

Filipino Martial Arts

Arnis-Kali-Eskrima
Telebangco System

Digest

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Serrada Eskrima Counter (Block) List

Senator Miguel Zubiri

Senate Bill No. 1424, declaring
Arnis as the Philippine National Sport



Tuhon Ray Dionaldo

Filipino Combat Systems



Sir Henry Kobayashi

Maestro Antonio "Tony" Diego

Insists on maintaining the purity of
the system as Tatang taught it

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

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

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From the Publishers Desk

Kumusta

Ok the sixth year of the FMA Digest kicking off and we here at the FMA Digest hope that it will be very prosperous with more on the Filipino martial arts. Of course that is up to you the reader, for without your support in spreading the word and of course without the writers contributing, the FMA Digest would not be here.

In this issue the FMA Digest got to visit and talk with Tony Diego last time when visiting the Philippines and want others to know more about him, humble, remarkable, easy going, and very skilled.

Antonio Graceffo visited Yaw-Yan Hybrid and worked out. Yaw-Yan Hybrid is moving towards the MAA competitions, and are interesting in their approach. A little about Arnis Kali Eskrima Telebangco System (A.K.E.T.S.) and hoping there will be more about the system in depth in the future. Guro Khalid Khan shares the authentic blocking moves as taught by the Grandmaster Angel Cabaes during the late 1980s and the 1990s to him.

Eduardo S. Sevilla brings Tai Chi to you from the Philippines. Visit his website and sign up for his newsletter for it has some great health tips and some thoughts on life that you may find very interesting.

Master Jerry Evangelisan recalls an incident that he witnessed, and Punong Guro Michael Blackgrave talks about an axiom that he follows and passes on to all of his students.

Now we have heard a little something about Tuhon Ray Dionaldo, well John Kovacs brings some more information about Tuhon Dionaldo and the FCS. The FMA Digest is hoping to do a Special Edition on Tuhon Dionaldo and the FCS in the near future.

The Honorable Warrior, Senator Miguel Zubiri, what he is trying to accomplish in the Philippines is a benefit to all, "Let us hope he succeeds".

Of course our Editorials; Dinuguan for Brunch by Stickman shares an interesting point. Roberto Trinidad owner of the Filipino Martial Arts Forum talks about what is being discussed in the Philippines and around the world. The FMA Educational Depot brought to by Mataw Guro Luis Rafael C. Lledo, Jr. explains another lesson on the basic's of the Filipino martial arts.

So please enjoy this first issue for 2009 and I hope it will be a interesting and a prosperous year for all Filipino martial arts.

Maraming Salamat Po

Tatang and the Teachers of Kalis Ilustrisimo

This story will have 3 parts. The first part will tell you about Tatang as a teacher and his philosophy as a swordsman. The second part will be about his two students who are now teachers of his style, and the third part will show you in details the system of Kalis Ilustrisimo.

Antonio Ilustrisimo, Tatang as he was popularly known was a warrior in the strictest sense of the word. He was a street fighter and his manner of instruction was situational. It was not configured in a step-wise manner from basic movements. His philosophy was that there was nothing basic and nothing advanced. All of what he taught was a quintessential extract of battle and were all equal in efficiency. Fight situations dictated the techniques to be used.

Tatang would ask you to attack him and he would execute a technique. If you wanted him to repeat that technique, you would have to execute the attack exactly as it was first executed (same angle distance, speed, etc.), because if the attack differed in any way, Tatang would use a modification or different technique in defending and countering. However, if the attack was executed exactly the same as before, just maybe he would repeat the same technique. For as said before, aspect-distance-speed-angle, were never exactly the same to Tatang and he would use a different technique for each.

While Tatang was often seen teaching in Luneta, it does not end there. Dedicated student would go to Tatang's house for further instruction. This is where Tatang would explain the deeper meaning of his system-philosophy of combat, presence of mind in battles, correct body positioning, blade/kalis awareness and orientation, and the use of the eye's peripheral view. The list is endless because of the wealth of knowledge and experience the old man has.

Oftentimes questions were asked why the Ilustrisimo style has no standard measurement of sticks. The reason behind is because the nature of combat does not allow favorable situation at all times. The Ilustrisimo practitioner is thus trained to aptly handle various weapons of various lengths and sizes depending on what is available.

Tatang was very involved with the importance of timing. His major focus was on timing. The concept of maintaining specific distances from the opponent such as long, medium, short, and trunkada (locking techniques executed at very close range) had a lot to do with improving timing along with angles of attack.

Tatang had no rankings or levels. You were either a student or shared your experience with neophytes as an instructor. He never offered information. It was up to the student to ask the right question.

Tatang believed that techniques were more important than the execution. For if the technique is bad, it requires a very skilled person to execute it and overcome an opponent, whereas, an efficient technique even if executed poorly will work to protect ones' self.

Maestro Antonio "Tony" Diego

In his early youth, Tony Diego used to observe the training method of the siblings of Islaw Romo, one of the best and famous Eskrimador in Pasil, Cebu. He watched with interest as they train with the rest of Islaw Romo's fighters. Because he lived not far away, Tony Diego's playmates were the grandchildren of the revered eskrimador, who even in their early years were adept in the art of the sword. Their favorite game then is to

imitate the fighting techniques of Islaw Romo as he teaches untiringly the other masters, such as Pedring Romo, Carlito Romo, Casio Labuntog, Carling Cabasa, Timor Maranga, Manoy Biro, Atty. Toribio Rodel and Roque Banahaw Abellar, to name a few.

In high school at Cebu Institute of Technology, Tony Diego's interest in eskrima continued.

When Tony moved to Manila, he trained Balintawak style arnis with the Eskrimadors from Cebu while he was working at Piers and at the same time training with Berting Presas in Quiapo, a district of Manila. Soon after, he met Antonio "Tatang" Ilustrisimo in 1974, whose simple but ferocious style greatly impressed him. He then requested Tatang to teach him. At first Tatang would not teach Tony, explaining that it was only for his use alone. He said he remained undefeated because others do not know his style. Tony, far from being deterred, relentlessly pestered Tatang with attention and gifts until the old man finally agreed to teach him the ways of the blade.

Compared with Tatang, Tony teaches almost the same way with the exception that he has structured his instruction procedures into sets of techniques which make learning easier. This comes from having seen it from the student's point of view.

Tony has insisted on maintaining the purity of the system as Tatang taught it. The only change is the way the Ilustrisimo system is now taught in a structured sense, which Tatang did not.

As a teacher of eskrima, Tony has earned the highest reputation as a person and as an instructor. He fully believes that a student who learns the Ilustrisimo system should give credit where credit is due, and not to learn and then claim it or its derivatives as a personal innovation or declare it as coming from an imagined family tradition. To illustrate: Roy Harris was taught by Tony and Romy. When Mr. Harris was showing the Ilustrisimo techniques to Dan Inosanto, these were recognized as the same techniques which Regino Ilustrisimo, Tatang's youngest uncle, had tried to teach Mr. Inosanto. This means that the transmission of the system had gone unchanged from Regino's generation to Tatang's to Tony and Romy's and to the present generation of students.

Tony does not really charge for his teaching, as he teaches friends, friends of friends, and sons of friends. If a student pays, he counts it as an added blessing. His only request to his student is to be respectful, mindful and diligent in training.

Romeo "Romy" Macapagal

Romy Macapagal commenced training with Tatang in 1986. He saw the movements not as stick movements but as sword movements, which was confirmed by



Master Tony Diego with senior student Tom Dy Tang

Tatang. Romy then made steel play-swords at which Tatang was transformed from lackadaisical movements with the stick into pure blade virtuosity.

Asking Tatang if the movements had any names, Tatang then said that there were specific names for specific movements. Romy and Tony then cataloged and classified these techniques into the present format.

Romy remembers practicing with Tatang at Luneta Park. He would practice for a couple of hours with the group and then he and Tony would go to Tatang's house to practice for the rest of the day, with a break for lunch. If time permitted or when the mood was on to continue practice, Romy would have his driver pick up his children from school, bring them home while he and Tony would continue to practice until late at night. Many times they ended up sleeping at Tatang's house. This went on for 4 or 5 years.

With the combined effort of Tony Diego and Romy Macapagal, the techniques with their respective names have been classified, and as such are easier to learn and remember.

The System of Kalis Ilustrisimo Part 1

The fighting concept of an Ilustrisimo student is to move at an angle to the side of the person and to limit the opponent's attacking and countering options. The body does not crouch. There is no deep foundation as in a Karate-type stance. Many other arnis styles have deep stances, because of the need for stability in slippery, muddy conditions as in rice fields or mountain trails. They have found a similarity in deep Karate stances and adapted its ritualized approach to training. Tatang's style could be compared to European saber fencing, with its emphasis on economy of movement, the necessity for mobility, and near mathematical efficiency.

In the beginning of training, the student will learn a pattern of movements from the *Elastico* and *Retirada* which are for mid-to-long range fighting. From there, the student moves to *Combate General*, composed of about 22 techniques which are divided into sets.

A lot of books have been written about arnis, its form, stances and the basic striking techniques, the attack and defense form. In this issue we will tackle the same, in a more simplified approach.

We start all forms with a natural stance, feet together, the right hand holding the stick in the upright position, and the left hand holding the right wrist.

Fighting Stance is when we move the left foot backwards, the left hand is held shoulder height at the side to parry attacks, and the right foot very slightly bended forward. The elbow of the right hand holding the stick in the upwards position should be close to the side brushing the side with its move.

It is imperative that you hold the stick up to the edge to be able to execute a forceful strike and counter strikes. Leaving a few inches from the edge of the stick is effective in close range encounter. Grip should not be too tight to prevent the stick from dropping resulting from a forceful attack.



Instructor Tom Dy Tang
Demonstrates foundation

Note: The System of Kalis Ilustrisimo will continue in a future issue of the FMA Digest.



Master Tony Diego and students at his Binondo gym.

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Yaw Yan Hybrid

Mixed Martial Arts, Philippine Style

By Antonio Graceffo

Yaw-Yan Hybrid credo:

*In this time of guns and knives, I
travel in this world, with nothing in
my hands,*

*If anyone comes to bother, and evil
begins to dominate, God is my only
shield,*

*Faith is my guide, honor is my
wealth, truth is my fortune, and Yaw-
Yan is my weapon.*



Antonio Graceffo and Sir Henry Kobayashi

My entire fighting career I

have been a striker. In recent years I have been learning all-encompassing martial arts, such as Kuntaw and Bokator, which include striking as well as grappling. In the back of my mind, I knew that I was slowly moving toward learning grappling and eventually full-on MMA (Mixed Martial Arts). Finally, in Manila, I had the opportunity to begin learning MMA, with the Yaw-Yan Hybrid team. It was everything I dreamed it would be.

If you are already a striker and have considered going to Thailand to train intensely in Muay Thai, first consider that while a good striking coach could improve your striking by some number of percentage points, learning grappling will add whole new dimensions to your overall fighting ability. Adding a ground game will improve your fighting package by 50% after a month of intensive training.

The last few months, I had spent a lot of hours in the gym, lifting weights, but I wasn't doing any cardio. Sadly, I had lost most of my fitness and gained a lot of fat around the middle, where I store food for winter. I had heard that MMA would be a good way to lose weight and get fit. It turned out; Yaw-Yan hybrid was excellent for fitness, because the school was located at the top of five flights of stairs. When I arrived I was breathing heavy and already dripping sweat, so no need for a warm up.

Yaw-Yan is essentially a Filipino kick boxing art, similar to Muay Thai, Founded by Napoleon A. Fernandez in the 1970s. Master Fernandez continued to train until he was 84 years old, when he had a stroke. The Founder of Yaw-Yan Hybrid is Sir Henry Kobayashi, who added ground fighting to the Filipino kickboxing and built one of the most powerful MMA teams in the Republic.

Sir Jerry Legaspi, a professional fighter, is one of the primary instructors at the school. He is an incredibly nice guy who speaks English well, but when you see videos of him fighting for money, he looks considerably meaner.

In order to explain to me what Yaw-Yan is, he rattled off a long list of what Yaw-Yan was not. "Wrestlers do a shoot this way. We shoot that way. Sambo does a submission like this, but Yaw Yan does a submission like that. Judo throws one way, we throw the other. The Muay Thai kick looks this way, but our kick looks that way..." and on and on.

What I most appreciated about these guys, before we even started training, was that they had done their homework. They had methodically studied and picked apart every major fighting art. One of my biggest criticisms of martial artists, as I travel through Asia training, is that each art only knows their own art. They don't know what their neighbors are doing. They only study one art, and have no idea how other arts actually operate. But, they all have opinions on the weaknesses of other arts. In Vietnam, the Vovinam guys were telling me all of the weaknesses of Muay Thai, but then when I offered to fight them, they backed down. It would be ludicrous for a traditional martial art to even get in the ring with a combat art. They had the opinions, but no experience. When I asked them how many pro-fights they had had, or how many Thai's they had knocked out, the answer was zero.

At Shaolin Temple, those guys believed MMA was a big joke. Once again, when we sparred, they had no ground game at all. I was able to take them to the ground and submit them fairly easily. At least two of my Muay Thai teachers told me they could beat any wrestler because they would hit him in the face with a knee when he shot in. once again, we practiced, and I got in two out of three, and I have NO GROUND TRAINING AT ALL!

