA schools in Benicia and Vallejo and began working with Siemens Medical Solutions in Concord, California. He then initiated a group and began teaching part time as the self defense instructor for the Siemens' employees and conducted private lessons organized by his coordinating officer Ursula Hahn.

In the same year Maestro Jon joined with Grandmaster Max Pallen, (Senko Tiros) Master Darren Tibon (Cabales-Serada) and Grandmaster Alfredo Bandalan Sr. (Doce Pares) to organize the Northern California, Eskrima-Kalis-Arnis Federation.

In 1999 the KKS-Bais system participated in the WEKAF Western Regional World Championship held in Carson City, California. Among his fifteen participants was his son Allen, his brother Januario, Reggie Palma and Manuel Favorito.



**Standing:** Grand Maestro Bais, Grandmaster Bandalan, Grandmaster C.Canete, Grandmaster N. Babao, Grandmaster F. Visitacion, Grandmaster L. Giron  
**Kneeling:** Grandmaster M. Inay, Grandmaster M. Pallen

Grand Maestro Jon Bais son Allen Bais and his group winner of WEKAF 1999 Championship, Carson California USA



August 2005 - Maestro received the designation as successor of the Bais Tres Manos Family Art before the death of his Uncle Regino Bais Jr. By virtue of his uncle's and older Bais' blessing, Maestro Jon was proclaimed as the Grand Maestro and living mentor of the family system. He inherited the code of pledge to be the **“Protector of the Heritage and Mentor of the Legacy.”**

Grand Maestro Jon blended Bais Tres Manos title into his Kalis-Silat-Kuntaw Organization to honor the Bais ancestors and to give credit and respect to his Grandfathers who started the family method of martial arts and to continue his pledge to Kuntaw which he earned from Grandmaster Carlito Lanada Sr. In the same year after receiving his Grand Maestro rank in Kalis-Silat, Grand Maestro Jon Bais was also promoted by the International Kuntaw Federation Supreme Grand Master Carlito A. Lanada Sr., to higher Master rank in Kuntaw as 7th Degree Red & White Belt.



Kalis-Silat Germany Grand Maestro Jon Bais  
with Guro Walter Herz

In February 2006 Maestro was assigned to Germany for Siemens. Because of his interest to spread and fulfill his promise made in 1993 to his friend to bring the art of KKS-FMA to Europe, he then began teaching the Bais Tres Manos and Kuntaw system, FMA to Veng Tsun Shaolin-gongfu group under the leadership of Sifu Walter Herz. The family art was shared with over 20 of Sifu Walter's students in Bamberg, Germany. After 18 months of

training, the group became skillful in the arts. Confident that the family system would be maintained for future generations Grand Maestro Jon Bais designated Guro Walter Herz as the certified mentor of the arts in Germany.

Grand Maestro Bais returned to the US in September and re-established the teaching of his family system and Kuntaw in Vallejo and Napa, California. In November 2007 he volunteered to assist the WEKAF Regional Championship in Northern, California for the selection of US West Coast candidates for the 2008 World WEKAF



Bais Group in 2007 WEKAF Regional Championship, USA

championship to be held in Cebu, Philippines. Maestro began actively teaching law enforcement officers to enhance their ability in weapons disarming and hand-to-hand tactical techniques.

On November 7, 2007 Grand Maestro Bais' youngest son, Lucas Bais Hahn, was born. The Bais family expects that Lucas, with his brothers, Guro Elmer and Allen, will join the long family tradition of learning the Filipino martial arts at a young age and carry on the family legacy of the Bais Tres Manos martial art by sharing the knowledge and abilities passed down by their ancestors. Inspired by his youngest son, Lucas, Grand Maestro Bais redoubled his efforts to teach and spread the knowledge of the Bais Tres Manos system.

In 2007 Grand Maestro was selected and offered by Grandmaster Carlito Lanada Sr. to be a candidate for the Hall of Fame Master 2008. He decided not to accept it for he believed he was not ready at the time. Due to Maestro Jon's efforts in spreading Kuntaw, he was promoted by Grandmaster Carlito A. Lanada Sr. to the senior rank of 7th Degree Red, White Belt.

As of January, 2008, Jon has been teaching Law enforcement officers to enhance their self defense and security ability in dangerous situations in performance of their sworn duties.

### **Sama-Sama Seminar and Demonstration at Pallen's Martial Arts School San Leandro, California - February 3, 2008**

Grand Maestro Jon Bais and his son Guro Elmer Bais conducted a seminar at Pallen's Martial Arts School along with Punong Guro Steven Dowd (Arnis Balite and FMA Digest Publisher), Grandmaster Alfredo Bandalan, Sr. (Doce Pares), Grand Maestro Jon Bais (Bais Tres Manos), Grandmaster Remy Presas, Jr. (Modern Arnis), Grandmaster Max Pallen (Senkotiros), Guro Elmer Bais (Bais Tres Manos). Absent from the photo: Master Jordan Pallen (Senkotiros); Grandmaster Lito Concepcion (FMA); Grandmaster Robert Castro (Eskabo Daan).



Grand Maestro Jon and Guro Elmer Bais  
Demonstrating Disarming





On the 16th of February the Bais Tres Manos participated in the Disneyland Martial Arts Festival in Anaheim, California. Grand Maestro joined with the Director of the USFMAF, Master Darren Tibon. At the encouragement of the Director, the Officers of the USFMAF and the Board Members, Grand Maestro accepted the International Liaison Officer position for the Federation.



Grand Maestro Bais with  
Grandmaster Labitan

During this visit in San Diego, Grand Maestro Bais reunited with his mentor and teacher, Grandmaster Bert Labitan of the Siete Pares who invited him to receive his promotion as Master of Siete Pares system in April 2008.

As Maestro settled back in California he began to concentrate on rebuilding his Filipino martial arts Organization with his eldest son, Guro Elmer Bais, Lito Santos and long time Bais Tres Manos student from Saudi, Manuel Favorito from San Jose California along with Grand Maestro's associated organization officer, Brian Everett.

## **Northern Californian Bais Tres Manos Group**

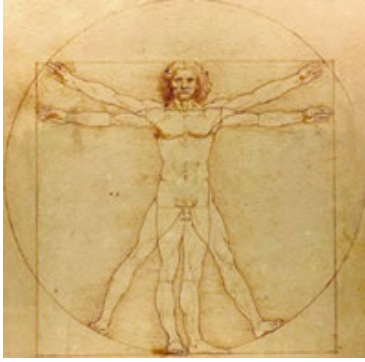


## **Philosophy and Principles of Bais Tres Manos**

Kalis-Silat is a treasured knowledge of Filipino martial artists, cultivated from a number of years in training and discipline. During the early civilization these types of Martial Arts were developed by practitioners for survival, defense and protection of their families and territorial land against intruders.

The Bais family adopted the three principle martial arts objectives of native Filipinos. The family also improved and developed unique self-defense movements that are applicable in sport martial arts and actual combat. They were designed for application by either gender. The objectives are to promote camaraderie, health and personal self defense which have to be applied only in unavoidable circumstances.

The first training starts with bladed and non-bladed weaponry. Continued practice develops the body instinct's and raises awareness of the true danger of weaponry. The concept of this training is to attack in a simultaneous manner, neutralizing the opponent and controlling the fight. Continuous follow up (strike) on every tactical strike is a must. The end of every strike should be the beginning of the next one. This will redirect your opponent's counter moves and let you control the fight. Blocking is essential for effective counter-options. Balance is a factor of technique. Foot work is the stable structure of defense and offense.



The second principle is the use of hand and foot fighting for offensive and defensive techniques to out-manuever the opponent. Understanding the importance of balance, the ranges of target and foot work are vital on every attacking and countering aspect. The effectiveness of hand and foot as a weapon is the base form of each distance. Leg kicks are used for long range distance and mobility of jumping. Sliding and body shifting are additional factors on distance maneuvers. Circular punching, straight punches, back hand and chopping are for medium range. The elbow, knee kicks and upper cut punches are for short ranges. The main key is to understand how your own body functions in every position. Then reach beyond as your body adopts and applies these techniques.

