

Filipino Martial Arts

Digest

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**Train the Stick to
Learn the Blade?**



Grandmaster Vincente Sanchez



Punong Guro Henry Espera

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From the Publishers Desk

Kumusta

Just recently I had the opportunity to travel to the Philippines. It was very prosperous in that I met with and interviewed many Grandmasters and Masters in the Filipino martial arts. I owe many thanks to Datu Halford E. Jones, David Foggie of Australia 'who is spending several months in the Philippines continuing to enhance his knowledge of the Filipino martial arts', and Guro Roland Dantes. All are instrumental in introducing me to many of the best Filipino martial artist their. So it will be in future issues of this digest you all will get a glimpse of some of the most interesting Filipino martial artists that I had the privilege to meet.

However it is hoped that anyone that can contribute articles to this digest will do so, for their article will most gladly be accepted, and are a most significant benefit to all readers of this online digest/magazine.

I remind everyone that there is a practitioners section on the website and it is asked if you know of any Grandmasters, Masters, Instructors, or practitioners please send in a photo with name and style to be added. For all practitioners of the Filipino martial arts should be recognized. Especially in the legends section for they are the ones that have passed their knowledge and history on, so the Filipino martial arts can continue throughout the generations to come.

Salamat Po

Grandmaster Vicente "Vic" Sanchez

A Magical Tour of Learning

Through the years Grandmaster Vicente Sanchez has learned and mastered such Filipino martial arts as Cinco Teros, Kasilagan, Modern Arnis and lastly, Serada, Cadenilla, y espada y daga (Lightning Scientific Arnis International).

To study with Grandmaster Sanchez is exciting and demanding, and a decision that if made will never be regretted. With the gracefulness of a dancer coupled with the flowing movements like a well-rehearsed stage play. Grandmaster Sanchez through his instruction will impart upon you and open up and drawing you into a world of physical and mental inspiration of a true Arnisador.



Now lets not kid ourselves this is not an over night, weekend or even a week of training. If this is what you are looking for then this is not the man to go to. To study and get a full taste of Grandmaster Sanchez's knowledge and experience one must spend 3 to 6 months of dedicated training.



A student of Grandmaster Sanchez will find patience, yet a demand from the student, which is given freely of retention and dedication. As the training progresses one can feel the history and tradition of a true Filipino warrior being taught. Commencing your training with the knowledge of Modern Arnis and thinking you have obtained a part of the art, Grandmaster Sanchez opens a door that has several paths of knowledge to his vast experience through the years. A student soon finds himself

addicted and a desire continuously grows for more and more knowledge, which seems never to be satisfied.

On this magical tour, the student continues to learn Lightning Scientific Arnis (larga mano and palis palis) Not just as arts within themselves but as a combination and coalition of extreme knowledge which becomes espada y daga; take away the Daga forming solo baston and that moving to mano mano. All this equals the complete Arnisador.

One must also understand that there is no quick way to gain this knowledge. There must be the interest, coupled with dedication, and the time to put forth to obtain the true essence of the teachings. The student must commence with the thought of learning the art to fight, for it has been handed down through history as a way of life, and as a way of self-preservation in the face of confrontations.



When teaching Grandmaster Vicente Sanchez hides nothing and shares all his knowledge he has acquired. This maybe hard to believe, but his belief is that by giving his students his knowledge, then once he has passed on, his knowledge will continue throughout time and nothing will be lost.

So if planning to go to the Philippines it is well worth the effort to visit with Grandmaster Vicente Sanchez and if going to be there for an extended time it is most beneficial to seek his teachings and train.



David Foggie practicing Sinawali with Grandmaster Sanchez

Grandmaster Vicente "Vic" Sanchez

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Punong Guro Henry Espera

The art of Rapido Realismo

By Guro Isagani C. Abon

"The only way you can show your love to the Filipino Combative Arts are through informing and helping other's to learn fighting skills, discipline, and how to implement and propagate those material's. If you did it then you have done your share to the world of FMA and Martial Arts in general. "-- Henry Espera



Punong Guro at Nagtatag (Chief/Master instructor and Founder) Henry Espera, of Rapido Realismo was born in Barrio Tagdon, Sorsogon, and Bicol Region, Philippines on December 1, 1953. Born the fourth of thirteen children to the couple Ramon Espera and Encarnacion Evasco, Henry Espera is a Master of his own fighting system. An innovator, leader, and a humble teacher, he is known as loving and caring person not only to his students, friends, and family but as well as to other. He doesn't belong to any known organization; he is not famous like most Filipino martial art masters in western countries. He is a non-commercial low profile teacher who loves to teach and share his knowledge and wisdom to anyone who would like to learn his system of the Filipino martial arts.