Anyway, so many martial artists are fixated on their own art. They don't train in other arts. They don't travel to other countries, and they don't fight internationally. Any opinion they have is based on NOTHING. One reason why I respect my Kuntaw Master Frank Aycocho, so much is because he told me, *"To be a Master of one martial art, you need to study five martial arts to black belt level."* He loves Kuntaw above other arts, but he respects all arts, and has earned multiple black belts.

The Yaw-Yan Hybrid guys had obviously studied many forms of combat sports. More than that, their gym was open. They allowed fighters from all over the world and from all disciplines to come and train with them. As a result, they had absorbed the best techniques from each art. Beyond studying, they had fought, honing their skills in the ring and in the octagon.

In the Philippines it is not easy for a fighter to make a living. As a result, the MMA guys fight in all sorts of venues. They enter any paying or non-paying event they can find. They fight in Muay Thai competitions, full contact Karate, Grappling, Kick Boxing, Wrestling, BJJ, and MMA events. Along the way, they recorded their wins and losses, learning, and modifying their art.

The Yaw-Yan Hybrid team had made quite a name for themselves in the top MMA competitions. The biggest circuit in the Philippines is the URCC (Universal Reality Combat Competition) which fights in a ring, like Pride. The other major league is called Fearless, which fights in an octagon.

I stopped liking Sir Jerry immediately after our first conversation, when he welcomed me to the gym. The welcome for a new fighter consists of doing sit-ups while Sir Jerry pounds your stomach with a kick pad. You wouldn't think that having a powerfully built professional fighter pounding your abs with a heavy object would hurt, but it really did. Sir Jerry had to remind me not to bring my elbows down to block, so I wouldn't get hurt worse. It was hard to intentionally leave myself open to that kind of pain, since it violated my instincts as a fighter.

Sir Henry Kobayashi only weighs 120 LBS, but is one of the fiercest fighters I had ever met. When UFC (Ultimate Fighting Championship) came to Manila, the higher-ups apparently told him that they wished they had found him earlier, because in the first ten UFCs he could have been a real contender. Now, however, all of the UFC fighters are huge and cross-trained, putting a small, crafty fighter, at a disadvantage.

"Yaw-Yan striking differs from Muay Thai because Muay Thai uses punches from western boxing, but in Yaw-Yan hands come from Arnis."

Arnis is the quintessential Philippine martial art. This deadly brand of stick fighting uses one stick in each hand. The hands move independently of one another, flowing in circular patterns of attack. Historically, the purist method of instruction in Philippine martial arts began with sticks, followed by blades, and finally, empty hands were the last lessons taught. The beautiful symmetry of the true Filipino art is that there is only one set of movements, and the same techniques are executed with stick, blade, or hand.

Yaw-Yan follows this ancient Filipino tradition, using the same hand strikes which are taught to Arnis students using sticks. Sir Henry demonstrated how he swung his hands in circles and figure-eights in front of his body, as he moved in for the attack. At times, he looked like masters from other styles, such as Wing Chun, the difference of

course, was that Sir Henry was a veteran of more than twenty years of professional fighting, and had honed and proven his art in the ring.

I took my usual boxing stance and Sir Henry moved in, swinging his arms, knocking my guard down, and then striking me in the face and head, where I was wide open. His forearms are trained the way that Muay Thai fighters train their shins. He refers to his radius and ulna as the “blade” and it is both hard and sharp. When he smacked my hands I could really feel it. If we had been fighting, I couldn’t have withstood too many of those strikes to my hands. After two or three of those, my primary weapons would have been rendered useless. Next, he countered with a punch. The signature strikes of Yaw-Yan are the hammer fist and the bolo punch. The bolo punch is done by swinging the hand, wide and far away from the body, aimed at the opponent’s head. The hand makes a loop, taking the opponent out by hitting him with the blade of the inside of the forearm. When that stone-like forearm smacks you in back of the head, your eyes roll.

The Yaw-Yan kick is pretty similar to Muay Thai, striking on the shin, but the angle is different. The kick comes up, and down on the front of the thigh, just above the knee cap. The art also uses straight kicks and spinning back kicks.

Sir Henry threw a shin kick. I let it pass, and stepped in to throw a punch. He caught me right in the solar plexus with a back kick. He continued with the rotating motion, and followed through with a back fist. “Yaw-Yan has 40 basic kicks, 12 elbows, 17 hand strikes, and 12 knees.”

Sir Henry takes me down and gets full mount. He tells me, although he and his guys are well-versed in submission, his preference is to ground and pound. A choke could take anywhere from a few seconds to a full minute to get a choke out. Pounding, on the other hand, a single strike can knock a man unconscious, and it takes a second. While he is mounted, he rains down with forearm blows instead of punches. Sir Henry showed me the benefits of forearm, rather than punches. If I bridge, while he is punching, his body falls forward and his punches go into the ground, just over my head. But if I bridge while he is throwing forearm strikes, he falls, and he strikes, with his entire body weight behind it, comes crashing down on the bridge of my nose.



I outweigh Sir Henry by 80 pounds, but he has no trouble controlling me on the ground. One of the typical Filipino techniques which I have seen in both Kuntaw and Yaw-Yan is that you never try to gain control of an opponent by grabbing his hands. You grab his elbows instead. If you grab the hands, he will pull away. When you grab the elbows, the opponent doesn't have the leverage to pull away. Sir Henry did a quick manipulation, and gained control of my elbow. From the mount, Sir Henry likes to slip one hand behind his opponent's head and then smash his face with a forearm. The elbow control is so powerful. I can throw a 120 Lbs. man, but with all of his weight on the back of my elbow, I can't lift him.

He prefers the side-mount, rather than the full mount, because he found it easier to strike with knees and forearms from the side. From side mount, it is also easier to control the elbow, by pegging your full body weight against the elbow. Sir Henry stressed the importance of pegging, of keeping your opponent's body against your body, not giving him any room to escape. When you change from full-mount to side mount, you immediately post one of your knees against the opponent's hip, to keep him from moving, and post one elbow in his armpit. In some of our grapples, Sir Henry stepped over my arm when transitioned from full to side mount. This trapped my arm under his body and I was wide open to his strikes. With my arm trapped under his body, he crossed his legs underneath him and did a reverse arm bar on me, submitting me. It was a hold I had never seen, where Sir Henry used his feet as the fulcrum, under my elbows, with his full body weight sitting on my forearm. There was really no way to escape. I had no choice but to tap out.

Another concept that Yaw-Yan stressed was using the opponent's arms to tie him up. You always want to use as few of your limbs as possible to tie up as many of his limbs as possible, so you will be free to strike him. If you are mounting from the right side, you grab his right arm and pin it in his throat with your knee. The face will be wide open, and of course he is choking himself.

"Never hit his skull with your fist," warned Sir Henry. He showed me how Yan-Yan uses all sorts of alternative strikes, such as hammer fist, to pound the bridge of the nose, without injuring your own knuckles against the heavy bones of the skull.

From the bottom, with my own right arm choking me out, and as Sir Henry pounds my face with his forearm, I try to bring my legs up and over to flip him off. As soon as Sir Henry saw the leg, he grabbed the foot, and compressed my knee, getting me immediately in a painful submission. Sir Henry grabbed the back of my neck. He posted his knee on the side of one of my knee, and then pulled my head in a can opener, while his body weight was driven down on my knee. The knee forced me to submit.

When I grab Sir Henry and tried to pull him down, he forced his right forearm into my throat. The same hand grabbed my shoulder, for leverage, and he really cranked the elbow choke. My own strength was intensifying the choke. Finally, I was forced to let go of him. When I tried to roll out of it, he transitioned into an arm submission.

I was having fun, and I was learning a lot, but this was the most painful training I had ever done. We were in the middle of filming an episode of my Web TV show, Martial Arts Odyssey, and I turned to the camera choking. "I hate this show. It's a terrible show. My family suggested I do a cooking show. Now I wish I had listened."

When I try to sit up, he gets me in a guillotine choke. Sir Henry explains that in BJJ (Brazilian Jiu Jitsu) when catching your opponent in a guillotine, you lay back, to get more leverage. The problem that Sir Henry sees with this technique is that while you are lying back, you are pulling the opponent on top of you. When you do the guillotine and put the opponent's head in the center of your chest, there is a natural opening, if the opponent twists his head toward the bend in the elbow, he can try and slip out.

In Yaw-Yan the guillotine is not done in the front center but on the side. And of course, as always, the choke is done with the blade of the forearm forced into the throat. Sir Henry uses his free hand to reinforce the choking arm. Again, this is a basic rule of grappling, try to use two of your limbs against one of his. One defensive technique that an opponent will do is put his chin down, to stop the choke. And this may help with a choke done in the front. But with the choke on the side, Yaw-Yan style, if the opponent forces his chin down to protect his throat, the choke becomes a neck crank, and you can still get a submission.

In Bokator and Muay Thai Boran we are taught that when we catch the opponent's kick, we can submit him standing up, but when I tried this on Sir Henry, he immediately rolled me and mounted me.

Brazilian Jiu Jitsu has been the primary ground fighting of the MMA world. In BJJ they wear a martial arts uniform, a gi, and use their clothing as a weapon. The shirt or the pants can be used to choke or wrap the opponent. Some competitions allow clothing, some don't. If the opponent is wearing a shirt, Sir Henry uses it to hold and hit like a bully in the school yard, stealing the lunch money from little kids. Sir Henry reiterates that a choke can take 15 seconds to one minute, but a single strike can end a fight in a fraction of a second. The Yaw-Yan Hybrid Team's record win was a six seconds, a win by knock out punch in a competition.

"Use your kick to do your set up. Kick the man low, then follow-up with a punch to the jaw." Where Muay Thai stresses kicks to the outside of the opponent's thigh, Yaw-Yan stresses kicks to the inside of the thigh. Sir Henry's thinking is that good Muay Thai fighters condition the outsides of their thighs, but no one has conditioned the inside of the thighs. Sir Henry sets up the opponent with a low kick to the inside of the thigh, causing the opponent to lose composure and then follows through with a punch to jaw.

Back on the subject of grappling, "Judo is better at throwing, but not as good as on the ground." Sir Henry demonstrated by letting me throw, him several times, judo style. Each time, he immediately rolled me into a submission.



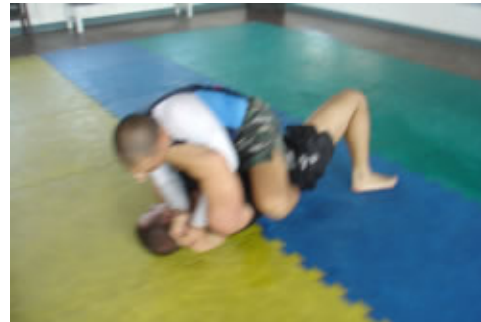
“A Brazilian Jiu Jitsu fighter wants to lie on his back and conserve his energy, waiting for the attacker to come in. When a BJJ guys is lying on his back, a standing opponent has to try and get past his feet to get the mount. It can actually look a bit silly when a BJJ fighter is lying in his back, flailing his legs in the air to prevent an opponent from coming in. When I tried it, playing the BJJ fighter, Sir simply grabbed the leg closest to him, and jerked, dragging my whole body underneath him. He immediately mounted, with all of his weight my chest, and began raining down forearm strikes on the bridge of my nose. The next round, instead of mounting, he grabbed my flailing leg and instantly twisted it into a sneaky submission.

Leg submissions are more difficult than arm submissions. They take longer to learn, but are unbelievably effective. The second you feel pressure on your ankle or knee you have no choice but to tap out. If the opponent gets the side mount, a BJJ guy brings up one knee to keep him from throwing a leg over and getting full mount. Sir Henry simply grabs the knee and goes for a submission.

Standup grappling, head wrestling, or the clinch is an important component of Muay Thai. In standard Muay Thai, the clinch is done by locking your gloved hands behind your opponent’s head. You pull against his cervical vertebrae and use your elbows, against his chest as leverage. Skilled Muay Thai practitioners can manhandle and even throw an opponent from this position.

When Sir Henry grabs an opponent’s head from a standing position, he pulls him into a side control, similar to a head lock. This side position makes it much easier to get a choke and gives the opponent less room to escape. From this position, Sir Henry pounds his opponent’s face. He executes a hip throw, taking me to the ground. In Yaw Yan, it’s not a big throw there is no massive body slam. You keep him in close, stay with him. Keeping the opponent close, you can control him better, and you can just follow him down and land on top of him. If you maintain the head control, the head lock becomes a choke or a submission.

Always in ground grappling, Sir Henry stresses the importance of getting his full body weight against one of my limbs. Use your leg against his arm or your full body against his elbow, always your strength against his weakness. Sir Henry forced his knee in my midsection or on my thigh. The knee on the thigh or knee on the side of the knee is so painful it could almost get a tap-out.



I was having, a great time learning from Sir Henry, but the show was getting really painful, so I kept trying to end it. At several points, I was laying on my back, barely able to breath, while Sir Henry simultaneously cranked my neck and choked me, “Well, that’s it for this episode of Martial Arts Odyssey.” But Sir Henry took no notice, and just transitioned into the next submission.

Any time the opponent makes a mistake, Sir Henry takes advantage of it and goes for a submission. More than once I had both my arms pinned and was in a choke or submission but was so tied up that I couldn’t tap out.