The third principle is the continued practice and preservation of the "dancing ways" of patterned drills and forms which Filipinos called "Sayaw" (a dance). These practices are armed and unarmed and performed in non-aggressive body movements. This is dedicatedly performed for the development and preservation of the arts and for training the body. This principle teaches your physical being and mind to react instantly according to the situation of the attack, if engage in real fighting.

### **Bais Adaptability and Application**

Practice, adaptability and application are vital to the Bais system.

- The body must adopt instinct movements to react offensively and defensively. The arms and legs are the weapons and armor of your body. Anything you hold serves as the extended weapons. The hand holding a weapon is considered a live hand. Your empty hand serves as your sacrifice hand and second weapon. If necessary this will protect your eyes, the vital targets of your body and your live hand.
- Blocking in a circular motion is one of the most effective defense techniques before your counter attack. Learn the (8) optional angles of your defensive forces to combine with your blocks.
- Remember that a person, who cannot see, cannot fight. Attack the eyes of the opponent first. Consider that the fighting hand of your opponent, holding a weapon, is a Cobra. Apply the second hit at the weapon hand of your opponent. The third is to hit the structural joints of your opponents. Joints don't build muscle to absorb the pain from a powerful strike. The most effective defense, to preserve and protect your life, is to avoid fighting. If it cannot be avoided, fight with honor for a justified reason. Develop the survival principles: that defeating the opponent is not a crime, dying in the hand of an opponent is not an option; your objective is not to be a criminal or a victim.
- Through training, practitioners become aware that fighting causes problems and your fighting skills should only be used for defense. Learn the key factors of Discipline, Self Control and Kindness to prevent possible problems.
- Never plan strategy techniques during a fight. Instead develop the techniques before a possible fight. One of the key factors is to practice and teach the body to respond instinctively and apply a defense based on the method of attack. The force of each strike is at the end point of the weapon. Learn your distance so that attacking strikes and counters will be more effective. Remember that this process is the same with your attacker.

- Part of fighting knowledge is to know your distance. The eye measures and focuses the target and signals to the brain, instantly the brain commands the body and the muscles to react and respond for an attack.
- The forces of a strike rely on the speed to create a power. To execute a speed strike you must hold your weapon firmly, yet relaxed and secure. Strike softly with speed to hit the target hard. As my father said, Strike softly in speed but hit like a thunder.
- The best counter defense is to be away from the moving attack. Remember swimming against the current is difficult. Maintain a calm mind and direct the opponent's force away from you by breaking the balance to create momentum for your counter. Never pause after a strike within the reach of an opponents' range. Maneuver away and avoid meeting the possible follow up of the opponent. To counter, hit with speed and force to demoralize your opponent.
- Never turn your body away from a verbal confrontation. This will allow a surprise attack. Maintain eye focus on the hands and feet of the opponent and secure your distance and surroundings before turning your back.
- Do not prolong a fight. Instead apply techniques to control, break and the last course is to eliminate to survive. Cinematic moves are not applicable in survival fights. The majestic skills and techniques in sport competitions and arts help to develop the continued evolution of martial arts.
- Never draw your weapon if you don't intend to use it. Your action will provoke your opponent and he/she will bring stronger forces against you. Use your weapons in justifiable causes with adherence to the law of survival and self defense.
- Never conceal a blade unlawfully or with criminal intent. A bladed weapon is a tool to help you survive an unlawful attack and should be treated as such. Using the bladed weapon to attack is not considered self defense. It is illegal if it cannot be proven to be the last course of action for preservation of life in self defense.
- Build a foundation of your martial arts knowledge from balance, focus and training to achieve perfection of equal forces based on human behavior and acts of natures. The only secret in the Bais system of fighting is to practice and develop your body so that your techniques become a natural instinct.
- Never underestimate your opponent. Build courage within you to defeat your opponent with respect. Remember that non-martial artists are just as dangerous as experts.
- Maintain a calm mind during a fight, breathe from the abdomen and move your body in rotating motions from the waistline. Use your legs and arm joints to deliver the momentum force at the end of the strikes and blocks.

The Bais' motto in fighting is No Retreat, (*Walay Atras*). My Grandfather explained that: "*We don't want to be a criminal nor a victim.*" Use the Bais System for defense, to safeguard your life in a righteous way to preserve honor, respect and dignity.

### **The Balance of the Forces is the Development of Mind, Body and Spirit**

These theories are from the inborn ability of mankind as natural fighters for survival even without formal fighting training. It is known that Filipinos have a lot of patience and tolerance to hold threats and manage stress for long periods of time due to their ritual **Spiritual** faith which is believed to maintain harmony. They teach their **Body** to withstand pain and the **Mind** to respond according to environmental causes. They have to react defensively to protect and attack for reasonable causes. The aggressiveness of Filipinos was devised from their defensive attitudes to safeguard themselves, love ones and friends. They are willing to die for honor but it is not in their nature to conquer.



### Sources of Energy in Training

In other parts of Asia, the important energy aspect in their training is the **In** and **Yo** (Japan) and for the Chinese it is the **Yin** and **Yang**. For the Bais system it is the **"I"** pronounced as (Ka) standing for **Soft** and **Hard** coming from the central energy, the **Chi** or **Ki** and **U-Tong** for Filipinos. For example: Kuntaw ng Pilipinas, Founded by Grandmaster Carlito A. Lanada Sr.: the energy symbols **"W** and **M"** stands for **Soft** and **Hard**.



### The Bais Interpretation of this Theory

Filipinos have developed this strong energy from the same sources called U-TONG (Chi or Ki) internally rooted and stored three inches below the navel. It is used to balance the positive and negative forces that have been applied in their physical, mental and spiritual training. This involves controlling the breathing patterns and focusing the mind through concentration. Utilizing the breathing from the U-Tong section creates phenomenal inner strength that becomes a force of power. With this process it creates blood flow from the heart to the brain and other internal parts of the body. This causes internal exercise and promotes strength, health and a younger appearance. These are the benefits of practicing Martial Arts.

The **"I"** and the solid powerful triangle frame represent the **In** and **Yo** or the **Yin** and **Yang**, for Filipinos. Other meanings; the **"I"** stands for **"Ka"** in the old Filipino alphabet (known as Alibata). The **"I"** is a definite shape of a positive energy source and the solid triangle framed surrounding the **"I"** represents the negative energy forces.

The Triangle is one of the strongest geometrical structures of energy for strength. Also the **"I"** inside the triangle symbolizes the solidarity and union of Filipinos in defensive and offensive acts. This serves as the positive and negative power, combined together, being the elements of energy or forces.

During the revolutionary time (**"I"** **"Ka"** was (Kapatiran) meaning Brotherhood. It also stands for (Kaakibat) an Alliance member in self defense protecting the native land. It is believed that the concept of the triangle is a significant pattern of Filipino training to develop a systematic striking, and defensive tactics. Other Filipinos believe in the power of prayer (known as Oracion) the **"I"** inside the triangle stand for power in their fighting, as the divine symbol of the protector like (Anting-Anting) or amulet. This is the reason why the triangle is on the symbol of most systems of Filipino Martial Arts.

Grand Maestro Jon Bais adapted and applied the philosophies of His Supreme Grand Master Carlito A. Lanada Sr. and the Bais Tres Manos which he introduces in all of his teaching for the benefit of his students of both Kuntaw and Kalis-Silat students.

### Kuntaw Philosophy

1. Don't Criticize (Huwag Mag-Pupuna)
2. Don't be conceited (Huwag Maging Mayabang)
3. Be Patient (Maging Mahinahon)
4. Be Kind (Maging Mabait)
5. Be Understanding (Maging Maunawain)
6. Eliminate Your Temper (Iwasan Maging Mainisin)



This is the Philosophy of Kuntaw Supreme Grandmaster Carlito A. Lanada Sr. for his students. Kyud Jon Bais, Rank- 7th Degree Red & White Belt in Kuntaw (Ranking Master).

### Bais Tres Manos Philosophy

This Philosophy is also defined in the salutation prayer of Bais (Oracion)

**Peace** - Promote and seek love, understanding and peace among others for joy and unity.

**Humble** - Be simple and humble with what you have and share it with the weak.

**Respect** - Respect others to gain respect for yourself and build dignity.

**Knowledge** - Cherish your ability and teach the legacy of knowledge so that others will benefit.

**Energy** - Use your Divine Energy to understand right from wrong and maintain a healthy life.

**Harmony** - Be an instrument of good faith to others for spiritual energy and wisdom.

### The Bais Tres Manos Salutation and Meaning of Their Oracion



PEACE

I stand here before Almighty God to ask him to bless me and my weapon. I also ask Him to help me to strive to seek love and **PEACE** from my opponent.