Punong Guro Espera owes his Filipino martial arts background to his three great mentors which are: Grandmaster Antonio Ilustrisimo of Kali Ilustrisimo, Master Andrew " Andy " Abrian of Orabes General Eskrima, and Master Juan (sorry that Master Espera forgot the last name of this maestro) of Automatic Arnis. He has based his weaponry system from the best of these systems.

He complement's his fighting system by researching and formulating his own method of hand to hand fighting. He has gathered principles and theories, and then has created his own techniques that are his signature and are unique in execution. Integrating Kali/Arnis empty hand movements, Boxing (Suntukan), Trapping (Tapik-Patibungan), Kicking (Sipaan), Grappling and Wrestling (Buno) system, which he either formulated or based from other existing martial arts system.

The System:

Rapido Realismo Martial Arts (RRMA) is a Filipino fighting system, which was christened and officially founded on April of 1997, Punong Guro Henry Espera's form of self-defense made for modern times. A combination of two Filipino adapted words from Spain, Rapido means rapid, quick, and fast; and Realismo means realism or realistic, when combine means rapid realism fighting arts: an art designed to work fast and realistic under stressful condition filled with the ferocious aggressor.

RRMA consist of two fighting systems, the Rapido Realismo Kali/Arnis or Espera Kali/Arnis for weaponry and Rapido Realismo Sabakan or Espera Sabakan for

hand to hand. Most modern day martial artist tend to focus more on a combative sport aspect of the art, they ignored and have totally banned or replaced those technique that are brutal, aggressive, to simple techniques which are yet street effective against hostile attackers. RRMA concept differs and it is a combative art intended to combat hostile situations against you and your love ones.

As a street defense realist, Punong Guro Espera doesn't like to come out with a fighting system that lacks personal and character development. He doesn't believe this system lacks these components " It's just the same as designing an art or program of self defense for brawlers or hoodlums and not for those ordinary law abiding citizens who are in need and who only want to walk and live in peace in their environment, safely. He wants to help preserve God's greatest gift to us, our Life. Master Espera wants to teach his students the necessary fighting skills as well as the discipline. Artistic movements and methods are added to capture the eye's of an audience for demonstrations but the effectiveness is still most apparent.

He believes in a private or semi private method of teaching (one on one or limited students). This has been done normally by the great Grandmasters and masters so to impart their full knowledge and skills to their students. Punong Guro Espera preserves this method of teaching in his system and has added a bit of modern scientific teaching in his training. Every student who has trained and learned with Punong Guro Espera has had the same lesson but in a personal perspective to fit that students personality. Every student is free to explore, add his own techniques and move freely in accordance to RRMA's principles and his body structure. This could be a reason why Rapido Realismo has not become popular up to this day, a non-commercial, street effective, combative art in its own right.



Rapido Realismo Martial Arts

Luneta Group

Punong Guro Henry Espera

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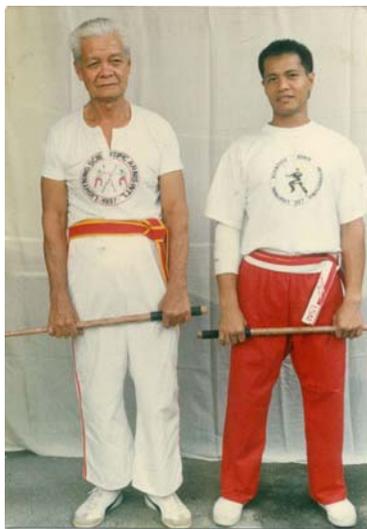
Website



Maestro Elmer Ybanez
Lema Scientific Kali Arnis System
(LESKAS)
August 13, 1953 - March 31, 2004

Maestro Elmer Ybanez of the LESKAS system lost his battle with cancer. It is sad that a great Filipino martial artist has gone on to the after life, but his teachings will continue for future generations.