We tried to talk about striking, but it didn't last long. While Yaw Yan Hybrid is true MMA, and includes; both striking and grappling, the bread and butter, is the grappling. I think too, striking is not as interesting of a conversation because striking can be taught in a day, but needs to be practiced a million times on the bag. The only way to improve your striking is to practice, pounding the bag every day. The bag for Yaw Yan is wrapped in rope and then covered in contact cement. The ropes are rough and hard. It is tough to kick this thing, and you really feel the pain in your shins. Sir Henry's shins and his forearms are so hard and sharp, I

could shave with them. Sir hit me a few times, easy, just doing a demonstration, but I knew that if he were hitting for real, I wouldn't be able to withstand more than a couple of those blows. His most devastating strike is the bolo punch. The forearm comes around and smacks you in the back of the head. Then he goes for the neck lock and throw.

"We don't block. We use our knee or elbow to attack the kicking leg," explained Sir Henry.

One common theory in fighting is that if you block, you are still absorbing the force of your opponent's blows. You are still being subjected to pain, just a bit less than if you didn't block. But if you have ever blocked a Muay Thai kick with your shin, you know how painful it can be. So, some theories suggest that we should never block, except in dire emergency. The best thing to do is move your body or move your target away from the blow.

Sir Henry employs the circular hand motions of modern Arnis, guiding a kick or punch in safe direction, but without blocking or stopping the blows, which would cause injury.

"Use a defensive attack, with open hand strikes in a circle, blocking the punches and kicks." Sir Henry knocks the blows out of the way, while simultaneously grabbing the limbs and going for a submission, or striking and injuring your opponent.

When I threw a punch at Sir Henry, he smashed my wrist with his forearm, and swung his big bolo punch, that came around and crashed into the back of my head.

We only talked striking for a few minutes and we were back to grappling. *"Wrestlers leave their face open when they shoot,"* said Sir Henry. In Yaw Yan when you shoot, you hold one hand in front of your face for protection. *"Muay Thai fighters throw their arm down when they kick,"* said Sir Henry. *"In Yaw Yan, you keep both hands up at all times."*

Aside from being better for defense, holding the hand in front of your face means that you are closer to the opponent and can counter punch better. When you low-kick, the opponent drops his guard. If you have dropped your arm, it is too far away and you won't be able to strike. Holding the hand in front when you low kick means the second the opponent lowers his guard, WAM! You can pound him.

Kick to open him up and immediately follow through with the punch, but your punch should make contact as your foot hits the ground. Unlike in Muay Thai or boxing,

Sir Henry leads with his powerful side, his right side. He said he does this because if you put your power hand behind, as most fighting styles do, it takes too long for your strike to reach your opponent. Sir also feels that you need to keep the power-side in front for grappling. Other anomalies about Sir Henry's style are that he kicks with his front leg without doing a shuffle or stutter step. In Muay and other styles, the payoff kick is done with the rear foot. To kick with the front you do a quick shuffle. The obvious disadvantage of using the traditional method is that you telegraph your intentions. Anyone can see that kick coming from a mile away. Sir decreases both the telegraphing and the time/distance issues of kicking form further out, by popping his kicks right off the front foot. I tried it on the bag it was extremely difficult to learn. I hope that with practice, however, it will come.

Our workout was finished, and I was black and blue. Sir took me in his office, showed me his photo albums and told me the story of his own professional fighting career. He began fighting No Holds Barred (NHB) in 1987. The UFC didn't even start until 1994. So, Sir was way ahead of his time. Back then, he tells me, they used martial arts gloves which barely padded the knuckles, while leaving the fingers free to grapple. There were no rules then. Even eye-gauging and groin shots were legal, at that time.

"I earned 450 Pesos per fight in those days." He laughed. In 1984 he started standard Yaw Yan, which was limited to standup fighting. Later, he added the grappling component to the art, so that his fighters could compete in international cage fighting competitions. This change was met with a lot of skepticism within the traditionalist martial arts community. Eventually, however, because of the winning record of his team and their dominance in mixed martial arts competitions, however, the association eventually accepted them.

The true followers of Yaw Yan are branded with the Yaw Yan seal, burned onto their body. Some also have the words Yaw Yan tattooed on their body in Alibata, the ancient Filipino script.

The way Sir Jerry explained it, "Yaw Yan is the style, the association. Hybrid Yaw Yan is the name of our team." Hybrid Yaw Yan is one of the best teams in the Philippines.

Flipping through the photo album, Sir Henry knew the history of every fighter and every bout his boys had ever fought in. Allegedly five Koreans came to represent Tae Kwan Do against Yaw Yan. The first one was knocked out in a matter of seconds. The other four backed, complaining, "This is not art. It is savagery." Going through the fight programs, telling me about the different matches, Sir read off the names of various styles which competed. One discipline was listed as Wu Su, but in actuality it was San Da (San Schau) Chinese kick boxing. One style Sir Henry has major respect for is Kyokushin, the style of Japanese Karate, invented by Masutatsu Oyama, which mixes well with MMA and kick boxing.

The prizes have changed a lot since those early days when Sir Henry was kicking guys in the nuts for peanuts. Today, in the big fights, the guys fight three ten minute rounds and earn 20,000 Pesos for a win, 10,000 for a loss, and 15,000 for a no contest. The prize money is creeping up and up as the sport gains popularity. Now there is talk of sponsorship from major corporations. But the price of training remains low. You could train four times a day, six days per week for just 3,000 Pesos a month.



Website

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

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Arnis-Kali-Eskrima Telebangco System

A.K.E.T.S.

By Christopher L. Layron

The names Arnis Kali Eskrima Telebangco System (A.K.E.T.S.) refers to weapons based martial arts developed from traditional roots in the Philippines. The Philippines are an archipelago of islands, and the names used vary with the region. The art is referred to as Arnis in the northern islands, including Luzon, Eskrima in the middle the Visayas islands, and Kali in the south including Mindanao. While Telebangco is the surname of the Grandmaster Edgardo M. Telebangco, which now is called the Telebangco System.



Grandmaster
Edgardo M. Telebangco

Description of the Art

Arnis is different from many other martial arts in that the student is trained with weapons from the very beginning. The primary training weapon is the baston, a rattan stick usually about 30 inches long. The baston is both a weapon and a training tool meant to simulate a short sword or kris, the traditional knife of the archipelago. In the southern dialects, the kris is referred to as a kalis, from which is derived the name "Kali". Eskrima practitioners believe that training with the baston builds manual dexterity and the training builds faster conditioned responses. The various Eskrima drills are certainly very fast, and typically include either programmed or semi-programmed exchanges of attack and defense using the baston.

Although weapons based, Eskrima also includes striking with the hands and feet, wrestling, grappling and even some ground fighting. Additionally, many of the armed

offensive and defensive techniques may be used in empty handed techniques. Thus, Eskrima offers practical defenses against most hand weapons.



Kali is a martial art of the Philippines with a long and varied history. It originally was developed by the people native to those islands over the centuries before the arrival of Ferdinand Magellan and the Spanish in 1521. At that time, it was in part based on a wavy-edged sword typically 30 inches long made of wood called (*in at least one dialect*) a "kalis" a modern derivative of which is the "kris".

Upon their arrival, Magellan's force was engaged in a ferocious battle (*or so the legend goes*) by the islanders wielding such weapons. Their leader Lapu Lapu killed Magellan and the Spanish were repelled even though the heavily armored Spanish had superior metal weaponry. Today Lapu Lapu is considered by many to be a national hero of the Philippines (Dr. Jose M. Rizal is the official national hero). Eventually the Spanish did take over the island, kali was banned, and the traditional weapons confiscated. The art was subsequently taken underground. The use of kalis shifted to sticks or "baston" commonly made of rattan.



A.K.E.T.S.

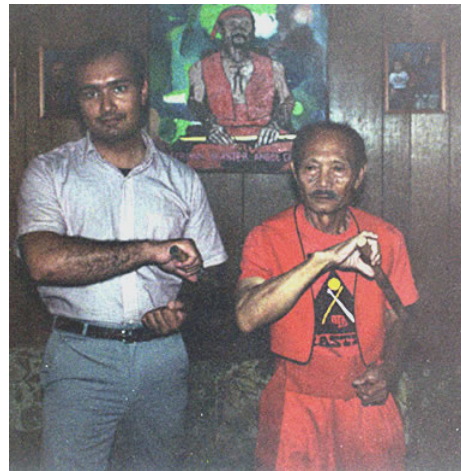


Grandmaster Telebangco working with Christopher Layron

Total Authentic Serrada Eskrima Counter (Block) List

as taught by Grandmaster Angel Cabaes
By Guro Khalid Khan

"The blocks are detailed here in this document are as they were taught during the time Khalid was studying from Grandmaster Angel Cabaes in 1989-1991. At advance level you can add or multiply move from one block with another in order to control a situation strategically. BUT the basic foundation is the following blocking system as taught by Grandmaster Angel."



Guro Khalid Khan and
Grandmaster Angel Cabaes

A BLOCK is a singular movement to hold an incoming strike. A COUNTER is a movement which has a Block in it as well as a return strike to the opponent. In Serrada Eskrima, a Counter comprises of a stopping, or passing of incoming attack, plus a strike to the limb of the opponent. Once you have mastered this for a year, you go on to strike any other part of the body during or just after that movement.

Pangulong Guro Khan teaches the Authentic Block moves as taught by the Grandmaster Angel Cabaes during the late 1980s and the 1990s to him. Please Note; that in each of the following blocking system, as performed, any practitioner will have just slightly different way of doing it. So whenever someone shows you can see that.



But if he doesn't differ too much from the Basic Principle of the Cabaes-Serrada Eskrima then it is okay, other wise he is creating a singular block from his own preference at that point. If you study the Basics correctly first, you can combine them and make around 4000 additional moves from them. So study the Basic Blocking system correctly first. In an actual confrontation, you can use all that knowledge and attributes gained to create umpteen movements, but in the review for the first hour you must preserve the Basic Counter system as it is in the Original.

First Things to Learn: Stick Grip

First thing to Learn in Eskrima/Kali/Arnis is the smashing of two sticks coming at four angles against each other this is important so that the two practitioners know how to grip the stick in control, so that the stick from either practitioner's hand doesn't fly away at the moment of impact between the two sticks.



Nousherwan Kayani and Raheel Mushtaq
show live blocking drill of Lock and Block.

This drill which I call "smash-smash" is first common-sense drill to practice before you go to the advanced concepts and the actual study of the basic Blocking System, which should be done in slow and control every time you review them before each class and which should be performed from Slow to High Speed at Lock and Block drill and onwards only, and Not during practice of the Basics themselves, this to preserve the actual movements of the basic Blocking System of the Serrada structure.



Khalid Khan shows triangular footwork.

Strike Angle No. 1:

Description of Region: Strike No. 1 is the strike coming to your left shoulder. It can come anywhere in the region between the top of your skull and to just below the left deltoid.

These are the CORE blocks of the Serrada system. If you master them, you can create many moves by multiplying move of one block with move of another as strategy requires on the spot. Each block below has five stop positions, and from each stop position you can do 12 strikes, or two types of Figure-8's (forwards or backwards), or

Abanikos to the skull, or x type cross attacks to the forearm. Thus counter below has 5 multiplied by 12 = 60 blocks, plus 2 + 2 (types of Abanikos) + 2 x's (forwards or backwards) = 66 blocks, so each counter below can produce at least 66 blocks in further movement. Many people skip some positions as they learn these Basics and they don't understand the further development theory of Serrada.



Khalid Khan demonstrates a use of the left hand, capturing an incoming strike No.1



Adnan Naqi shows basic stick positions for Serrada Eskrima blocks.

In these blocking positions, if you are on the Inside of his right arm your right foot must be inside his right foot and your knee parallel to his center-line.

1. The Front Cross Block:

The front cross block is a rising block coming upwards to meet the oncoming strike (a vertical strike No. 1) to your forehead. You use your Left Hand ("C-cup hand") is used as "clip" to support and ingeniously control the opponent's right arm structure (his stick in his right hand). It is demonstrated by the following photo.

2. Cross Block & Pull-Down to Strike No. 3 position:

In this block, you use your left hand in another fashion so you can simultaneously control and pull down the opponent's right arm towards your left a little bit, and then finish the counter. The left hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.



Nomaan Karim shows basic Front Cross block against strike No1.

3. Outside Block:

The outside block is done first using your left hand to parry incoming weapon and also stepping at the same time with your left foot to the outside of opponent's right foot. The Outside Block is the beginning of a lot of outside technical's, and is really the beginning of the Indonesian concepts (Silat) as well. Next you step in with your right foot outside of opponent's right foot, (and many other positions) and you have lots of more technical's that will appear. The left hand is used to check near the opponent's elbow (from outside Now) so that his arm locks for a few seconds so you can finish your counter to his right arm.

4. The Inside Sweep Block:

The inside sweep block is present in many Filipino Eskrima/Kali systems, but in Serrada it is a little bit more refined. The stick is held so that the opponent's weapon doesn't "splash" off it, and if it does, the opponent is still in your control. The left hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.

5. The Inside Sweep & Switch-to-the-Outside Block:

In this block, in case the opponent tries to grab your right arm using his left hand, you immediately switch going under his right arm that is momentarily in your control.

6. The Jari Block: (Using Strike No. 3)

In this block, you step outside with your left foot, and simultaneously strike the opponent on his waist using your strike No. 3. Afterwards, you use double-finger Jari to lock his forearm and bring your own arm outside of his right arm, then finish your counter to his right arm.