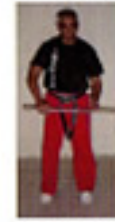
KNOWLEDGE

I cherish the **KNOWLEDGE** my ancestors and mentors have given me. It is my shield in defense of you, my opponent.



HUMBLE

My opponent, I **HUMBLY** bow before you in respect of your courage. I do not bow in submission but to protect my dignity in case the peace and friendship I offer is rejected.



ENERGY

I am a warrior with wisdom. My mind, body and spirit are the strength, power and **ENERGIES** that I use to block, counter and avoid every aggressive attack you may deliver.



RESPECT

I seek blessings and divine guidance to avoid needless bloodshed between us. I **RESPECT** your skill and abilities as I strive to defeat you in combat.



HARMONY

I will give mercy to save your last breath if I defeat you. But if it is destined that I must end your life, I will maintain **HARMONY** with your soul eternally. If my body falls to your hand, you will have only defeated my physical body. My fighting spirit, my honor and my warrior soul are unconquerable and will rise to heaven. I promise to pray for you.

## Bais Rules and Philosophy in Knife fighting called BARAW or DAGA'-DAGA'



**Bais - Baraw**

beginning of another. Attack a maximum of three times before returning to a distance defensive position to ensure your safety in a possible opponent counter.

6. Your empty hand (snake hand) can serve as an offensive or defensive tool in a combative situation.

Your snake hand can also sacrifice itself to protect your vital areas if such a situation is unavoidable. Your eyes and your weapon wielding hand are of great importance in any confrontation and your snake hand must be ready to protect these if necessary.

7. Learn the functions of each part of your weapon and how they can be used effectively. Strike when an opening presents itself and take advantage of your opponent's mistakes. NEVER prolong a fight.

8. The only secret in Bais Tres Manos is practice. Each person should develop his or her technique to the point of natural instinct. In the Bais system we seek to make every movement part of the body itself.

9. Never underestimate your opponent. Remember that non-martial artists are just as dangerous as experts on the fight. You must build courage and confidence so you can defeat your opponent with respect.

10. Never draw your weapon if you don't intend to use it. Also, never turn your back in a possible confrontation as to avoid surprise attacks. Remember that your hands and feet are the weapons and armor of your body.

1. Any bladed weapon can be used for self-defense if such a situation cannot be avoided. Using the bladed weapon to attack is not considered self defense, if it cannot be proven to be the last course of action for life preservation.

2. A bladed weapon is a tool to help you survive an unlawful attack and should be treated as such.

In any confrontation involving a blade you must concentrate on disarming your opponent before your counter offensively. This will discourage your opponent from continuing the fight as well as save you from being seen as a criminal in the eyes of the law, as well as in the eyes of GOD.

3. Never meet the strikes of your opponent in the direct line of force. Use circular motions to block and develop 8-angle footwork to avoid linear attacking methods.

4. Remember that the greatest force is delivered through the last few inches of the weapon. In order to transfer the maximum amount of power to your target you must maintain proper distance in any encounter. Avoiding the initial attack and countering is often the best defense.

5. When you are on the offensive make the end of each strike the

**Tira Pilon** is a technique that involves delivering two hits in one stroke. These strikes are executed with tremendous power and speed, and combine the largo and medya mano.

**Trangkada** techniques are used to block, control, and lock the opponent's arms. These techniques also include methods of breaking and disarming.

**Disarma** techniques involve disarming an opponent of their weapon.

**Baklid** Eskrima in Negros, Philippines. A form of Filipino stick fighting that uses stick to throw, sweep, lock and break.

**Olisi** -The old terminology for the Eskrima stick.

**Baraw or daga'-daga'** A term used for a Filipino bladed knife.

11. Never use flowery or cinematic moves for self-defense purposes. Secure your attackers weapon by blocking, locking, or cutting. If so required, be prepared to deliver a fatal blow.



Block and Defang



Elbow Circular Control



Counter Attack



Follow Up Control



Fatal Attack



Block to Defang



Control Hold the Attacker Knife



Counter Attack, Opponent Counter Block



Maneuver to Final Attack



Grand Maestro Jon Bais and Guro Brian Everett demonstrate the Bais Pangamot.  
**Knife vs Knife**



**Pangamot vs Knife**





## Pangamot vs Sword





## **Bais Tres Manos Instructors**

### **Grand Maestro Jon Bais the Person Behind the Success and Popularity of Kuntaw Filipino Martial Arts in the Middle East**



It was sometime in October 1985 when I first came to meet Grand Maestro Jon Bais in the All Styles Martial Arts Tournament venue inside ARAMCO-Dhahran, Saudi Arabia. I was then affiliated with Kuntaw - Aramco, Dhahran Chapter, under Master Dado Paraiso and Master Ver San Juan, who both came from Olongapo City, Philippines, the home of "Maharlika Kuntaw ng Pilipinas". Grand Maestro Jon Bais came with a group of Kuntaw students from Jubail, where he was actively teaching since 1982.

In those days, tournaments was held almost every four to six months in different venues in the province and attended by numerous clubs representing numerous styles. Upon finding out from the tournament organizers that there were still slots available for the Black Belt Division, Grand Maestro Bais made a last-minute entry for one of his Black Belt students to join the tournament. His student ended up a second placer (Kyud Jun Paliangayan), but the Kuntaw fighting style he displayed was uniquely different from the usual empty hand players such as; Shotokan, Shorin Ryu, Goju Ryu and Taekwondo movements that I've seen in the tournament. Since that time, Grand Maestro Bais brought a larger number of Kuntaw players from Jubail and many of them won the Championships in different ranks and weight categories. Kuntaw stylists, in that part of the world, have since been known and respected for their strong "silhig/walis" (foot-sweeping) techniques, which is one of signature techniques of Grand Maestro Bais, sending their opponents down on the tournament floor. Many Kuntaw chapters have sprouted up in various parts of Easter Province and have become immensely popular even amongst the Saudi natives. During my time in Saudi Arabia, there were more than ten Kuntaw chapters in the Eastern province, with Grand Maestro Bais as the senior-most ranking leader and the designated Director for the entire Middle East by authority of the Founder, Grandmaster Carlito A. Lanada of "Maharlika Kuntaw" in the Philippines and the International Kuntaw Federation.

To standardize the method of teaching Kuntaw, Grand Maestro Bais gathered all the Black Belts, Instructors and senior students and personally trained them for four hours every Friday inside a big gym in ARAMCO-Ras Tanura for several years. There, instructors from different parts of the eastern province converged and met. "Maestro" (that's how we fondly addressed him at the time) was very exacting and a perfectionist in his training, making us constantly repeat drills, katas and techniques until we mastered them. He imposed total discipline amongst students and insisted on the display of respect from junior students to senior students.

I vividly recall an incident when, prior to the start of training, Boy Yangco, my senior student (then a brown-belt) from my chapter in ARAMCO-Dhahran, challenged a sparring match with Rudy Lorejo, the Head Instructor in ARAMCO-Ras Tanura Chapter, in the presence of other seniors, to test a particular technique that they were arguing about. Grand Maestro Bais watched stoically from a distance, obviously not amused by the behavior and conduct shown by Boy Yangco. Grand Maestro Bais then led us into the normal routine of training and drills and then later told all of us to cross legs and sit-down forming a single line. He then started calling one by one the sixteen (16) senior students and instructors sitting on the floor to stand up and spar with him. When it was Boy Yangco's turn to spar, we saw how the Maestro knocked him down with one quick, fast, powerful leg-sweep, sending Boy Yangco to the ground with a big bang. Later, inside the dressing room, Grand Maestro Bais told me softly he *"wanted to teach Boy Yangco a lesson for his rebellious attitude. I want him to stay humble, and never challenge a senior to a fight"*.