Master Elmer Ybanez was the highest ranking and most trusted student of Grandmaster Benjamin Luna Lema. Master Ybanez trained under Grandmaster Luna Lema, the founder of LSAI for nearly 20 years. The LSAI system of martial art became widely known and accepted first in the Philippines, and now in the US mainly because of Master Ybanez's efforts and hard work to promote the art. Master Ybanez along with Grandmaster Lema, were delegates to the Martial Arts Federation for World Peace in Washington DC in 1997 representing the Philippines. Master Ybanez was also the 1st runner-up in the Second World Eskrima Kali Federation Championship (Super Lightweight Division) in 1992 and was National Champion in both the Philippine's National Kali-Eskrima Tournament and the organization in 1996 in honor of the Grandmaster (who passed away in January 2003) and is known as the Lema Scientific Kali Arnis System (LESKAS). Practitioners are found not only in the Philippines and the US, but also in England, Hong Kong and Singapore through the enthusiastic propagation of Master Ybanez and his students.



Grandmaster Benjamin Luna-Lema and Maestro Elmer Ybanez

Train the Stick to Learn the Blade?

By Phil Elmore

One of those polarizing debates within the martial arts community revolves around the question of training with sticks to learn knife and sword work. Can one "train the stick to learn the blade?" Proponents of this idea like the low cost and forgiving nature of sticks, as well as the benefits of training the basics of multiple tools through one set of implements. Critics assert that a stick is not a blade, does not handle in the same way, and is not necessarily used identically.

Let's take two roughly analogous weapons: the rattan stick and the machete (or a similarly sized cut-and-thrust sword). Training with sticks has obvious advantages over training with machetes. The sticks cost less, are easily replaced, and present less potential for injury.

Depending on to whom you speak, stick arts (Escrima, Arnis, whatever you want to call them) are derived from blade arts driven underground by persecuting conquerors. I am being deliberately vague because no two accounts I've read (and no two sets of Filipino martial arts argot) seem to agree completely. Regardless, it's true that you can do things with a stick that you cannot do with a blade. Disarms that involve grabbing the "blade end" of the stick or snaking in and around its length are good examples. It is theorized that as the blade arts were practiced with sticks, they evolved and were tailored to the specific nature of the cylindrical wooden weapons.

The way we hit with sticks and the way we strike with blades is intuitively different. We tend, at least initially, to use more of a drawing, slicing motion with a machete than we do with a stick. We hammer or whack with the stick, cognizant of its blunt profile. The weapons also weigh differently, meaning they handle and move with substantive differences.



Sifu Eric Winfree (left) teaches a stick disarm with student "Evil" Scott



Critics of the "stick to blade" training theory will also point to edge orientation or the lack thereof. Picture, for example, the Kendo *shinai*. Students practicing sword techniques with this flexible and cylindrical training "sword" may develop bad habits, flailing away to smack their opponents with no real concept of their "sword's" cutting edge. The same problem can develop when using sticks to learn fighting with machetes or short swords.

While there's no denying these problems and differences exist, they can be overcome

through intent and through diligent training focused on that intent. By remaining aware of the potential pitfalls, students of the stick can make the transition to the blade - and do so with confidence in their methods.

Before practicing any technique, the students must ask themselves: "Can I use this technique with a blade and do so safely? If they believe they can, they should test the technique carefully and under proper supervision. If they cannot, their training should be biased against that particular technique or theory. Sifu Eric Winfree's Kali students, for example; regularly train with sticks and blades, applying their stick training to machetes as shown here.



Stick training at the Syracuse Wing Chun Academy



As Sifu Winfree looks on, students practice with sticks...



...And later make the transition to machetes, using the same techniques they've just practiced

Diligent practice can retrain the way we strike with sticks, replacing one's intuitive hammering impulses with more goal-oriented technique. A powerful hacking, slashing motion is extremely effective with a rattan stick, imparting both snap and power. This becomes devastating when the same technique is used with an edged weapon. With proper snap in one's technique, even a *foam*-training weapon can become quite powerful. Sifu Anthony Iglesias, armed with foam "stick," once performed a *witik* - a whipping wrist motion - to strike my weapon hand. He left a bruise, picture doing that with wood and, better yet, with a machete. The machete would not move as quickly, but it would move quickly enough and do much worse damage.