7. The Jari Block: (Using Strike No. 5)

Same as item 6 above, but now you use strike No. 5 to his waist.

8. The Jari Block: Cut to opponent's Inside Wrist: You angle your weapon so it cuts inside of his right arm wrist; you step outside as in item 6 above.

9. The Outside Block: (Using Strike No. 7)

Same as item 3, but Now you bring your stick outside of his right arm and strike to his right forehead or eye or clavicle using strike No. 7 (you point your stick).

10. The Outside Block: (Using Strike No. 6)

Same as item 3, but Now you bring your stick inside of his right arm and strike to his right pectoral or ribcage or clavicle using strike No. 6 (you point your stick).

Note: For the above 10 blocks, each block having 66 variations further, you have actually learned 660 blocks if you know the above basics against Strike No. 1.

11. Long Range to Serrada Range: (The Elastico Block)

This is a Longer Range block that is usually applied while a little bit farther off before meeting in Serrada Eskrima range. You bring your stick upwards from the floor striking the opponent's right arm from underneath.

12. Long Range to Serrada Range: (The Elastico Block with Figure-8 strikes)

Same as item 11, but as you bring your arm outside of his right arm you strike to the top of his right arm using forward figure-8's.

13. Mid-range: (The Outside Fade Block)

You bring your stick arm immediately to the outside of his incoming right arm, and hook his stick from outside with your stick and strike to his arm or skull. You step back a little bit at 8 o'clock simultaneously so you don't get hit.

14. Mid-Range: (The Inside Hook Block)

You step outwards with right foot to 2 o'clock, and then bring the tip of your stick to hook his incoming stick from inside then you restrain his further movement by using your left Hand, and strike to his arm or skull from there onwards.

15. The Upwards Tap Block (Repetition):

This is to interfere with opponent's own figure-8 (or revolving/arko type attacks). You put tip of your stick on the floor and rise upwards in straight line in order to connect with opponent's wrist or arm from underneath. Do this in Repetition format.

Strike Angle No. 2:

Description of Region: Strike No. 2 is the strike coming to your right shoulder. It can be a strike coming into the region defined as being between the top of your head to just below the right deltoid.

1. Side Block (or Vertical Block):

The Vertical Block (or sometimes known as the Punch Block against Strike No. 2 or the Side-Block) is a block made when you lift your stick up with top pointing towards the sky and then meet the incoming strike to your right shoulder region in order to stop it.



Raheel Mushtaq shows Vertical Block (side block) position against strike No. 2.



Arsalan Khan shows Wing Block (shoulder block) position.

2. Wing Block (or Shoulder Block):

This block is made by lifting your stick up as if you are lifting a dumb-bell. You use your left C-Hand to guide the incoming stick so it lands on the slope of your stick and then use the two powers generated to create your own elastic power to slam your stick onto the opponent's forearm.



Wing Block (shoulder block) applied by person on left to counter strike No. 2 being thrown by person on right.

3. Cross Block & Pull-Down to Strike No. 3 position:

In this block, (it is also in the Strike No. 1 repertoire) you use your left hand in another fashion so you can simultaneously control and pull down the opponent's right arm towards your left a little bit, and then finish the counter. The left hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.

4. The Jari Block: using Strike No. 3:

In this block, (it is also in the Strike No. 1 repertoire) you step outside with your left foot, and simultaneously strike the opponent on his waist using your Strike No. 3. Afterwards, you use double-finger Jari to lock his forearm and bring your own arm outside of his right arm, then finish your counter to his right arm.

5. The Jari Block: (Using Strike No. 5) (it is also in the Strike No. 1 repertoire)

Same as item 4 above, but now you use Strike No. 5 to his waist.

6. The Jari Block: (Inside Wrist-strike)

In this counter move, you step forward with Left foot, and bring your short stick or knife to inside of his right forearm so you can strike or cut on the inside as he is attempting No. 2 strike. You use Jari afterwards and move your weapon hand to the outside of his right forearm.

Strike Angle No. 3:

1. Basic Cross Block against Strike No. 3.
2. Advanced Cross Block (combined with Empty Hand Pass).
3. Abaniko Block.
4. Empty Hand Pass Block.
5. Empty Hand Pass Double-Double.
6. Advanced Cross Block, Pass, Step in with left foot, and Strike to Face.
7. Advanced Cross Block, hit stick to floor, do Elastico to No. 2 position strike forearm.
8. Advanced Cross Block, hit stick to Floor, strike Knee of front Leg.
9. Witik Block.
10. Punch Block against strike No. 3, with holding your stick flat horizontally.
11. Wing Block against strike No. 3.

Strike Angle No. 4:

1. Punch Block against Strike No. 4.
2. Cross Block against Strike No. 4.
3. Empty Hand Pass.
4. Empty Hand Pass and Abaniko simultaneously.

Strike Angle No. 5:

1. Abaniko Block against Strike No. 5.
2. Empty Hand Pass.
3. Empty Hand Pass Double-Double.
4. Punch Block holding stick horizontally.
5. Sticky-stick Block.
6. Vertical Side Block against Strike No. 5.



Adnan Naqi shows swinging position, using Witik type of block.



Antonio Elago and Ron Gregorio show punch block against strike No. 4.

7. Basic Cross Block.
8. Double continuous Strike No. 2 to forearm against springy No. 5 attack.

Strike Angle No. 6:

1. Inside Sweep against Strike No. 6.
2. Cross Block.
3. Payung Block.
4. Inside to Outside Switch, using left hand upwards clip.
5. Against inward force of No. 6, create roof like Wing Block, and go to outside.

Strike Angle No. 7:

1. Parry with left hand, "Hand Stick Hand", using Vertical Block.
2. Parry with left hand, "Hand Stick Hand", using Wing Block.
3. Parry with left hand, Inside Hand Cut.
4. Parry with left hand, do, Strike No. 3, and Jari.
5. Parry with left hand, do, Strike No. 5, and Jari.

Strike Angle No. 8:

1. Punch Block against Strike No. 8.
2. Cross Block.
3. Empty Hand Pass.
4. Vertical Block and Pass against Strike No. 8.

Strike Angle No. 9:

1. Step back, lift right Leg, Abaniko Block.
2. Hook incoming stick with your stick, step back, Lift Right Leg.
3. Cross Block, release, strike knee.
4. Cross Block, lift, release, strike rib.
5. Low Stance, then Punch Block against Strike No. 9.

Strike Angle No. 10:

1. All blocks like Strike No. 6, except cover against daga (left hand) first.

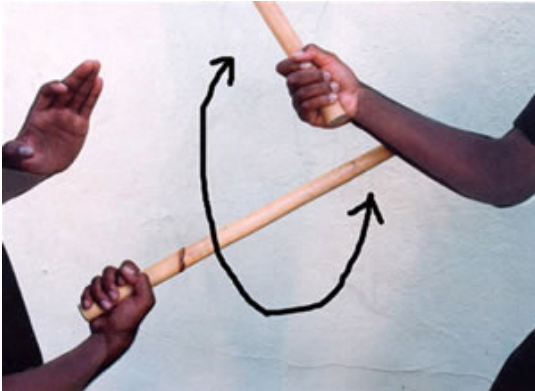
Strike Angle No. 11:

1. Step back, lift leg, Abaniko Block.
2. Step back, lift leg, hook incoming Stick with your Stick.
3. Empty Hand Pass.
4. Empty Hand Pass Double-Double.
5. Low stance then Advanced Cross Block.

Strike Angle No. 12:

1. Parry with your left hand his incoming right hand weapon, and simultaneously put your stick outside of his left hand, finish with Jari movement.
2. Parry with your left Hand his incoming right hand Weapon, and simultaneously put your stick INSIDE of his left hand, finish with Jari movement.
3. Hand-Stick-Hand like in block against Strike No. 7.
4. Parry with your left Hand, do Strike No. 3 to his waist, finish with Jari movement.
5. Parry with your left Hand, do Strike No. 5 to his waist, finish with Jari movement.
6. Parry with your left Hand, Put your Stick outside of his left hand bend the top of your

stick to meake and omega movement, to trap both of his arms in a wrap.
7. Payung Block on both incoming weapons.



Element in counter if done to your left side.



Shamsuddin Abdullah and Hasan show Trapping Hands drill position.

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Email



Website

Tai Chi Equation in Stress Management

By Eduardo S. Sevilla

Whether or not I was conscious about it then, I now realize that the reason that drew me to learning Tai Chi is that intuitively, I knew that it holds the key to solving the many stressors in my life.

Even as a child, I have always exuded a façade of noticeable calmness, earning me a title of Mister at the age of 3. But truly it was a clever mask of being in control, to hide an inner tension emanating from a need to understand and control the forces that hinder my search for the elusive "happiness".

Albert Einstein, while declining a political position, remarked that "power and position can only be for a life time, but an equation . . . that is for eternity." My realizations in managing my stress up to this point in my learning journey can be summarized in simple equations:

Happy Life = (Learning from + Controlling/Balancing) Stress and Life = Stress = Chi

Presupposed here is that life necessarily implies stress. The force of life; which we call "Chi", is the result of stress or tension caused by the intrinsic existence of polar



opposites in everything. This is the "yin and yang" symbolized by the tai chi logo. True but apparently contradictory, everything in life is both polarizing (grouping into opposite positions) and complementing opposites (completing each other like "soul mates"). They cannot actually exist without the other they are the two sides of the same coin. Perhaps this is an explanation for the popular expression of exasperation - "men/women, you can't live without them, you can't live with them". Right there is one of the intrinsic stressors in life, which aptly describes many of our fond relationships. Indeed, life does not exist without this rhythmic beeps alternating between these oppositions in our dualistic universe. Without this opposition, what we'll have is the flat monotone sound of death in the ICU's vital signs monitor.

So, for chi to come to life the tension and stress is an essential condition. There is the unwanted stress that gives us high blood pressure and causes us to pull our hair in desperation. A main cause of unwanted stress is a one sided view of and our tendency to oppose what can be termed our "negative others". These include everyone and every thing and every situation that happens to us that we don't like. This is something we avoid but seem to attract in our life. We go through the process of non-accepting, rejecting, defensively posturing against and denying them.

Through Tai Chi, I found it such a liberating and chi flowing experience to discover that there is a positive and essentially important reason for the existence of the "negative others" in life. And further, I can accept them as a unique, timely opportunity to learn about something that I cannot otherwise know about myself - a present item in the divine agenda for me to discover within my being that I need to integrate into my conscious awareness. It is the Universe's uniquely personal lesson at this very moment for me to upgrade myself for promotion into a higher level of being.

Of course, most of us know how very alive we feel when we find the "one" complementing opposite of our own being. This usually lead to the feeling of "being in love". It makes us feel so alive and "joyfully stressed". But, without being a pessimist, if one does not have the sensitivity and skill in balancing, this "high" would eventually swing like a pendulum to a crashing "low", a suffering state. This is a natural law that we cannot defy, but we can work with by learning the tai chi principles of grounding, sinking centering and balancing.

Controlling = Balancing

From learning Tai Chi came to me the realization that the grand ultimate in living is not being the "mostest" or the grandest but simply getting and staying in the golden centre of balance and spiraling upward while remaining balanced.

It is from this point of balance that we can control the dualistic, opposing and complementing nature of events to avoid being hurt by the swings. Otherwise, we would necessarily just be at the mercy of life's "unfeeling" laws. Without this necessary balance, people do come to realize that life is nothing more than suffering, that real happiness can exist only in the after life.

Of course, balancing is the art of tai chi which is a difficult skill to master. That is why we included in the equation the "learning" item. Life is eventually meaningless and empty without the joy of a sense of growing in wisdom and understanding.

From Tai Chi, I understood that our misery stems from the misunderstanding of the perspective in this equation. We wrongly cling to the idea that happiness lies in

something in the future, a destination, an achievement to be "had in the future". Actually, it is not that it is not "there", but with that one sided perspective, "there" will always be something "there" and happiness will never be here, even when "there" is already "here".

It is an instantaneous satisfaction to accept that there is deep joy and ecstasy in letting go of this stressful clinging, and enjoying life as a challenging journey, a divine game of learning and finding a win-win-balance in the constant opposition that we encounter.

Tai Chi gives us the metaphor in this game of life. The way of being balanced and centered in our posture and stances such that we hold the centre between up and down left and right, forward and backward, and in and out. An unattached awareness that gives an unbiased view and a non-violent option to a world that has lost its balance and left with no recourse except a predilection for violence and dominance.

It is from this idea of balance where tai chi empowers us, that despite not being in the position of power, there is a way of leveraging for that tai chi position "to deflect a force of a thousand pounds with our minimum four ounces of strength".

In all of these, I found that theoretically at least, living could be negatively stressful. Or it could be a magical journey of learning and balancing- a learning to be and to do, an adventurous warrior path, a Kung Fu of delicate balancing where stress can be joyfully challenging.



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The Tai Chi Code by Ed Sevilla "The learners' journal to unravel the secrets of tai chi chuan and their application to everyday living." - taichicode.blogspot.com

About Eduardo S. Sevilla Chi Kung and Tai Chi

Training:

1985-2000

Hsin-I Liu He Ba Fa (6 Combinations & Harmonies Fist) - Master David Chan (Chan Cho Ki)

This is an internal form of martial arts and chi kung discipline that originated in AD 960 from founder Chen-His-I. Master David Chan is one of the foremost internal arts master in the Philippines and has descended from the famous Grand Master Chan Yik Yan.