As I was driving back to ARAMCO-Dhahran with Boy Yangco and another senior student, Noy Aguilar, I confided to Boy Yangco what the "Maestro" told me. Boy Yangco, literally wept, remorseful and fearful he might be expelled from further training. The next Friday, when we returned to Ras Tanura, he personally apologized to the "Maestro" with all humility, stipulating he was willing to accept any kind of punishment as long as Maestro would keep him in the group. The rest was history: Boy Yangco became one of the best tournament fighters and winners in that part of the world, and a most dedicated, sincerest, and strongest defender of the legacy and heritage planted by Grand Maestro Bais. He rose to the rank of 6th Degree Black Belt in Kuntaw Kali Silat, just like Noy Aguilar, and until today, Boy Yangco teaches in two venues inside ARAMCO-Dhahran: in the Al-Munirah gym, for the junior staff employees, and inside the senior-staff camp gym.

Later, in late 1980's, with the WEKAF (World Eskrima Kali Arnis Federation) organized in the Philippine after the 2nd WEKAF World Tournament, Eskrima-Kali-Arnis became the trend amongst Philippine-based instructors and Masters in the eastern province of Saudi Arabia and stick-fighting tournaments were held regularly. Once more, Grand Maestro Bais gathered his senior students and black belts and taught them the "Disalon" and "Tres Manos" system which was a highly-guarded family style of fighting. It was characterized by direct motion and strong, powerful blows which rendered the opponent incapable of pursuing the fight, particularly the "Saltik-Ayon", "Trangkada" and "Tira Pilon" drills. He emphasized his family philosophy of "de-fanging the snake or the cobra", explaining that *"the snake is lethal only as its fang that injects out its venom. In the same token, the stick or the "baston" or the "olisi" is good only as the hand that is holding it. Hit and shatter the finger bones that grip the stick and that stick is useless"*. He also stressed blinding the opponent with eye-gouging finger jab and thrusts, explaining that *"a person, who can't see, can't fight back"*. Maestro Jon also incorporates the methods of Baklid and Disarma.

During the 2nd WEKAF Tournament, He led the Middle East delegation of stick-fighters where one of his students a Saudi National, Baessam Assiri, emerged as one of the World Champions.

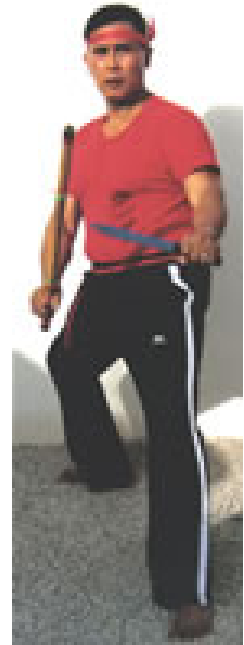
Looking back, I feel so personally honored having trained directly under Grand Maestro Bais. He taught me to be a better person. He taught me to remain humble

always. He taught me to believe in myself and my ability to improve more. We, his old students from Saudi Arabia, would always carry the spirit and the legacy of closeness, loyalty, brotherhood, camaraderie and bonding that he shared and passed on to us. He summed up all those legacies and lessons he imparted to me in one single sentence, *"The higher you go up in your knowledge in the Filipino martial arts, the lower and more humble you should become..."*

I am taking this opportunity to publicly express these words of appreciation and thanks to Grand Maestro Jon Bais: "Daghan salamat sa tanan, Kyud" ("Thanks for everything, Kyud)...

**About the Author:** Maestro Frank M. Banaynal is a 4th Degree Blackbelt in Kuntaw and Maestro in Kalis-Silat, Bais Tres Manos, a 3rd Degree Blackbelt in Aikido and a 1st Degree Blackbelt in Cacoy Doce Pares-style Eskrima. He was a direct student of Grand Maestro Jon Bais for about seven years in Saudi Arabia from 1985 until Grand Maestro Bais left for the USA in 1992. Born on May 5, 1952 in Barotac Viejo, Iloilo, in the Visayan Island of Panay, Maestro Banaynal first learned the art of "Daga Defensa" (knife-fighting) in Mindanao in 1966 at age 14 from his cousin-in-law, Master Efren Duenas. Master Duenas learned the art from his father, uncle, and grandfather in Negros Occidental. As was the trend in those days, the training, using a real bladed knife, was done at night inside the house, as most Masters were secretive about their martial arts and taught them only to family members and close friends.

Later, when Maestro Banaynal studied in the College of Criminology, University of the Visayas, Cebu City in 1968, he learned "Doce Pares Eskrima" from Grandmaster Cacoy Canette and the "Balintawak Eskrima" from Grandmaster Atty. Jose Villasin and Grandmaster Teofilo Velez who were members of the College faculty and whose Eskrima systems were both incorporated in the "Self-Defense" curriculum of the College. These Grandmasters personally taught their own Eskrima system to Criminology students at the time. Maestro Banaynal now works as the "Head of Corporate Investigation" of Qatar Petroleum, the national oil and Gas Company in the State of Qatar, Middle East.



**Maestro Frank Banaynal**

## **“My Dedication to the Ancient Filipino Fighting Art of “Kalis-Silat-Kuntaw”**

### **Introduction to the ancient art of “Kuntaw**



In autumn of 1987, my good friend, Frank Banaynal, the Assistant Instructor of Kuntaw-Kalis-Silat, Aramco-Dhahran Chapter, invited me to visit the Royal Saudi Naval Forces base in Jubail, Saudi Arabia, to watch a demonstration of a person known as “Maestro Jon Bais”, the most ranking instructor of “Kuntaw” in the Kingdom’s Eastern Province.

Being already a 1st Degree Black Belt in Shotokan Karate, I accepted the invitation, as a mere “spectator”, without entertaining any slightest notion of changing, or adopting, a different style of martial arts. In

my mind then, Shotokan Karate was one of the most formidable and very powerful styles of martial arts and I always felt supremely confident with it.

During the demo, I saw Maestro Jon Bais deliver a powerful “diving” roundhouse kick to the chest of his “attacker”, a very difficult move to Master, which was different from the common or standard roundhouse kick that I have ever known. The way he executed his roundhouse kick technique was so unique, which I have only seen for the first time. Even the way he delivered his frontal kick was solid, with such tremendous force and speed that it produced a “whizzing” sound at the tip of his “GI” (uniform). You could feel the explosive energy being released by his kick. It was like seeing a sharp knife cutting neatly through butter.

In between different demonstrations being presented of Maestro Jon Bais, he explained the “Kuntaw” philosophy, its roots and origin and that it was “*An ancient Filipino art of hand and foot fighting*” that was revived by the Grandmaster Carlito A. Lanada, Maestro Bais’s mentor in Kuntaw.

I was amongst the visitors and spectators who personally bowed and expressed my admiration to the humble Filipino martial arts Master, Maestro Jon Bais. For me, it was a great honor to shake and hold the hand of an excellent Filipino martial arts mentor.

After the demonstration, as we drove back to Dhahran, I reflected seriously about what I had seen and told myself, the Filipino martial arts of Kuntaw was as powerful and effective as the Japanese Karate, the Korean Taekwondo or the Chinese Kung fu. But what makes it more unique for Maestro Bais was his neat, clean, well-balanced execution which was perfectly different from the way I performed and had seen from others. Perhaps there was truth in the saying, “*It’s not the song. It’s the singer*”.

All of a sudden, I told Frank Banaynal I wanted to learn Kuntaw. That’s how I started my long journey towards Mastering and perfecting the art of Kuntaw under the guidance of my first teacher, Maestro Frank Banaynal. I put aside my Shotokan Black Belt and started learning the basics of Kuntaw and idolized our senior instructor called by his fond name, “Maestro” (now a “Grand Maestro” in Kali-Silat and High Ranking 7th Degree Red & White Belt in Kuntaw respectively, Grand Maestro Jon Bais).



### **The Taming of an “Un-Disciplined Pupil”**

When I was a senior student (Brown belt), Grand Maestro Jon Bais started to standardize “Kuntaw” moves, drills and forms (“kata’s”) in compliance with the directives of the Founder KNP-IKF, Grandmaster Carlito A. Lanada. Grand Maestro Bais standardized the drills and kata’s to be uniform among 10 chapters of the Eastern Province. Grand Maestro Jon Bais instructed all Head Instructors, Black Belts and senior students to converge at the big ARAMCO-Ras Tanura gym every Friday morning.