Differences in weight do make a difference in the handling of weapons, but you must always take this into account whenever taking up any implement. I have thick hardwood fighting sticks that are easily as heavy as a light machete. They handle

differently than my rattan training sticks. That's just how it is: sticks of different materials and lengths weigh differently. Knives and short swords weigh differently, too. I don't believe any serious student thinks he or she can master the blade arts while never picking up a live weapon to do so. Training the stick to train the blade trains the *basics* that these weapons platforms have in common.

Edge orientation *can* be trained with sticks. Students learn to be conscious of a reference point on their hands: the second knuckles of their fingers. They practice knowing that if their knuckles are not properly oriented to the target, they are striking with the "flat" of the "blade," not the imagined edge.

There is no substitute for live blade cutting and practice to achieve true proficiency with an edged weapon. Stick training, however, will go a very long way towards achieving that goal. It will, in effect, truncate the learning curve for the blade. Such training must be done with a keen awareness of the differences across weapons platforms, of course, and it must be done with an eye for identifying and eliminating bad habits. Combined with judicious use of live weapons to complete the training, a "stick to blade" curriculum helps students learn to use *both* categories of weapons - and to use them well.

While I understand the points made by critics of this training theory, they must in turn understand that proponents of this idea do not present it as the *only* way to learn the use of edged weapons or to deploy those weapons in self-defense. It is, however, one sensible way, because it capitalizes on training time and maximizes the utility of that time. Learning one body of principles causes less confusion and makes teaching easier and more efficient.



2nd Filipino Martial Arts Festival in Dortmund

By: Alfred Plath



For the second time Quick-Stick and ABANICO Video presented an FMA-Festival-weekend of a special kind.

Initiated by Datu Dieter Knüttel (national trainer of the German Arnis Federation and owner of ABANICO Video) and Punong Guro Alfred Plath (QUICK-STICK – Filipino Martial Arts Equipment and publisher of “El Juramentado”), the 2nd Filipino Martial Arts Festival took place in Europe. The aim of this meeting was to present all the Filipino Martial Arts and their different styles in an atmosphere of mutual respect.

Teachers of 18 different Filipino and Indonesian styles

presented their art on both days. Lessons were held in the following styles: Balintawak Arnis, Modern Arnis, Dog Brother System, Visayan Corto Cadena Escrima, Inayan Eskrima, CSSD/SC, Inosanto Kali, Pencak Silat, Lapunti Arnis de Abanico, Kali/Sikaran, Felices Kali, Lameco Escrima, Kali Sikaran, Warrior Eskrima and Balinado Escrima Pangamut.



Participants from Germany, Austria, Switzerland, the Netherlands, Belgium, Luxembourg, France, Great Britain, Sweden, Denmark, Italy, Croatia, Mexico, Spain, Turkey, Greece, Poland, Australia, the USA and the Philippines traveled to Germany to participate in the festival.

In the gala demonstrations of various Filipino martial arts were to be seen. Masters Samuel Dulay and Datu Dieter Knuettel demonstrated together with the Modern Arnis group from Ulm under the direction of Hans Karrer the versatility and dynamics of Modern Arnis in a stunning demonstration. The group of Grandmaster Toni Veek impressed with the versatility of the NECOPA system, which has its origin in the Balintawak. Tom Esser from Berlin showed Lontayao Kali with his group.

The cultural Arnis demonstration of Edessa Ramos and Master Samuel Dulay, combining traditional dances and combative elements, was another highlight of the show. Raoul Giannuzzi inspired the audience with his Lapunti Arnis de Abanico and Emanuel Hart, one of the three successors of Suro Mike Inay with his Partners Steve Clement and Cory Hanosh from the USA showed an impressive demonstration of the versatility of the Inayan Systems of Eskrima. Jeff Espinous and Johan Skalberg demonstrated the flow and the effectiveness of the Kali/Sikaran. Last but not least, Grandmaster Bobby Taboada gave a stunning demonstration of the dynamics and speed of his Balintawak style.

Another highlight was the presentation and the interview with Senior Master Roland Dantes.