1987-2006

Wushu Federation of the Philippines

Tai Chi Chuan - Master Li JunFeng

Chen, Yang and Combination Tai Chi Forms

Junfeng Li (Master Li) was Ed Sevilla's coach in the Wushu

Federation. Master Li is presently the dean of qigong at the

Academy of Oriental Medicine at Austin, in Texas. Leading qigong masters have described him as a movement genius and extraordinarily gifted teacher, able to impart the essence of qigong to



beginners and advanced students of all ages and backgrounds. Li is best known as having been the head coach of the world-renowned Beijing Wushu (Martial Arts) Team and the National Wushu Team of the People's Republic of China for over 15 years.

1987-1992

Pranic Healing & Arhatic Yoga - Grandmaster Choa Kok Choi

Grandmaster Choa Kok Sui has promoted the learning of Pranic Healing by lecturing and passing along these techniques to students worldwide. Over the past several years he has written Miracles through Pranic Healing, Advanced Pranic Healing, Pranic Crystal Healing, Pranic Psychotherapy, and most recently Pranic Psychic Self Defense. He spends the majority of his time traveling and teaching all over the world.

1999-2004

Reiki

Usui Shiki Ryoho - Master Claire-Lise Schumacher

International Independent Reiki Masters & Practitioners Association - Master Art Park

Other Training and Competition:

- First International Wushu Festival, Hang Chou, China 1988
- Second Asian Wushu Competition, Hong Kong 1989
- First International Wushu Competition, Beijing, China 1990
- 11th Asian Games, Beijing, China
- 6th Asian Wushu Championships, Yangon Myanmar 2004
- 2nd International Tai Chi Health Conference, Haiko, Hainan, China, 2005
- 1st International Tai Chi for Health Conference, Seoul, Korea, 2006

Tai Chi Chi Kung Teachings: 1986 - Present:

- Asian Development Bank Tai Chi Club (Taught Tai Chi with Master Li JunFeng)
- Warner Music Philippines (Stress Management Chi Kung Workshop)
- Dow Chemical Philippines (Stress Management Chi Kung Workshop)
- De La Salle University Non-Faculty Employees (Stress Management Chi Kung Workshop)
- Still Mountain Tai Chi Kung Institute (Tai Chi and Chi Kung)
- Barangay San Lorenzo Village/Barangay Dasmarias Village (Tai Chi Kung for the Elderly)
- MT Kalaw Institute for Sustainable Development (Weekend Wellness Workshop)
- St. Luke's Hospital Rheumatoid Arthritis Forum
- UST Hospital Lupus Forum
- Week-end Wellness Workshop for TM Kalaw Institute for Sustainable Development

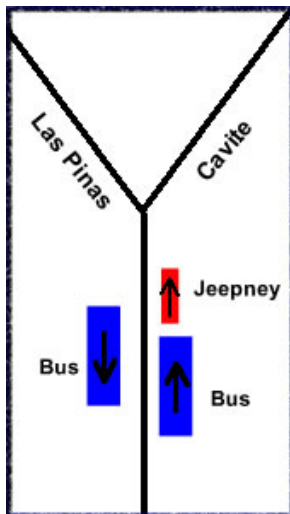


www.taichiphil.blogspot.com

Rash Actions Can Bring Misfortune and Regret

By Jerry Evangelisan

A sunny day and Master Jerry Evangelisan is a passenger on a bus in Manila coming from Santa Cruz and proceeding to Las Pinas. There is a bus stopped on the side of the road at the fork in the road (one way is going to Cavite the other to Las Pinas).



Two men are conversing behind the bus on the left side of the road. Our bus stops behind a jeepney and the conductor departs the bus and joins the two men in conversation.

Shortly the conversation is done and one man returns to the bus across the road from us, the other to the jeepney that is in front of our bus and our conductor returns to our bus.

Our bus starts up and commences to move forward slowly and we are headed to Las Pinas. The conductor is at the buses door, and leaves our bus and approaches the jeepney and was about to strike the jeepney driver in the face with his fist, with all the force he can. The jeepney driver reaches above him

in the overhead and pulls out a bolo, and starts to stab at the conductor, the conductor jumps back just barely avoiding the bolos blade the jeepney driver jumps out of the jeepney and runs after the conductor.

The bus is still moving slowly picking up speed, people on our bus are standing and yelling. The jeepney driver cannot catch up, to our bus. The bus driver from the other bus; jumps out of his bus and runs toward the jeepney driver with a 30 inch pipe in his hand for a weapon. The jeepney driver notices the bus driver with the pipe in his hand and forgets our bus conductor and turns towards the bus driver. The bus driver then notices that the jeepney driver has a very sharp bolo in his hand and with second thoughts, turns and runs for his life, dropping the pipe that he was holding.

The jeepney driver then commences to run after the bus driver, the bus driver is trying to get away by running around other jeepneys on the road to get away. Unfortunately the bus driver slips and falls, and the jeepney driver coming up him, starts to swing the bolo.

The bus driver on his back on the ground looks like a bug on his back swinging and kicking his arms and legs wildly at the jeepney driver trying to ward off the blows of the bolo. In just a minute or so the bus drivers arms and legs drop to the ground and as I was looking saw that the bolo was sticking out of the stomach of the bus driver.

The jeepney driver then pulls the bolo from the bus drivers stomach and was about to strike the final blow, when our conductor who now has now realized what is happening jumps off our bus run up behind the jeepney driver in time to grab the arm that hold the bolo and is ready for the final strike. Other men were now grabbing the jeepney



driver to help disarm him and hold him back. People carried the bus driver to his bus and the bus sped away to the hospital.

It was almost a month later and Master Evangelisan was again taking a bus to Las Pinas and by coincidence it was the same bus he was on before. In conversing with the bus driver, (the conductor was not there), Master Evangelisan asked what had happened to the other bus driver? He was told that he was paralyzed and his hands and feet had been cut off, but he had lived. And where was the conductor? The bus driver informed Master Evangelisan that the conductor had been the son of the injured bus driver.

A thought on this situation even without knowing what the actual conversation consisted of that was witnessed before this incident:

Could this situation have been avoided or resolved if the son did not act rashly by trying to attack the jeepney driver, which escalated into a very bad outcome and severe injury to his father the bus driver? Yes.

Also once confronting an opponent who has a weapon and you having a weapon, is it better to show fear and turn and flee?

Also is what if the incident happens without the son or a relative or any person to disarm the opponents in a very dangerous moment? What will happen? What is the best time to prepare our selves? Some incidents can happen beyond the control of any person.

In martial arts one is suppose to learn self control. To choose his confrontations wisely, and as a last resort defend themselves against opponents whether armed or not.

One should prepare themselves for dangerous situations by learning to defend against weapons and should train in the use of weaponry, because if we notice maybe the bus driver with the pipe when he saw the bolo became afraid showed fear and ran; maybe he doesn't have any training to deal with deadly weapons or if he does because of the situation his training is forgotten and he flees, when in training he is taught to overcome his fear and could have defended himself with his pipe.





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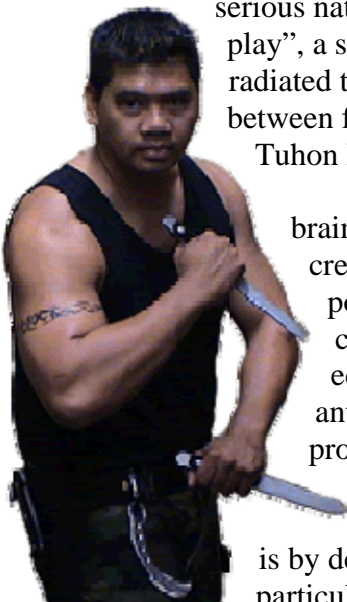
A Flash of Lightning: Modern Filipino Combat Systems Knife Fighting Concepts

By John Kovacs

Reminiscent of large jungle cats on the prowl, the two competitors stalked each other. Ready to pounce on their intended prey, their bodies swayed to and fro as their “blades” swirled in the air probing each other’s defenses. Suddenly one of the competitors lunged forward with a well-timed piercing horizontal slash to the face. Unable to parry or evade the cut, the unfortunate recipient of the slash had a telling green chalk mark lined across his throat - proof beyond a “reasonable doubt” about the efficacy of the slash. The two competitors exchanged courteous salutes to each other to signify a “job well done”. Both of their bodies and clothes were lined with green chalk marks due to thrusts, slashes, and intended hits. And despite the serious nature of the intended “knife

play”, a sense of joyous energy radiated through their eyes. This kind of knife sparring is a typical bout between fellow “FCS” (Filipino Combat Systems) participants at one of Tuhon Ray Dionaldo’s twice a year “FCS Family Gatherings”.

The FCS knife-fighting concept began several years ago as a brainchild of Tuhon Ray Dionaldo, for the modern-day need to create as realistic of a knife fighting competitive scenario as possible - short of using real blades! The knife fighting/sparring concept in and of itself is nothing new. Various forms of edged weapon’s play (and its derivatives) have existed well into antiquity. What is new and different about the approach being promoted through the FCS is the inherent structure of the rules, the basic scoring system, and the overall method in how the sparring takes place. Any form of “sparring” or competition is by definition an artificial scenario geared toward perfecting a particular set of given skills. There are however ways in which



realistic fighting skills can be inculcated in the practitioner, and then “tested” in as realistic a fashion as possible. The FCS methodology attempts to do just that.

The FCS knife fighting tournament structure has been given extensive thought to the dilemma of defining the term “realistic”, as well as “field tested” its concepts. Arguments can of course always be made both pro and con toward any given paradigm once examined. But if objective, realistic criteria is used toward examining the paradigm in question, then one has to ask oneself in the context of martial arts is - “Just how realistic are the so called rules?” And to further expound on this notion in regards to knife self-defense, does the tournament “sparring” translate/replicate toward enhancing realistic self-defense motor skills? Each sport or martial art has a particular method of motor skills that are unique. Modern day Olympic competition is an excellent example of this. A power lifter is certainly going to train very differently than a free style swimmer or a volleyball player. In “traditional” martial art training, the body will probably take a very particular shape after a given period of training. A grappler may have a very different look than say a striker, although in today’s world of mixed martial art competition, this may become less and less easy to decipher. I’m not talking necessarily of the knuckles being calloused from hitting the makiwara, but the structure/shape of the body itself. I’ve heard it said one day that “Hey look you can tell he does Karate, look at his forearms”. Even people of a slender build, once they have practiced something like Arnis or Kendo for example, may have some better than average development in there forearms.

Good fighting habits (knife or otherwise) should be induced on a cellular level. The old adage that you “play like you train” is true to life, and proper fighting habits will ensure your survival in a real street encounter. An example of this is that arguments have been made for many years in America between the efficacies of so-called “point fighting” Karate versus “full contact” Karate. Both of these tournament structures have very particular rules unique to each. One set of skills may require quicker movements while the other may sacrifice some of the speed in lieu of more power. At one point in the evolution of tournament Karate in the U.S., advocates for each type of “fighting” would relentlessly argue back and forth on why there particular way to train is better than the other. In sport Kendo we will see more blunt impact strikes, versus true slices or cuts as seen with a “live” blade. In the case of the shinai, due to the material the shinai is made of and the method of delivering the strikes and equipment utilized a true representative



slice or cut may be near impossible to do. The shinai may symbolically represent the naked blade or the “soul” of the samurai, but in Kendo competition it’s the quickest most effective bash that makes a true winner or loser. In Filipino stick fighting this can also be witnessed. While a FMA (Filipino Martial Arts) traditionalist would claim that the stick really represents the blade symbolically, many practitioners with stick in hand treat it just like a stick - blunt impact strikes resounding on each other’s protective equipment.

The history of martial arts in America is replete with various trends or fads. We have seen the beginning roots with Judo, Karate, Tae Kwon Do, Ninjitsu; various weapons based systems, and then “reality oriented” self-defense systems. And of course the last ten years or so have seen the steady growth of the televised and very popular “mixed martial art” events. Even within the idea of competition within MMA events we have seen it go through various rule changes such as delegated weight divisions and regulating the type of gear to be used within the matches. Striking a balance between a completely outlandish, unrealistic method of “sport fighting” (sparring), and one geared toward a realistic translation for the street and self-defense is no easy task. And in the case of “fencing” or sparring with a “blade”, the variables can become even more complex. The arguments here have been posited among many of the modern day “recreationists” who are espousing the so-called “Western Martial Arts” (WMA). Should blade fighting be called “fencing” or is it fine to call it “sparring”? Various debates have been made in favor of both concepts/terms and we have not enough space or time to debate this in a short article. Distance, timing, footwork, type of weapon employed etc. are all factors to consider when using a weapon. Many years ago a very famous competitive Olympic fencer had a public “duel” utilizing live blades. His performance in the “duel” leads one to believe that despite all his expertise in the context of modern competitive fencing, his acquired motor skills was absolutely not translatable to actual fighting. Unlike in a movie where the valiant swashbuckler easily vanquishes his adversary, this fencing champion did very little actual harm to his opponent.