I remember Maestro Banaynal banging at my door at 6 o’clock in the morning every Friday (our off-day in Saudi Arabia) to wake me up to be on time with the instruction of the “Grand Maestro”.

Meeting kyud’s (Brothers in Kuntaw Art) from different branches and chapters caused me to identify my pride and loyalty with my own chapter. In the course of comparing and discussing with other kyud’s how good or bad a particular technique was, it ended up into opposing views, conflicting opinions and heated argument. Such was the situation where I found myself in a conflict. I argued with Maestro Rudy Lorejo, the Chief Instructor of ARAMCO-Ras Tanura Chapter and dared him to spar to test the effectiveness of a specific technique we were arguing about. I did not realize that by doing it, I had offended and violated one of the most basic/fundamental “house-rules” of Grand Maestro Jon Bais: *“Do not challenge your senior or anyone to a fight by breaking the harmony and peace for no reason”*. I had violated that “Code of Harmony”.

After training, Grand Maestro Jon ordered all of us to sit down on the floor and form one line. Then he called us one by one to stand up and spar with him. When it was my turn, he swept my leg so powerfully that I didn’t know how I ended up landing on the gym floor with a big “BANG”. It just happened so fast (my leg swelled that night and remained so, for about five days). I can hardly believe where he got his energy after sparring all the black belts and us senior belts, and still have the speed and power to bring me on the ground in split second of the 3 minute round with him. On our way to Dhahran, Maestro Banaynal told me that Grand Maestro Bais wanted to teach me a lesson and thought of expelling me from training due to my “arrogant” attitude and “rebellious” personality. It was a wake-up call for me. It scared me to think I had reached a point in my long years of training only to be expelled and barred from further training. The next Friday, with my leg still slightly swelled and aching, I approached Grand Maestro Bais and with all humility apologized for my conduct and begged him to let me stay and train with the rest of advanced students. I have learned my lesson but gained profound knowledge from Grand Maestro Bais. He taught me the virtue of humility. Now I fully grasped and understand one of his philosophies, *“It is not the style; it is the discipline of a person, of how he adapts his training, to be a good martial artist”*.

I also remember the good advice of my senior, Fred Himalin, 4th Degree Black Belt, that I will be a better martial arts practitioner if I maintain my good spirit for the good of my body and a disciplined mind which was Grand Maestro Bais’s key element in his training and for all his members.

### **Learning and Testing the “Bais Tres Manos”**

In late 1980’s, stick-fighting tournaments was held regularly in the Eastern Province of Saudi Arabia. Grand Maestro Jon Bais started teaching us the “secret” stick-fighting style taught him by his family and other Filipino martial arts mentors.

He called the style “Disalon”, later known as “Bais Tres Manos”, incorporating the system of Siete Pares of Grandmaster Sosing Labor and Grandmaster Bert Labitan, characterized by strong, heavy, forceful strikes on the hand of the attacker to discourage further attack. He called this strike, **Tira Armada** “*Removing the fang of the cobra*”. Many of his students emerged as winners on so many Eskrima/Arnis Tournaments at the time and almost dominated the stick-fighting tournaments in the Eastern Province. On the 2nd World Eskrima Kali Arnis Federation (WEKAF) tournament in the Philippines, Grand Maestro Bais was the delegation head of the Middle East Team. The Bais Team started to gain international popularity and respect among other Eskrimadors (stick-fighters) and Grandmasters. He was appointed by the WEKAF Board of Officers as the WEKAF Director for the Middle East.

During my latest vacation in Cebu City this year (2008), I visited the famous “Doce Pares Club” which has produced numerous WEKAF World Champions, particularly, the four-time World Champion, Grandmaster Percival Pableo. We compared moves about the circular, linear, looping/”rapilon”, whipping and snapping strokes of various styles and systems of Eskrima/Kali/Arnis.

Later, in a friendly sparring match, the “Bais Tres Manos” that I know was put to a test. While I fully admire and appreciate the effectiveness, speed and power of the Doce Pares system, I was like an “Ambassador of Goodwill” and have also gained from those highly-skilled Doce Pares practitioners their mutual respect for the “Bais Tres Manos” system based on the skills I displayed,. I remember what Grand Maestro Jon Bais used to preach, “*The effectiveness of martial arts is not a monopoly of one country or one system alone. Every country, style or system has something good to offer and contribute...*”

### Looking Back

Looking back from where I am now, I could say, “*Learning from a great teacher is like engraving in stone: It will never be erased*”. Such is the martial arts legacy and the heritage passed on to me by my beloved and most respected mentor: Grand Maestro Bais. This write-up is coming from my heart, with deepest respect and admiration.

**The Author:** Maestro Oscar (Boy) Yangco comes from the Visayan Island of Cebu, home-province of many famous Filipino martial artists. He is 58 years old and holds the rank of 6th Degree Black Belt in “Kuntaw” and Maestro in “Kalis Silat” of the “ Bais Tres Manos system” for more than twenty one years. He has been designated as the Regional Director of “International Kuntaw Federation” (IKF) and the Head Instructor of “Bais Tres Manos” in the Kingdom of Saudi Arabia since 1993. Maestro Oscar (Boy) Yangco holds an impressive record of being the Champion, nine (9) times, during the All-Styles Karate Tournament in the Eastern Province of Saudi Arabia during his tournament years from 1992 until 2002. He eventually hung-up his gloves as a tournament fighter and concentrates on teaching Kuntaw-Kalis-Silat system of Grand Maestro Jon Bais, to the new generation of martial arts students in the Junior-staff and Senior-staff gyms of Saudi-ARAMCO.



My Dedication,  
**Maestro Oscar Yangco**  
Dhahran, KSA  
August 8, 2008

## Grand Maestro Jon Bais Bridged the Gap Amongst Martial Artists in the Middle East

The Man with Great Wisdom, Grand Maestro Jon Bais

It was an honor to have trained under Grand Maestro Jon Bais, when he was in Saudi Arabia. He won the admiration of the instructors from the different martial arts clubs during his “Kuntaw Kalis Silat” demonstration in Aramco, Ras Tanura in 1986. His smooth, flowing and rapid movements and deadly executions were proof of his Mastery of the art. Although he did not want to be compared with other Chief-Instructors in the Eastern Region as each had his own style, his demo was enough for the audience to conclude who was the best.

Grand Maestro Jon Bais maintain a low profile with great skill and knowledge in the Filipino martial arts. After that demo, Grand Maestro Bais opened the door to other instructors from different styles to join and learn Kalis Silat, true enough, many enrolled. He was admired for his open-mindedness and was the first to accept students regardless of their clubs, at a time when rivalry and fierce loyalty to one’s style or system was the norm in those days.

I’ve seen Grand Maestro Bais’s dedication and patience in making his student learn the techniques perfectly. Every Thursday, after a long practice, we slept at Frank Banaynal’s house in Dhahran Saudi Aramco, and then practiced again the following day, Friday being our off-day in Saudi Arabia. That’s how dedicated and devoted was Grand Maestro Bais, sacrificing his rest days just to impart his knowledge in Kalis, Silat and Kuntaw. All of this has not gone to waste because until today, we are proud to propagate his art; continue his legacy and emulate his teaching method in training to our own students.

Under Grand Maestro Bais leadership and the example he created, built a very unique bonding amongst his students and instructors in the Eastern Region of Saudi Arabia, reason that members of other clubs started using/copying our original terminology, “KYUD”, to address their own members and extend their friendship and brotherhood to us. This shows the setting of a good example, good deeds and good values is very contagious, it keeps spreading even to other people and martial arts practitioners of other styles and systems. This is part of the legacies and values planted by Grand Maestro Jon Bais: respect, brotherhood and camaraderie amongst martial artists. One of his advises and motto’s he passed on to us is: *“Do not criticize. Functionality and effectiveness of martial arts is not a monopoly of one single style or system. Every style has something good to offer. As what Bruce Lee once said, “Absorb what is useful, discard what is useless”.* We shall always honor our great mentor Grand Maestro Jon Bais and his legacy.

**About:** Maestro Juanito “NOY” Aguilar is a 6th degree Black Belt in Kuntaw and a former Deputy Director of the International Kuntaw Federation in the Eastern Region of Saudi Arabia.