Towards the end of the Festival the deceased FMA Masters of the past were honored in a very moving photo-presentation. It was the tribute to the masters.

At the end of this successful event, Alfred Plath, who has been promoting Filipino Martial Arts in many different forms for many years was honored by getting the 4th Dan Modern Arnis from Roland Dantes and Samuel Dulay.

After that Roland Dantes presented an official acknowledgement to Dieter Knüttel

from the president of the FMA-Association “Arnis Philippines“, which is the 33rd member of the Filipino National Olympic Committee.



The lessons on Saturday and Sunday were too versatile to mention all details. The training took place in three big gyms, seven teachers giving lessons at a time. There were 77 training-units by the following guest-teachers:

Grandmaster Bobby Taboada (Balintawak Arnis, USA)

Guro Samuel Dulay (7th Dan Modern Arnis, Philippines)

Guro Marc Denny (Dog Brother System, USA)

Guro Sunny Umpad (Visayan Corto Cadena Escrima, USA)

Masirib Guro Emanuel Hart (Inayan Eskrima, USA)

Bram Frank (founder CSSD/SC, USA)

Datu Dieter Knüttel (7th Dan Modern Arnis, Germany)

Guro Udo Müller (Repräsentant Inosanto Kali, Germany)

Guro Bob Breen (Inosanto Kali, Great Britain)

Guro Bob Dubljanin (Pencak Silat, Escrima, Kali, Germany)

Guro Raoul Gianuzzi (Lapunti Arnis de Abanico, Luxembourg)

Punong-Guro Julio Felices (Felices Kali, Germany)

Guro Wolfgang Müller (Lameco Escrima, Germany)

Grandmaster Toni Veeck (Balintawak Arnis, Germany)

Masirib Guro Jeff Espinous (Kali Sikaran, France)

Guro Krishna Godhania (Warrior Eskrima, Great Britain)

Guro Visayo Balinado (Balinado Escrima Pangamut, Germany)

Special Guest Star:

Master Roland Dantes (8th Dan Modern Arnis, Australia/Philippines)

Two videos/DVDs will be produced and published by ABANICO, covering this magnificent event. One will be about the gala and one about the seminar. They can be pre-ordered at dk@abanico.de or [49] 231 494-8060.



FMA Future Events Seminars

Sadiq Kuntao Arnis Workshop

June 5 & 6, 2004

Progressive Martial Arts

304-B Mecca

Lafayette, Louisiana

Contact: Apendis Whitney Alfred

Silent Warrior of Louisiana

Email

Website



7th HTAI Arnis Summer Camp

June 25 - 27, 2004

Tulalip Tribal Center & Park

6700 Totem Beach Road

Tulalip, WA. 98271

Grandmaster Ramiro U. Estalilla Jr.

Punong Guro Myrlino P. Hufana

Guro/Master Ariel F. Mosses

Email

Website

Tournaments

Filipino Martial Arts Hall of Fame Awards Banquet/Open Form Competition

July 31, 2004

Hawthorn Inn & Suites Ballroom

6789 Boeing Dr

El Paso, TX 79925

Website

Email



World Filipino Martial Arts Expo & Laban Laro 2004

World Filipino Martial Arts Expo & Laban Laro 2004

October 1 - 3 2004

PALMS Casino Resort

4321 Flamingo Rd.

Las Vegas, Nevada 89103

Website

Email



Filipino Martial Arts Magazine



Rapid Journal



El-Juramentado



Maharlika-Enterprizes

Eskrima Digest

Escrima/Arnis

Escrima2 · For Escrimadors

Eskrima Laguna Laban Tulisan

" Brotherhood of Luisiana Laguna Eskrima "

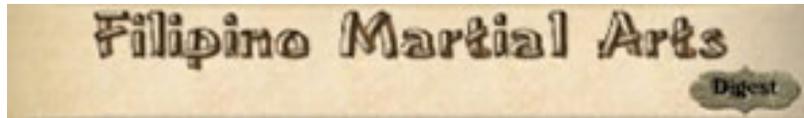
Pinoy - Eskrima Arnis Kali

Filipino Warrior Arts

" Home of Real Filipino Fightin' Artists "

YawYan Philippine Martial Art

Philippine Dance of Death, Sayaw ng Kamatayan



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