The actual amount of stress placed on the competitor acts as a great feedback loop to help ascertain if the method utilized is either a plus, or a minus due to the given stimuli. In positing a readily translatable “theory” on how a proponent would respond in an actual self-defense context, the better the ingrained realistic motor response, the better the efficacy of the reaction. But given this experience we don’t know if the exponent in a “real” encounter would respond with fight, flight or freeze. There have been numerous instances when aspiring bow hunters who were very proficient on the target range prior to the actual “hunt” of a live animal, were consistently hitting their stationary target. But once in the field, the bow hunter had a totally different response - some just froze. The same can be said big game hunters and of law enforcement and military personnel, that once in the field using their weapons “for real”, ended up having a very different outcome than what they expected prior to the encounter. So what needs to be trained for actual knife fighting to take place is the concomitant mental training as well as the physical skills.

The FCS approach to knife fighting and the martial arts is truly “cutting edge”. Tuhon Ray Dionaldo’s background is impressive. He has multiple black belts from diverse systems, and is one of only a handful of individuals to be recognized as a Tuhon in Sayoc Kali. Tuhon Ray has also had a very close “in door” relationship with the late great pioneer of Filipino martial arts Remy Presas. The FCS (Filipino Combat Systems)

Kali is multi-tiered. FCS Kali encompasses all ranges of fighting, as well as teaching and employing principles and tactics from the more “exotic” weapons systems such as the kerambit and the sarong. The FCS system has grown exponentially over the last several years with branches operating now in various regions of the U.S.A. as well as Europe and Israel. One of the primary attractions to learning the FCS methodology is how the material is taught. The system is taught with the theory of correct principles and tactics, versus the mere repetition of techniques and endless drills. You can hear Tuhon Ray say during a class, to watch more the method of how he moves in terms of body placement and principles, versus the actual techniques being performed. This readily translated method of instruction appeals to both beginner and seasoned practitioner alike. A person for example coming to FCS from another FMA (Filipino Martial Art) background can just blend the FCS principles right into what they are already doing.



Over the last several years the FCS system has developed a method of knife fighting that strives toward the most realistic application as possible. The trained motor skills inculcated through the FCS teaching methodology, is based on sound principles borrowed from the best of both Eastern and Western knife fighting tactics. To watch two proponents from the FCS group in action during knife play is to witness a physical chess match. There is no typical reckless abandonment with total disregard for one’s personal safety as seen in some forms of weapons sparring. In recent months the general public has seen FCS knife exhibitions, and it has been very well received. Several large organizations such as Disney World when having a martial art tournament or exhibition, have asked Tuhon Ray to head up there weapons division. This type of venue is an excellent showcase in which to educate/exposure the general public to an exciting form of weapons fighting that is sure to become extremely popular over the course of time.

Any martial artist wanting to expand there already existing curriculum, would greatly benefit from adding either the general FCS system to there program, or a particular sub-specialty such as the knife fighting category. Tuhon Ray actively travels around the globe spreading the FCS gospel according to what the particular needs are of the sponsoring group. Aside from his hectic schedule travel abroad, he can be seen teaching at his twice a year FCS Family gatherings. And since his teachings are only now after several years of gaining momentum becoming popular, you can still catch Tuhon Ray teaching as well as his top instructors and outstanding guest instructors, at the gatherings. But one of the mainstays over several of the past gatherings is the mini knife fighting tournaments held earlier in the day (usually on a Saturday) before the seminar sessions are held. This has been for some an ultimate testing ground on how effective their knife fighting skills truly is. Tuhon Ray always keeps his doors open for anyone who wishes to practice and test their skills in the spirit of true martial brotherhood. Tuhon Ray never try’s to convince people that the FCS way is the best; he leaves that up to each individual to decide. Nor does he try to make people re-learn a new or completely different system of fighting/martial arts through him. People from all types of different backgrounds come to FCS to enhance there already existing foundation. The FCS method

of learning is based on the concept that it is not perceived as necessarily anything “new”, but merely a true expansion of knowledge.

About the author: John Kovacs, M.A. Shihan, has a Bachelors and Masters Degree in Forensic Psychology, and is a life long martial artist with multiple ranks in several martial arts. He has been published numerous times in various magazines and periodicals. He is the founder of Yishendo Aiki Jiu-Jitsu and currently lives and teaches in Gainesville, Florida. He can be reached at: janosnyc@yahoo.com



For more information about Tuhon Ray Dionaldo and the FCS please visit: www.fcskali.com



Be Prepared!

By Michael Blackgrave

There is an axiom that I follow and pass on to all my students and to others who will listen. In a combat situation I always assume the following;

- He is bigger than me
- Faster than me
- Stronger than me
- He has more skill than me
- He is packing

By following this axiom I never underestimate anyone, on the contrary I perceive everyone as a potential life ending threat and prepare myself in kind. Far too many times, have I seen people underestimate



or take someone lightly due to many reasons and end up getting their asses handed to them in spades.

Having worked as a bouncer in some very dangerous joints and also having worked security and body guarding certain individuals I have come to the conclusion that more people than one will realize has greenbelt 'itis'. Greenbelt 'itis' is quite common, individuals who know just enough to do damage to another individual with their mediocre skills and their screwy attitudes. This fueled by alcohol or meth, crack, skag, or God only knows what else; is a dangerous concoction to be sure.

The availability of weaponry also is a problem especially when the aforementioned individuals can easily obtain such tools of destruction. Here in South Texas we live in a blade culture. There is not a day that goes by where someone here in San Antonio isn't getting shanked into oblivion. It isn't uncommon to have family members go at it with blades or guns, and it is even more likely to be alcohol induced. We also have the influx of a huge gang population here, the Mexican mafia , Bandidos MC, Latin Kings, Bloods and now the dreaded MS-13 all are prevalent, not to mention every little peewee who plays wannabe (sometimes more dangerous than actual members) and all seem to favor blades.

This problem is one that cannot be ignored. These individuals also are skilled, they learn in prison, they learn from doing, hell half of these guys fight in the street daily so they are prepared for whatever. These types also have the rat pack mentality they will come in sets to do their work. If they see something or someone they want to take out or rob etc. they are more than likely going to come in a wave and do their work, so it is imperative to teach you people mental awareness, physical awareness and definitely how to deal with multiples and how to use the environment to take care of themselves.

To my guys I preach this till I am blue in the face. I try to make it simple direct and violent. I tell them that they should also learn the tactical usage of firearms as well as hardening their hearts when the s @# t hits. I also tell them to keep; in shape because there is nothing wrong with running... it is a tactical method that can work in your favor especially if being pursued by 3 or 4... String them out turn it into 3 or 4 one on ones as opposed to one setting of 4 on 1.

In the end it is up to YOU to keep you and yours safe... I do not wait nor do I expect the police to get there and save my ass... in my city the average response time to a disturbance is 14 minutes, a lifetime if your ass is getting obliterated by some ding dong and his pack of A-Holes. Handle your business, don't look for it, but when it comes handle it in spades...NO quarter asked NONE given. Go ugly early and win!



Email

The Honorable Warrior

By Peachie Baron Saguin

Senator Miguel Zubiri is a graduate of Agri-Business Management at the University of the Philippines in Los Banos. He has recently been conferred the Doctoral of Laws degree (Honoris Causa) by Southwestern University in Cebu. A trained First Aider and a certified rescue diver, he is a Governor of the Philippine National Red Cross and an active member of the Red Cross Youth Committee and Concerned Divers of the Philippines. He chairs the Committee on Urban Planning, Housing and Resettlement and the Committee on Cooperatives.



As a public servant, Senator Juan Miguel F. Zubiri, Migz to close friends is already a veteran legislator at the age of 39. He served the 3rd District of Bukidnon for nine years since the 11th Congress in 1998. He was consistently cited as one of the most outstanding solons, in all three terms in the House of Representative, and hopes to work just as hard in the Senate to match if not surpass his record in the House of Representatives.

The author of major laws such as the Armed Forces of the Philippines Rate Pay Base Increase Act he is also considered the father of the Biofuel Act 2006, earning him the moniker Mr. Biofuel. He was and still is fondly known as one of the original Spice boys in Congress and his track record as a public servant is exceptional.



The author with Senator Zubiri

Not known to many, the other side of Senator Miguel Zubiri is that of a fierce warrior. He trained in an empty hand combat at an early age and was trained by revered masters in the different fields of combat fighting. He was a mean fighter and will put down an adversary easily in sparring. His sparring partner is lucky if he breaks only his teeth. This writer had the chance to witness first hand his ability as a fighter having had the opportunity to train with him before. From empty hand combat, Migz trained with swords and knife. He has a collection of swords and knives varying in sizes and shapes. He

competes in various tournaments of eskrima and won bringing home the highest award.

In August 19, 1989, he won 1st place in The Manila Arnis Eskrima Kali World Invitational Tournament held in the Ninoy Aquino Stadium. In the 1st WEKAF World Champion in 1989, and in the 2nd WEKAF World Champion in 1992, he was declared as the World Champion. In all the eskrima events he participated such as; The Grandmaster Benjamin Luna Cup 1991-1992, The Grandmaster Nonoy Mena Cup 1991, The Kalis Ilustrisimo Grandmasters Cup (Nayon Pilipino) Dec. 1, 1991 he was consistently proclaimed as the champion. In May 1 to 7 1998, he joined and became a delegate in the

Philippine Olympic Week. I would say; his track record as a fighter is as excellent as his political career.

Because of his love for the Filipino Martial Art, he has filed Senate Bill No. 1424, declaring Arnis as the Philippine National Sport. Though the bill is still pending in the Committee on Education, chaired by Sen. Alan Cayetano, Senator Zubiri is doing his best to do give back something to our art.

A proud husband to lovely Audrey, a loving father to Maria Adriana, a good son to Governor Jose Ma. Zubiri, Jr. of Bukidnon and Victoria Fernandez-Zubiri of Libon, Albay, let us support Senator Miguel Zubiri in his quest to make Arnis as the National Sport of the Philippines. Together, we can make a difference. Mabuhay ang Pinoy! Mabuhay ang Arnis! Mabuhay ang kagalang galang na mandirigma! (Long live the Filipinos! Long live Arnis. Long live The Honorable Warrior!



Skilled practitioners of Filipino martial arts are keenly attuned to the concept of flow. Continuity of motion and the ability to make adjustments on the fly play a large part in defining characteristics found throughout the various styles of Filipino martial arts, and which contribute to making them so effective and practical.

Attributes supporting the ability to flow include awareness, positioning and timing. While these are valuable qualities in a fighting art, are they not equally useful in many other areas of life? People often speak of martial arts as contributing lessons to other areas of life. How might we realize this in a practical and consequential manner?

Perhaps the most dangerous activity most of us encounter on a daily basis, one with potential life or death consequences, is driving. It is such a familiar activity that once we become accustomed to it, we take it for granted, yet every day a price is paid by some for lack of attention or carelessness. I've long considered driving to be a legitimate martial exercise, guiding tons of machinery at varying speeds through rivers of steel and concrete. To drive well requires mental focus and agility, combined with physical precision and control. For better or worse, the results speak for themselves.

Most accidents are known to happen within a few miles of home. Aside from the fact this is where most of our driving takes place, it is where we allow familiarity to lull us into complacency. We see a street as it exists in our mind every day, a tendency that slows our reaction when the unexpected occurs. New and unfamiliar surroundings elicit a higher level of conscious attention.

This was impressed on me after a trip to the Philippines in 1989. While I myself didn't drive while there, just seeing the differences provided insight into the way martial arts evolved in that cultural environment. I wrote at that time of my experience in Cebu: "Traffic. It's different in the Philippines. An American wouldn't have a chance here. Drive down the street on the wrong side. It's o.k. And you can do it at night without headlights. That's o.k. too. Wanna run a red light? As long as you can squeeze through, feel free to try.

It's no wonder that the martial arts of this country are so good. The whole culture is geared towards keen reflexes and awareness. The flow here is not just a martial art concept, it's a pervasive energy that one experiences continuously in daily life. Filipinos don't rush like Americans. It is not the speed at which things are done, but the intricacy with which they are interwoven that marks the character of the islands. Walking, driving, fighting or just hanging out, Filipinos are always engaged in a dance with life."

Most of us can't (or shouldn't) drive like this where we live, but for those interested in honing superior driving skills, an excellent, fun, and relatively inexpensive way to gain experience (without getting a ticket from John Law) is autocross racing, also known in the U.S. as Solo II. For costs not much more than most martial art classes, one can race the family car against the clock on a weekend. I've joked that it's a great way to

train for driving a bank robbery getaway car, but seriously, there are professionals from big-ticket racing like NASCAR who will drop in to autocross occasionally because the specific reflex and accuracy skills required translate into better driving on the track and on daily streets as well.

What this has in common with good martial arts is efficiency. Good times on the course require from economy of motion, which result not only from control of speed and power but also the ability to think ahead. This is just as true on one's feet as in a car. Some years ago I ran an agility course as part of testing for a job. Although I was the oldest person in a field of 120, I ran the fourth fastest time simply because I understood how to set up my footwork to apex a turn or approaching an obstacle. These are timing skills I learned as a youth running cross-country races and skiing, and the principles are the same for martial arts.