He has been teaching Kalis-Silat, Bais Tres Manos, in Al Khobar, Saudi Arabia for many years. In 1983, while working in Saudi Arabia, he studied Kuntaw under Maestro Ver San Juan and Maestro



Frank Banaynal. It was thru the unselfish and untiring mentoring of Maestro Banaynal that he learned his skills in knife-fighting and they became good buddies in Saudi Aramco, Dhahran. Maestro Aguilar's skills in knife-fighting and Eskrima Disalon were further honed by the "bastonero", the late Grandmaster Delo Dajay, in Khobar, Saudi Arabia. Grandmaster Dajay's bare hands were, in themselves, lethal weapons. They were rigid as steel due to his "sand-training" in his younger days. He came from that old generation of Grandmasters who were very secretive of his martial arts skills, confining them only to family members and relatives. After many friendly visits by Maestro Noy to Grandmaster Dajay's compound in Dammam, Saudi Arabia, and seeing the intense spirit and enthusiasm shown by Noy to learn knife-fighting and Eskrima, the old Grandmaster relented and started imparting his martial arts skills until his repatriation to Mindanao in 1997.

**Maestro Juanito "NOY" Aguilar**  
Saudi Arabia

## **Students of Bais Tres Manos**

### **What is martial arts to you?**

It may be a Bruce Lee or another martial artists action movie to you. When I was young I was first introduced to self-defense from Bruce Lee movies and I was mesmerized as I watched and read his books that I wanted to be a lethal weapon like my idol Bruce Lee. Because of my interest to learn the real martial arts, I ended up practicing various systems e.g. Kempo with my sister, Tae Kwon do, Wrestling and Judo with brothers, and the closest martial art to Bruce Lee's techniques for me was the Filipino Martial arts that Grand Maestro Jon Bais taught me.

Grand Maestro Bais has extensively studied various martial arts with an open-mind to change and never being complacent with techniques. He is the mentor who made me understand the real meaning of training in martial art. I've learned from him the concept of how to maintain balance against the pressures in life.

I achieved the true discipline of a martial art practitioner from his mentoring which he bases from the environment situation that we, his students simply understood because of simplicity of his philosophies.

"He often reminds us not to limit the extension of our interest to achieve beyond what the body and mind can perform and to make certain that we equal our self to the factor of good spirit in training, base on the nature of life."

He would advise us to smile with all the problems that we may encounter, because they are part of our challenges to defeat.

In some of his lectures, he said, "*Never be angry during the course of a fight with your opponent because your body will not react according to what you have trained and the negative force of unbalance instinct from anger will take over*".

In addition, mind and spirit should be in balance so that the reaction of your body is in accordance with your achieved discipline base from the training".

Grand Maestro Bais always seems to accept all martial art styles and passes them on to his students in his class. I remember him teaching me that all styles deserve respect and can add value in learning a technique in his humble attitude. I have trained with other



martial artists who do not have any desire to learn any other styles. Some of these martial artist's believe their style is superior to all others.

I decided to study Engineering in college with its diversity of disciplines, and it reminded me of Grand Maestro Bais, principles in his Filipino martial arts, which I have adapted and learned. Engineering courses that I have studied extensive diversity with many discipline's (e.g. Physic's/ Dynamics, Chemistry, and Mathematics') to create something with which ever discipline I am able to apply in the most efficient/effective way. Similarly I have studied in college with people who have become Physicist and Chemist who have had no desire to study some other disciplines outside of their field of interest.



Kyud M. Favorito presenting his trophy to Grand Maestro Jon Bais after winning the Grand Championship at San Diego, CA., USA All Style Tournament in 1996.

The Filipino martial arts of Kali, Silat and Kuntaw that Grand Maestro Bais has taught me, many techniques whichever move works/feasible with the least amount of movement and energy. Grand Maestro Bais inspired me throughout the years of knowing him. It encourages me to be active and to participate in various martial arts tournaments (Empty hand and foot fighting; Judo/Grappling, Stick and Knife tournaments), cultural events and doing Filipino martial arts demonstrations. I truly believe that I would not have won, in these martial arts tournaments that I competed in with honor of victory in championship without the Laboring Under Correct Knowledge (LUCK) that Maestro had

provided me with his guidance.

I attended my first lesson in 1993, with Grand Maestro Bais, not really prepared physically and mentally since many things were going on in my life that distracted my mind, and after the training the worries and things I had to deal with were not as troubling as they seemed before the workout. I have benefited from many years of training that has helped me accomplish my own development in education (Deans list four years in college and obtained BSME), career (Engineering), and family (balancing life's challenges with many adversities e.g. deaths of family and friends).

Grand Maestro Bais sets a great example to all his students by never allowing training to get in the way of his student's responsibilities of homework or preparing for educational examinations. I remember he was always very strict to not allow students to train if the training was affecting school work or if students were not respectful of their elders, teachers, parents, or other people.

The time I have spent on training was full of challenges and discovery that gave special meaning to me. I feel the strong bond between me as students and my teacher Grand Maestro Jon Bais. He cares for me as student like his own son. I can't find the appropriate words for others to understand that would describe the deep connection we shared throughout many years of training in Kalis-Silat-Kuntaw, FMA.

I have volunteered with Grand Maestro Bais in community services in many church activities (various religions since we respect all), non-profit Organizations, and various martial arts tournaments and demonstrations with other martial arts. It is my pride and honor to assists him teaching people that may think they are weak (women, children, and seniors). The philosophy that I have learned from the Bais Tres Manos promotes proper moral character to all races/creeds. I have volunteered since it is a part of my heritage that I enjoy promoting and to value the knowledge that I have adapted from Grand Maestro Jon Bais. I respect all people and like to expose the Filipino martial arts since hearing of the Filipino martial arts. I was proud that my heritage has its own martial arts and am proud to have a great teacher.

I am where I am today because of my honor and integrity and have worked various projects for Department of Defense, Pharmaceutical, and Energy companies. I was able to work these high security projects in my life because I am an honest person. I have had the honor to have trained with Olympic competitors and coaches, Grandmasters, and World Champions in various Martial arts. Grand Maestro Bais has been an exceptional martial arts teacher to me that strives for perfection in his martial arts. That balances my life energy.

Grand Maestro Bais taught me to continue to have an open-minded and never to be complacent or content since learning is an ongoing process. Grand Maestro Bais showed me that I must know how to adapt to the changing times since situations are almost never exactly the same in martial arts and life.

I am grateful for the knowledge and experience I gained from training with Grand Maestro Jon Bais and his training principles.



Grand Maestro Jon Bais and Kyud M. Favorito during the Filipino Cultural Demonstration in Vallejo CA., USA in 1995

**Manuel Favorito**  
San Jose, Calf. USA  
September 1, 2008

## **The Training of Nan Brenzel with Bais Tres Manos**



Baraw



Kalis



Eskrima

### **Nan Brenzel Demonstrating the Bais Tres Manos System**

Dr. Nan Brenzel earned a doctorate in counseling, research and education. She has directed domestic violence programs, counseled high school girls and has trained teens, women and families in self-defense for over 14 years. Nan has supported women and girls through teaching the Psychology of Assault and Attack, Conflict and Assault Verbal Techniques and Empowerment after Attack.

Nan began martial arts at age 42 when she felt certain she could focus, concentrate and provide the time and dedication it would take to gain speed, accuracy and power in her selected arts. Nan believes that trusting our first instinct is crucial because it is our own personal communication system about what is real and surrounding us at the moment. She is dedicated to the principle that we do not rise to the occasion in danger or attack rather we raise to the level of our training.

Trained by Grandmaster Chris Chan and Sifu Ralph Pinkerton in the art of Wing Chun, Nan is a Sifu in Wing Chung, Kung Fu and a student of Grand Maestro Jon Bais and his son Guro Elmer in Bais Tres Manos Kalis-Silat-Kuntaw Filipino martial arts. She has trained for the last five years with Walt Marshall, retired law enforcement officer, in Advanced Tactics and Weapons. An instructor of Walt's, Brain Everett, taught an edged weapon class and she enjoyed learning the skills. "I think it was because size and gender didn't matter and since I had always relied on angles in Wing Chun, combat and tactical skills came natural." For over 14 years she has studied martial arts and Chi Gong with a special emphasis on self-defense, health and healing. Focused on the impact of sensitivity and energy awareness in MMA, Nan is a Reiki Master. She has studied combat and tactical techniques and is no stranger to edged weapons...a favorite and expertise of Grand Maestro Jon Bais.

### **Why I Became Interested in Filipino Martial Arts**

Brain Everett invited me to one of Grand Maestro Bais classes. I thought I was just going to go to one class to see some Filipino martial arts techniques and learn a few disarmament techniques.

What a surprise! I had read about Eskrima, Arnis, Kuntaw and Filipino martial arts, but the Bais Tres Manos system not only used techniques from all these arts, but also the open hand techniques were very familiar from my Wing Chun training with Sifu Pinkerton.

Within the very first minutes of Grand Maestro's class, I knew I was in the right place. Grand Maestro told us this was not an athletic class, it was a self defense, fighting class and if we were not there to learn to defend ourselves we should consider leaving now.

What I noticed immediately is that Grand Maestro Bais did not treat me like a woman (a plus for a woman martial arts student). Grand Maestro looked at my movement, my style of execution, my temperament and my tolerance. He watched me move and listened to what I said (in my case nothing, I strike silently) and then began teaching me according to how I would learn and develop technique. I am known among my friends for training heavy and training with heart... not always the student, who gets the drill or technique first, but the student who will practice it until it is my own and I can quickly and accurately execute the move accordingly.

Grand Maestro pushes one to the limit, which allowed me to see that I had a capacity beyond what I thought possible. I was also learning something very new in the Bais Tres Manos System. Grand Maestro focuses to the millionth degree on diligence and exactness when teaching basic techniques. He told me stories of how his Grandfather had made him practice one technique thousands of times in a single day, only to make him begin again the next day; and that getting the basics exact laid the foundation for swift and powerful attacks. There were no compromises or good enough in my training! Grand Maestro used many stories of his own training which served as an inspiration for me when I would become frustrated or unable to execute a move. Guro Elmer would step to my side on those days and twist and turn my body over and over until the attack could be executed with flow and force.

### **Counter Attack Technique Against Steel Baseball Bat**



**Step One** - From the preparatory position anticipate to block the powerful two-hand attack with the steel bat of the opponent. Establish fighting stance; safeguarding body at the center with Olisis (stick).



**Step Two** - Execute with left augmented block to support right arm from the power double-handed bat attack by stepping 45 degrees to the right out of the line of force.



**Step Three** - Secure the attacking arm of the opponent with the left hand to off balance the opponent before the following counter attack.



**Step Four** - Follow up with tapi (tapping) technique with the left arm and simultaneously execute the right forearm strike to the temple of the opponent.



**Step Five** - Maintain the secure grip on the wrist of the opponent so that the right arm is aimed to execute the follow up (second attack).



**Step Six** - Swing forcefully with the follow up strike on the left side of the opponent's head while maintaining the control of the opponent's armed wrist.



**Step Seven** - Slide the right leg forward simultaneously executing the "corto mano" (short ranged) distance fighting technique by using the back of the Olisis (stick); hitting the opponent at the vital section of the body (throat/esophagus).



## The Focus of My Training

These times I greatly valued because I could see how Grand Maestro had passed down not only the exactness of the family's fighting system, but the philosophy and patience required needed to teach others. It is in those moments that my heartfelt deep-respect for all who had come before me- some of whom had sacrificed their lives- and how very fortunate I was to be given this treasure. I was steadily able to combine my lessons into a sequence that allowed me to build on attacking and disarming.

*"The Baklid is the System of Bais from Grand Maestro's Mother's side of the family using blocking and locking to off balance the opponent and the counter attack."*



Nan demonstrating the Baklid Trangkada technique with Herbert Evans

What continues to challenge me in the Bais Tres Manos System are the quick, efficient and direct attacks and disarmament techniques that put me in control within three moves (tres part of the system). It is a close in, efficient system where I learned quickly that the power in this system is because the end of one strike is the beginning of the next and that the body is an extension of the weapon...and anything can be a weapon.



Synchronized training of Nan  
with Guro Elmer and Herbert Evans

Grand Maestro Bais has taught me to watch the striking hand and follow the weapon; a method that has increased my ability to disarm or counterattack with a high degree of speed and accuracy.

### The Training of Nan from the Bais Family



Grand Maestro and Nan  
Performing synchronized Sayaw  
form of fighting technique



Guro Elmer teaching Nan  
the proper disarming technique

In the first four months I trained daily with Grand Maestro Bais and his son Guro Elmer Bais, sometimes up to 5 hours a day. I trained total body awareness and conditioning. Grand Maestro Bais is an advocate of working the body, mind and spirit to understand about one's fighting space and capacity. I trained in the traditional style of the Filipino martial arts and continue to do so. With the help of Grand Maestro my awareness has heightened and my control with weapons has become more defined and accurate. My neighbors wonder why I have tires and bags hanging from the trees in my back yard!

Grand Maestro Bais is exacting in execution and had me start over if I failed to perform the technique according to his family's style of fighting. One I greatly respect because Grand Maestro took the time to teach me Filipino history and how fighting styles developed among families for the purpose of protecting family and their closest of friends. I have much respect and appreciation for the repetitions and restarts. If the strike or disarmament is executed exactly as taught it works regardless of the size or skill of an



Size and gender is not important if you  
are taught to fight well

opponent. I train with all men, most of whom had much more experience in multiple martial arts or disarmament techniques than I. With Grand Maestro's guidance this does not prove to be an obstacle.

Having a doctorate in psychology, Grand Maestro's philosophy of "assess, control, break and eliminate" threats was quite compatible with my counseling techniques used to help clients change undesirable life habits. I found that that your mind, your heart, your hands and feet are the armor of your body just waiting to be reopened. Grand Maestro would remind me frequently that I already had all I needed and he was there to guide me in how to open up these skills.



I am honored to be a student of Grand Maestro Jon Bais and his son Guro Elmer Bais of the Bais Tres Manos System of Filipino martial arts. For a now 56 year old woman who thought she would spend a few hours learning a few new techniques, I have begun to travel down a road that honors history, family, culture and courage. I hope I can remain worthy of carrying the Bais Tres Manos family's system forward to next generations.

*"Each time I train with Grand Maestro and Guro I feel the infinite power and transformation of our auras guided by the Spirit of their Ancestors."*



*(Observe the Auras around this photo)*



## **"Great Mentor of the Filipino Martial Arts, Grand Maestro Jon Bais"**

I have tried a martial art before, namely karate. Picture a 30 year old, padding around a mat in my socks with a bunch of 8-10 year olds yelling HA while I panted! Following the completion of the first class I realized that I didn't like striking or kicking people or the padding they were holding and I really didn't like spending money to spend time with rather obnoxious ten year olds and promptly quit. 10 years of getting older and fatter followed that experience and other than when I gave the white karate outfit to Goodwill I never gave martial arts another thought.

Then three years ago I took up scuba diving and started looking for other divers at work to dive with. That was when I started getting to know Grand Maestro Jon Bais. He talked to me about Kalis and his family system. I smiled, nodded and listened to his stories and when he brought up getting a class together, I had other things to do. Well he can be very convincing. First he knew how much I loved music and second that I had been into various forms of dance all my life and he used this knowledge to interest me in Kalis. First he told me how it was just like a dance. Then I watched him and a student practicing and I admit it looked like fun. It looked like a medieval dance I saw at a renaissance faire years ago where they used sticks to dance and tap rhythm while they were doing it. Still...I wasn't sold. I didn't want to hit people. He assured me many times that I didn't have to hit or kick anyone. Then my best friend at work said she was going to take Grand Maestro Bais's class at lunch just to try it out and would I try it with her. Bah... I was trapped! So I went.

The first thing he taught us was Sinawali number 3 and I was lousy at it. I, who generally thought of myself as quite coordinated, was a mess. I couldn't keep the sticks going in the pattern. The stick slipped out of my hand a few times and threatened other students well being and I hit myself on the head more than once! After about three weeks of this, while everyone else moved on I was frustrated and about to quit yet again.