While there are many martial artists who give lip service to the benefits to be gained from their training, such as discipline, focus or even morality, these are intangibles. Valuable as they may be, they exist mainly in the realm of the mind. The Filipino martial arts are grounded in more practical demonstrations of value. While specific techniques are taught, what is truly important is understanding the underlying principles because these are what will allow us to respond creatively to our environment rather than relying on rote memory or past experience.



www.stickman-escrima.com

FMA Past Events

Grandmaster Ernesto A. Presas in Switzerland

April 24 - 27, 2008

By Jürg Ziegler

Grandmaster Ernesto A. Presas (10th Dan Kombatan) in Wil/SG

From 24 - 27 April 2008 Grandmaster Ernesto A. Presas (Lakan Sampu) - Founder of IPMAF (International Philippine Martial Arts Federation) and Founder of Modern Arnis / Kombatan, was staying in Switzerland and teaching various seminars in the schools of Grandmaster Jürg Ziegler (Lakan Siyam, 9th Dan Kombatan) in Wil/SG (Fröbelstrasse 4), Winterthur and Zürich.

The very interested and dedicated students came not only from Switzerland but also from Germany, Italy and from Austria - some were travelling more then 8 hours per way!



Grandmaster Ernesto Presas
and Grossmeister Jürg Ziegler



(Standing L-R) Middle: Grandmaster Juerg Ziegler, Switzerland, Master Tomi Harell, Finland, (Kneeing L-R) Master Rami Vainionpaa, Finland, Assistant Rene Maier, Switzerland



Grandmaster Presas, Senior Master Mike Ermac,
Dayang Monika Ziegler, Grandmaster Ziegler

All enjoyed the dynamic and efficiency of the techniques of this highly effective Phillipino martial art but also the very fun loving and joyful way the seminar was taught day by day. The seminars were taught by Grandmaster Enresto A Presas - 10th Dan Kombatan, Grandmaster Jürg Ziegler - 9th Dan Kombatan and Senior Master Mike Ermac - 7th Dan Kombatan. Also present was Grandmaster Walter Hubmann from Graz/Austria, 8th Dan Kombatan.



Grandmaster Ernesto Presas demonstrating



Senior Master Mike Ermac instructing



Winterthur, JZMAC, Seminar, April 25, .2008



Winterthur, JZMAC, April 26, 2008



Winterthur, JZMAC, Seminar, April 27, .2008

5 new Lakan (Black Belts) in Kombatan in Switzerland:

On Sunday evening a few talented students were able to successfully pass the grading in Kombatan under the demanding and watchful eyes of Grandmaster Ernesto A. Presas (Lakan Sampu) and Grandmaster Jürg Ziegler (Lakan Siyam): Sandy Fabian (Dayang Isa, 1st Dan), Neumaier Lukas (Lakan Isa, 1st Dan), Maier Thomas (Lakan Isa, 1st Dan), Ackermann Raphael (Lakan Isa, 1st Dan), Péclard Christian (Lakan Isa, 1st Dan), Vizzari Roland (Green Belt), Benjatschek Rainer (Green Belt), Föhr Pascal (Green Belt) und Belinda Eckert (Yellow Belt).



Winterthur, JZMAC, Grading Test, April 27, 2008



After the Successful Black Belt Grading new Lakan's and Dayang pose proudly with Grandmaster Presas and Grandmaster Ziegler: Sandy Fabian (Dayang Isa, 1st Dan), Neumaier Lukas (Lakan Isa, 1st Dan), Maier Thomas (Lakan Isa, 1st Dan), Ackermann Raphael (Lakan Isa, 1st Dan), Péclard Christian (Lakan Isa, 1st Dan)

Kombatan / Modern Arnis in Switzerland

The Jürg Ziegler Martial Arts Centre“ (JZMAC) - Wil/Winterthur/Zürich - is the first official Modern Arnis Centre in Switzerland. In Kombatan / Modern Arnis Domog / Escrima the student is taught with and without weapons, in particular solo baston and doble baston, daga, daga sa daga, espada y daga, bangkow, Dulo Dulo, Dumog, Sipa An, Mano Mano and much much more.

At present Kombatan taught at the JZMAC in Switzerland as well as in schools in Dielsdorf and Brig.

Since 1995 Grandmaster Jürg Ziegler has been in charge of Switzerland for Modern Arnis Domog for Guro Doug Pierre. Since 1999 he ist he official representative for Switzerland for Grandmaster Cacoy Coanete's Escrima, Escrido and Panganut - announced by Grandmaster Cacoy Canete personally.

Since 2000 Grandmaster Jürg Ziegler is also appointed as official Chief Instructor for IPMAF / Kombatan by Grandmaster Ernesto Presas.

Grandmaster Jürg Ziegler is Lakan Siyam Kombatan (9th Dan). He has established Kombatan in many countries already and taught many seminars worldwide, e.g. Cambodia, Malaysia, Singapore, Germany, France, Spain, Portugal, Finland, Latvia, Switzerland, etc.



The Ziegler family with Grandmaster Ernesto Presas and his son Ernesto Presas Jr.



www.presas.org



www.kungfu.ch



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Instructors from the Golden Kamagong Arnis Kali Escrima Bacolod Chapter Negros Occidental Philippines:

1. Grandmaster Ibarra Lopez
2. Grandmaster Alejandro Doza
3. Master John Mark Barzo



Graduation Class

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63 (91) 6748-5290
(034) 441-1457.

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Website

FMA Convention 2008

August 29-31, 2008

A Perspective and Observation of the FMA Convention

By Jeff Soriano

The FMA Convention in Baltimore, MD was a unique experience and positive event for the Filipino martial arts community. It was a chance to see three of the most well known and respected names in the Filipino martial arts - not just to meet them, but to hear them share their perspectives and stories, while being able to compare their teaching styles and techniques.

Grand Tuhon Leo Gaje brought the intensity of a warrior, as well as an historical commentary on his art and his country while sharing techniques that ranged from blade to stick to his famous dumog techniques. Grandmaster Taboada, while always keeping things light with his humor, offered a glimpse into his teaching style and disarming technique while blowing everyone's mind with his stick-play wizardry. Doctor Remy Presas Jr



Grand Tuhon Gaje and Grandmaster Taboada was generous in demonstrating and teaching some of his techniques while offering the unique perspective as a son of the most famous name in the Filipino martial arts.



Dr Presas and Grandmaster Taboada

allowing these three masters to address the attendees and share their training techniques, it was also a celebration of the Filipino martial arts community and culture. Those that stuck around for Saturday night's dinner were rewarded with a wonderful performance of traditional Filipino music, dance and costume, generously arranged by the event host, Apolo Ladra.

As a fellow martial artist and Filipino martial arts practitioner, it was nice to attend something that was more than just a technique seminar, but rather, a well-rounded event to showcase all that's good with the world of Filipino martial arts, and the potential it has when everyone from host to presenter to attendee is open to sharing and learning from one another. I look forward to next year's event.



www.fmaconvention.com



L - R: Robert Klampfer, Dr. Remy Presas Jr, Grandmaster Bobby Taboada, Grand Tuhon Leo Gaje, Jeff Soriano, John Soriano

1st Annual Combat Arts Cross-Training Workshop

September 20, 2008

By Mike Blackgrave

On September 20th, 2008 new ground was broke in the Philippine martial arts. A workshop featuring Punong Maestro Darrel Sarjeant of Sadiq Warrior Arts, Punong Guro Michael Blackgrave of Bahad Zu' Bu KA'LI Ilustrisimo and Punong Guro John Bain of Katipunan ng Kamay. The workshop theme was one of principle, simplicity and intent. Footwork was



Punong Guro Bain, Punong Guro Blackgrave, Punong Maestro Sarjeant stressed along with body mechanics.

In the morning session all three instructors worked an empty hand portion. Guro Sarjeant lead off with an excellent display of entries and jams designed to disrupt, trap and

finish the opponent. His uncanny ability to enter on odd angles was something to see. Chris Gaukel, a student of Guro Blackgrave had this to say “Guro Sarjeant get’s there so quick but you don’t even feel him”. This is high praise indeed and truly shows that Guro Sarjeant understands and can transfer his knowledge at the highest level.

Following Guro Sarjeant was Guro Bain. Guro Bain has a very unique way of transferring information, he is light hearted and intense at the same time. His portion was an interesting array of single arm, one handed fighting methods. Guro Bain opened the portion with rolling energy traps, leading into empty hand applications, finishing with subtle leg to leg manipulation and take downs. The information was spot on and easily learnable. The students who attended had never thought of single arm combatives but after the learning block they thoroughly understood their significance.

Guro Blackgrave finished off the morning session with the Napulo Siko, a ten count elbow set. The set is designed to teach the students ten simple elbows in unison with the triangular footwork of Bahad Zu’Bu. The students learned how to enter and blast away from elbow to elbow. Follow ups were taught as well as rapid fire entries with the elbows. As one of Guro Sarjeant’s students said, “Man you can just blast through a guy with these”. Again, spot on!

The afternoon sessions started off with a special guest tutorial from Guro Joel Morales of IMUA Kuntao Eskrima. Guro Morales taught out of the nine gate format. He showed various entries and attacks that truly were amazing. Guro Morales has an uncanny knack for developing extreme close quarter-power, his body mechanics are first rate.

The remaining afternoon time was devoted to single stick work from the three systems. Guro Blackgrave leadoff and went into the bread and butter of Bahad Zu’Bu, single baston with praksyon and single carerra footwork which incorporates the lutang. The students were taught the formula for the generation of power through proper body mechanics. Guro Blackgrave also taught the follow ups from the basics of Cinco Teros. The students added a new piece to their puzzle.

Guro Bain followed up by working the Pambuan Arnis tactical baston that he learned through his teacher Ama Guro Raffy Pambuan of Pambuan Arnis. Guro Bain was quick to point out the simplicity of the natural walking method or as he called it the Tulisan way (bandit). Guro Bain broke down the differences in the Tulisan methods as opposed to the caballero (the dueler). The drills encompassed both aggressive and counter aggressive paths. There was shielding, trapping and disarms that seemed to come out of nowhere. The students were definitely filling their tool box.

Guro Sarjeant finished out the instructional portions with the Sadiq Warrior Art of Stick Boxing. Guro Sarjeant taught quick entries into solid smashing strikes into what ever was available, thus ending the conflict immediately. Guro Sarjeant made sure that each student understood the timing and distance necessary to bombard your enemy without putting yourself directly in the line of fire. His ability to off angle and simply not



Guro Joel Morales
of IMUA Kuntao Eskrima

be there was uncanny. Guro Sarjeant also went into entries from the miss or entries from the swing if you will. The students learned how to blend their bodies with the attacker and then re-enter on the same line, disrupting balance and timing of the opponent.

All in all it was an excellent seminar and the eleven students who attended all came away with the perspective that no matter the name of a system or history of a system that they all had more in common than different. Principle was the key to the day laced with simplicity and oozing with intent. All there now have several more tools from which they can build their own houses.

A, congratulation goes out to Chris Gaukel and David Liendo of Bahad Zu'Bu for passing their Pangulo (Level 3 Group Leader) Exam. The lads were put through an intense pressure test by Guro Blackgrave (their teacher), Guro Bain and Guro Sarjeant. They were banged up, lost a bit of blood but survived. In combat surviving is the key, by any means necessary.



Chris Gaukel and David Liendo of Bahad Zu'Bu - *Ipagsama Katotohanan (bring truth)*





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San Antonio, Texas
(210) 547 0498



Punong Maestro Darrel Sarjeant
Sadiq Warrior Arts
(405) 990-2540



Punong Guro John Bain
Katipunan ng Kamay
(214) 289-2998
Website

Pedoy Derobio Escrima Seminar - Workshop

September 21, 2008

By Tasi Alo



Left: Regional High Chief Chaz Siangco

Right: Master Chief Chris Siangco

Pedoy Nor-Cal Derobio Escrima Seminar in Vallejo, CA at J-2 Corpus Martial Arts, officially opened the Northern California branch of Pedoy School of Escrima Combat Academy, San Diego CA. in affiliation with Corpus Martial Arts, Wahiawa Kajukenbo, Romero Kajukenbo and Ramirez Martial Arts.

Those who attended the 3 hour seminar on September 21, 2008 were presented the history of Great Grandmaster Braulio T. Pedoy with a general overview of Derobio Escrima, its concepts, angles, counters and how it is taught at the Pedoy School of Escrima Combat Academy in San Diego, CA. by Master Chief Chris Siangco and his son Regional High Chief Chaz Siangco (Great grandson of Great Grandmaster Pedoy).

The participants were taught warm-up exercises designed to incorporate muscle development through the whole arm from wrist to shoulder using escrima moves practicing timing, rhythm and fluidity all while warming up.

All participants experienced what a class would be like at PSE Academy with the various phases of training from 'stick' to live 'bolo' training.



Derobio Escrima is an ancient bladed Escrima style that went underground in response to the Spanish occupation of the Philippines. It is a, no nonsense bladed art form that is structured with a Bolo in one's power hand and the other empty. Today, Derobio Escrima has incorporated various styles of fighting within its system, keeping its foundation on its original bladed movements. Derobio Escrima emphasizes disarming techniques and defensive behaviors rather than aggressive actions. The basis of Derobio is deflecting and controlling. The meeting of force with force is only used if unavoidable and is immediately translated into a more "passive" or fluid movement. The force of an attacker's blow is allowed to pass and a counter is employed from the outside, it is a defensive art that stresses disarming and rendering attacker incapable of further aggression.