Then during one class we got to work together and do the Sinawali with each other. I watched Jon demonstrate with another student and suddenly I heard the rhythm of the sticks hitting together. It took only a couple tries after that before I could make the pattern just like everyone else. After that it never took more than one or two tries and I had each Sinawali he taught down pat and I loved it. He was right it was about music and dance. Once that first rhythm clicked in my head I looked forward to every class and even practiced away from class. Believe me when I tell you, for me that was a big deal. The faster the sticks went the more I loved it and the more I would laugh. I know that sounds strange since generally martial arts are very serious, but we loved this and had fun. Grand Maestro Bais made it fun for us and we wanted to do it and we wanted to do it well. I felt so good after class that when he suggested the class move to three times a week, I was all for it. While I will never be supermodel or triathlon material I was gaining stamina and I actually had a muscle bulge in both my arms that I was quite proud of. As we moved on to the 8 strikes and 8 defenses I found I liked that too. In fact I enjoyed every facet of our training.

Eventually the time came for our first test. I was scared but I knew my stuff. It was all very formal, no laughing now, and at the end of the test I was a Dayang-1, (yellow belt with three green stripes) and as proud as can be. You would think I had just won the Nobel Prize. I continued on with the class eager to learn more, test more and

move up. Over time new people joined the class and I would help practice with them and enjoyed helping people learn. But due to layoffs our company was getting smaller and the class was shrinking too. We had one more belt test and I earned a Dayang-2 (green belt with two stripes) knowing that most likely I would not be able to go farther. I didn't want



to learn from another teacher or start over with another system so I put my belts on the wall where I could see them. Every time I look at them I worry if I have forgotten everything. If I could defend myself at all (eventually we did move into hand to hand defense) and then Grand Maestro Bais comes over for dinner and we pull out the sticks and run through things and if I relax and don't think, just listen and let my body react, its' all still in there, waiting for when I need it.

**Dawn Dominey Gilbert**

## **Spotlight on the Masters**

### **Bais Tres Manos Seminar**

By Em Angeles



### **Block Control Eliminate**

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

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

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

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



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

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



### **Spotlight on the Masters**

Brought to you by: **Alex France**

Hayward Martial Arts

1024 B St. #1

Hayward, CA. 94541

**Email**



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



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

**Grand Maestro Jon Bais**  
**Awarded: Outstanding Achievement Award**  
By: Guro Brian Everett

On May 03, 2009 while attending one of the USFMAF Tournaments in Stockton, California. Grand Maestro Jon Bais was awarded the Outstanding Achievement Award from USFMAF President Maestro Darren Tibon.

Grand Maestro Bais was recognized for his continues support and promotion of the Filipino fighting arts here in the United States and abroad. Grand Maestro Bais has helped promote the USFMAF in the Eastern United States and Canada.

Grand Maestro Bais also received the Volunteer Appreciation Award for his outstanding support of the USFMAF.



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



The award presented by Darren Tibon the President of the USFMAF

The students of Grand Maestro Bais would like to thank the USFMAF for their recognition of our teacher and mentor.

**Bais Tres Manos**  
**Kalis-Silat-Kuntaw**  
Seminar - Workshop  
May 23, 2009  
By Guro Brian Everett

Grand Maestro Bais has just returned from Baltimore, Maryland where he finished teaching and propagating his family art of Bais Tres Manos with the east coast BTM-KSK brothers and sisters.

Maestro Jun Paliangayan and Guro Del Ali Rawling presented the traditional Kalis Sword to Grand Maestro Bais as a welcome appreciation of the Baltimore Maryland Kalis-Silat Kuntaw.

The seminar started with Maestro Jun and Guro Jahi, introducing the inner strength stretching and warming up exercise with the group. They taught the group some footwork drills known as the Monkey Dance, which was great and will definitely be helpful in preparing the body coordination and mind realization before the main course of the seminar.





After the warm up and stretching Grand Maestro Bais took over the seminar starting with internal balance of proper breathing exercise, then brief family history of the Bais Tres Manos system (BTM); and how it differs from other systems. One of the important techniques that Grand Maestro Bais stressed to the group was how to be you and not mimic the moves, but how to create them to be yours. Grand Maestro Bais then explained and taught the group the three ranges of the Bais Tres Manos system known as Disalon, Largo, Medya and Corto-mano. (Long, Medium and Short ranges of striking and foot works maneuver).

As the group enjoyed the movement of the hand proficiency of the striking techniques, Grand Maestro Bais continued into the Disarma techniques of the Bais Tres Manos system. Among the most important and unique techniques of the Bais Tres Manos system is the ability to disarm an opponent in different angle of an attacked when applied correctly and this is one of the remarkable method that makes the Bais Tres Manos system unique from the other types of Filipino martial arts. The lesson that was presented started with Olisi vs. Olisi disarming (Weapon against Weapon Disarming) then followed with Olisi vs. Empty hand disarming. The group did very well and was beginning to add more tools to their toolbox of defense.

Grand Maestro Jon Bais and Guro Elmer Bais Guro Brian Everett explained the rules of USFMAF tournament which Grand Maestro Jon Bais, also explored with the East Coast Filipino martial arts practitioners to become a poster member for camaraderie and brotherhood of all Filipino martial arts.

The six hours of continuous lessons was not noticed due to different techniques which were taught. The energetic Grand Maestro magnified the seminar covering the empty hand techniques of the Bais Tres Manos system which Grand Maestro Bais explained and demonstrated the concepts behind them and how they relate to both practical self-defense and sports competition.



Grand Maestro Bais extended the seminar by having some of the students spar with Guro Elmer Bais and apply the techniques that they had learned. Everybody had a great time and new friends were made by all involved.

After the awarding ceremony the participant of the seminar requested if Grand Maestro Jon Bais can make his Kalis (sword) sound as he strikes.



The Grand Maestro decided to perform a short sayaw (Sword Form). With great amusement he did not only make the bladed weapon sound but it was like music as he delivered every strike in remarkable speed motion with coordination of his traditional foot work and timing.

As result of the seminar the head of Black Tiger Martial Art Academy, Guro Del Ali Rawling decided to be officially under the wing of the Bais Tres Manos and will adapt the Bais Tres Manos as part of their martial training.



Grand Maestro Bais awarding the certificate of appreciation to Guro Ali of Black Tiger Martial Art



Grand Maestro Bais and the members of Bais Tres Manos would like to express their gratitude ("Thank You") to Guro Del Ali Rawling for hosting the seminar at his facility the Black Tiger Martial Art Academy. It was greatly appreciated and with true hospitality of Maestro Jun Paliangayan and his family for organizing the seminar and sharing their beautiful home. And for the untiring help of Maestro Rollie Descargar and his family managing the registration and training supplies.



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



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

### **Masters Hall of Fame Nomination:**

It is my great honor to introduce a true leader, who has dedicated his entire life to the martial arts community. He continues his development of personal mastery in the Filipino Martial Arts extending his knowledge to multiple military and law enforcement agencies. He is the protector of heritage and mentor of legacy, humbly sharing the value among other nations and throughout the world to help make our world a safer place. He continues teaching with honor and pride. He is a living legend not only in his accomplishments, but in his ability to promote honesty and integrity in his teachings. He carries on his family legacy of Bais Tres Manos by sharing the knowledge and abilities passed down from his ancestors.

I proudly nominate an outstanding representative for the Filipino Masters Hall of Fame on their 10th year Anniversary. This living legend is Grand Maestro Jon Bais, of Bais Tres Manos will be celebrated in conjunction with the Long Beach Internationals August 8th, 2009 at the Long Beach Convention Center in Long Beach, California.



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

### **Master Darren G. Tibon**

President, USFMAF

FMA Coordinator, Long Beach Internationals

FMA Coordinator, Disney Martial Arts Festivals



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

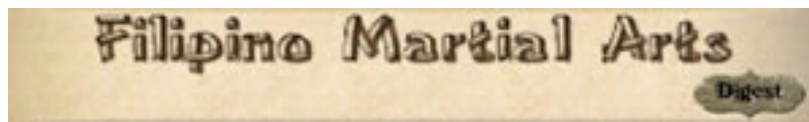
**Grand Maestro Jon Bais**

Bais3Manos@yahoo.com

(707) 643-7370



**Rapid Journal**



**Filipino Martial Arts Digest**

**Register your FMA School**

**Post your Event**

**Advertise with the FMA Digest**

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

Website Advertisement - Free

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

**Website Application**

**Hard Copy Application**