Derobio allows an attacker or opponent every opportunity to keep his health and life. In defending an attacker, a Derobio Escrimador first waits for aggression or strike. In receiving an attacker, a Derobio Escrimador "opens the gates" meaning we first open and disable our opponents "gates" (i.e. wrists, elbows, shoulders, knees, etc). We allow the attacker the opportunity to recognize the position in which he has placed his life; the hands of an Escrimador. Our gift to him is his life. If aggression follows our strikes, progress with the attacker. However, if the 11th hour approaches and it is either your life or the lives of loved ones are at risks and there are no alternatives, then a Derobio Escrimador will enter an opponents "inner gates" an opponents vital areas (eyes, nose, mouth, throat, heart) which will ultimately end all aggression. Another premise of Derobio Escrima is "Limb Destruction".

This is one of the primary means of disarming and or controlling the attacker. The process of blocking is in actuality a strike itself. When the attacker is striking the Derobio Escrimador blocks by striking the limb wielding the weapon, for example, if the attacker is striking the head of a Derobio Escrimador with a stick or blade, the Derobio Escrimador would strike the wrist of his attacker, simultaneously blocking and striking, rendering his opponents attack obsolete. Derobio Escrima also stresses "Multiple Counters" stemming from the method fore mentioned. Following an initial defense, as mentioned above, a Derobio Escrimador would follow up with fluid counter strikes that naturally progress within a figure eight motion inherent in all Escrima systems, rendering an opponent with a barrage of counter strikes flowing from the wrist to the elbow, knee, head etc, ultimately disabling any further threat.

Although Derobio Escrima begins with weapons, it also has an extensive repertoire of empty hand techniques underlying the aspect that what can be done with the garrote can be related to the empty hand, stemming from the belief that the garrote is an extension of one's hand. The concepts of limb destruction and multiple counters are easily translated to effective movements done with the empty hand. Derobio counters, agaws (grabs/locks), and dumog (grappling) are structured on the tactics of "Joint Manipulation". Manipulating an opponents wrists, fingers, elbows etc. rendering any further aggression futile.



Timing, Rhythm and Fluidity are three major factors that are stressed throughout ones training in Derobio Escrima. These three factors are taught to bring ones body, mind and spirit into one harmonious entity. Every movement strike, turn must fall into these factors for what one is trying to accomplish will not fall into place. In Derobio, every movement and so forth blends and leads into the other. Nothing is ever separate or rigid. As referring to the horse, envision it trotting through a field. It never loses its stride or rhythm and as it gains momentum and speed, it keeps the same timing, rhythm, and fluidity. The ultimate goal of a Derobio Escrimador is to develop this movement because without it the strikes, blocks and so forth would not matter. This is true with all martial disciplines. If there is no movement within a practitioner then the art will not live within him/her. Great Grandmaster often commented that the Pedoy Style Derobio Escrima should behave like the wind and branches. "When the wind blows, the branch bends with the force of the wind and then snaps back when the wind stops blowing". Learning to follow behind the opponent's blow is an important element of learning Derobio Escrima. Pedoy Style Derobio Escrima relies on gliding movements, ala contra movements and inside counter to counter movements to keep the opponent off guard. "Never give the same movement twice in a row, or your opponent can easily disarm or counter you. If you take a strike on the inside take it on the outside next time. You must remain unpredictable and remember accuracy is better than speed".



Derobio is structured in a 12-strike pattern or "Doce Teros." This strike pattern allows a Derobio Escrimador to equally disable / strike an opponent on both sides of the body. 12 defenses are then derived from these strikes. From this base, countless techniques are at a Derobio Escrimadors arsenal. Derobio is a

highly adaptive and dynamic art enabling it's practitioner to counter various attacks and threats.

Thanks to all who attended and supported this seminar special thanks to Professor Jesse Cheyenne Corpus, Tai Sigung Jerry and Simo Vicki Corpus (Corpus Martial Arts/Pedoy Nor-Cal) and J-2 Ohana - who hosted this event, Professor Anthony Ramos (Wahiawa Kajukenbo/Pedoy Nor-Cal) Professor Ron Estellar (Estellar Martial Arts), Sifu Mickey Lopez (KajuWear), Sifu Ken and Simo Dee Ramirez (Ramirez Martial Arts/Pedoy Nor-Cal), Sifu Arnie Romero (J-3Romero Kajukenbo & Eskajudor Fight Gear and Pedoy Nor-Cal), Jeff 'Stickman' Finder, Zar and Cyn Samonte, Sihing Roger Gehring and our special thanks Mchief Chris and Gail Siangco and Regional High Chief Chaz Siangco Pedoy School of Escrima Combat Academy, National City, CA.



www.psecombat.com

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Pedoy Escrima in Hawaii

www.pedoysescriama.com

Also visit: www.myspace.com/derobioescrima

The Rise of Filipino Martial Arts - Modern Arnis

United Arab Emirates

September 23 - October 1, 2008

By Dayang Ginalyn J. Relos

Parting time with my family is the most difficult part of my life. Having the courage to give my kids a better life, I decided to take the opportunity that was offered to me to work outside the Philippines. It is a heart breaking moment leaving the sad kids while walking away from them to enter at the gateway of my new world.

Thinking way back why it happen suddenly, a big reason now is clear in my mind. Instead of going away from the responsibility in the Federation, it becomes much bigger because of the possibility of creating a group in this new country.

In support of Senior Master Bambit Dulay during his visit in the UAE, he initiated and introduced the art in some areas of Dubai and Abu Dhabi despite of Ramadan month. I joined him in visiting gym near my area.

September 23, 2008 4pm: our schedule of a short demonstration at the “Golden Falcon Karate Centre,” in Al Karama, Dubai, U. A. E.

The demonstration was witnessed by the kids during their regular karate class. After the demonstration, we taught the kids in applying the basic of arnis by using their bare/empty hands, because there was no enough sticks to use for the training. My feeling was good seeing the kids enjoy doing the basic part as well as the willingness of their teacher to learn the art.



Dayang Relos Sensei Suresh Babu,
Senior Master Dulay



September 26, 2008; 6:00pm: I have to travel 2 hours from Dubai to Abu Dhabi, to start training with the first Arnis group in Abu Dhabi arranged by Senior Master Bambit. These are all adult Filipino men and an Indian National from the gym, “Beyond Fitness”, officer from Philippine Embassy took part of the training as well.



October 1, 2008, EID: Jumeirah Beach Training, Dubai, United Arab Emirates with a Modern Arnis member from Germany.



My vision comes that through this, we can now start spreading Modern Arnis U.A.E. and through a common interest with the management of the gym, and other interested students, IMAFP-UAE will soon to rise...



www.imafp.com



Grandmaster Crispulo "Ising" Atillo
Village Martial Arts Academy
October 8, 2008
By J.D. Lopez

Grandmaster Crispulo "Ising" Atillo had once again a fun-energetic-and knowledgeable seminar at the Village Martial Arts Academy in Manhattan, NY. With the help of one of his "road" students, J.D. Lopez, and the owner of

the school, Guro Doug Pierre, structure and energy was high. From the many who attended the seminar, from Grandmasters to beginners, all eyes were open. While the eyes of the beginners were open with surprise at what they could do and Masters and Grandmasters alike were surprised at how simple yet effective the former fighter's techniques are so they could implement them into their own styles.

With the fun-energy-and work running throughout the seminar, there was still a lot of knowledge shared to keep the hungriest martial artist licking his chops for more. Yes the 70 year old, Filipino fighter is a fountain of knowledge! Stay Strong Sir!



Special Grandmasters attended were:

Grandmaster Guru Doug Pierre (Manhattan, NY)

Grandmaster Najee Hassan (Brooklyn, NY)

Grandmaster Bill McCloud (Brooklyn, NY)





www.atillobalintawak.com

Grandmaster Crispulo "Ising" Atillo

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Dan Anderson Seminar

October 18 - 19, 2008

By Sensei Gerry Valido

I wanted to take a moment to tell you about yesterday's seminar, with Professor Dan Anderson. I can't begin to express what a very, respectful, cordial, and humorous individual he was with us and me in particular. He is also very skilled at what he does, and an excellent teacher.

I was impressed at what a great attitude he had. The Modern Arnis guys are strictly stick guys. In his words, "I'm a BANGER, not a CUTTER!!" We started off with some very cool stick disarms. We covered angles 1 through 5, and he instructed us on how to make the disarms work, basically by proper body positioning and by weakening the structure of the opponent's hand so that the weapon could be disarmed. We then worked on body structure and alignment (which was fascinating the way he presented it). He showed us how gain optimal position on an opponent and expose their areas of imbalance. Lastly, we looked at how to generate power when swinging a stick. We also focused on injuring the opponent with the tip of the stick as opposed to the "meat" at the end of the stick. The seminar lasted from about 12 noon to a little after 5 p.m. and it was well, well worth the cost of admission.

What really impressed me was that the last section of the seminar was what he referred to as "listener's request," meaning he took requests on anything we wanted to look at. Well, someone brought up blade work, and Professor Anderson started talking about how although it is good to know your strengths, it's even more important to know your weaknesses! He admitted that his weakness is not having it within him to cut a person with a blade. He talked about how your enemy in a knife fight is the actual movement of the blade itself--if the blade or the point of knife is touching your skin, but isn't moving, the knife is harmless--it's only if movement happens where one can get injured. He showed the class some of the big differences between welding a blade, and a stick, such as: you can't go edge to edge with blades, so you better know how to handle them, you have a handle on a blade, you better know how to move the opponent's blade, and your own, or you could cut off your own leg, all very important facets that one should know when welding a blade. Professor Anderson also showed us the optimal

position one should attempt to get when faced with a blade wielding assailant. Believe me, feeling is believing - it works!!!

I had fabulous time training with an immensely skilled teacher, and an awesome person. Thanks Professor Anderson.



www.tomamodernarnis.com

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Senkotiros Texas Seminar

October 25 - 26, 2008

On October 25 and 26, 2008 Senkotiros Texas / U.S. Karate Systems hosted Grandmaster Max Pallen for their bi-annual Senkotiros training camp. It was a great weekend of training and sharing memories with friends and students of the Filipino Martial Arts.



Saturday Oct 25, 2008

Grandmaster Pallen started the day with a brief history of Senkotiros for those who were new to the art. After that we began with groups working thru the basics twirling, striking and shielding concepts. In addition to the single stick material we covered the basic siniwali patterns using double sticks. The focus of the day was to build the foundation that would be essential for the next days training.

Sunday Oct 26, 2008

Sunday began with freestyle twirling and some partner drills to warm up the group. After the warm-up Grandmaster Pallen taught the zone methods of striking found in the de-cadena practice. After the students had a good understanding of how to organize their striking we moved on to the drills to further develop the skills back and forth between partners. After lunch we worked to teach the students how to apply the previously learned skills into freestyle play or what in Senkotiros is called "Gumon". The senior students and instructors worked with each student to help them develop the flow and the ability to perform the patterns when delivered to them in a spontaneous and freestyle manner. The last hour or so Grandmaster Pallen covered the bladed weapon applications of Senkotiros.

The weekend was a great opportunity for those new to the art to be exposed to Senkotiros and the friendly and professional teaching style of it's founder. For those who are already students and instructors new "keys" were taught to allow them to perform at a higher level, and plenty of new material to work and strive to master before Grandmaster Pallen's next visit to Texas.

Senkotiros Texas and U.S. Karate Systems would like to give a huge thanks to Grandmaster Pallen for his un-selfish sharing of his art. As always we look forward to the next time we can cross sticks with this humble Master of the arts.



We also want to thank the many instructors who visited from out of town to share knowledge with us.

Temple Texas: Grandmaster Lascelles McCarthy II, Master Aaron Narramore, Instructor Alex McCarthy and students.

Grapevine Texas: Master Kim Davis and her students.

Kileen Texas: Mr. Cesar Barcelon

North Texas: Sibak Steve Brammell

Also Note: Grandmaster (TKD) Lascelles McCarthy was also promoted to Senkotiros "lakan-isa" after two years in Senkotiros instructor training program.



Grandmaster (TKD) Lascelles McCarthy being promoted to Senkotiros "lakan-isa"



www.senkotiros.org
www.senkotirosphilippines.com

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**Modern Arnis Mano Mano Filipino Martial Arts
&
Defenders Karate Aikido Martial Association MAMFMA Chapter
Friendly Tournament**

MAMFMA Headquarters
Unit 204 CK Sy Diamond Building
156 Libertad St., Pasay City
November 16, 2008

November 16, 2008, Modern Arnis Mano-Mano Filipino Martial Arts (M.A.M.F.M.A) and Defenders Karate Aikido Martial Association MAMFMA Chapter held its friendly Arnis Anyo Tournament and Aikido Competition.





Arnis Anyo Competition Winners: Sharyl Hila - Kids Division, Marvic Pabatan - Junior Division.

Women Division: 1st Place - Irish Empredo, 2nd Place - Christine Joy Tolentino, 3rd Place - Christinge Regala.

The Anyo Competition were judged by Master Freddy Fernandez of Arnis Defense Silat, Sensei Allan Mahinay of Kaikijitsu Cavite and Sensei Aquilino "Boyot" Andaca of Combat Aikido and current student of MAMFMA.





The Aikido Competition Winners for Kids Division: Defenders Karate Aikido
1st Place - Ronald Tapawan, Mark Tabilog - 2nd Place, Kaiki NHQ - 3rd Place.
Womens Division Defenders Karate Aikido: 1st Place - Kaiki NHQ.
Mens Colored Belt Division: 1st Place was Defenders Karate Aikido - Team A,
2nd Place Defenders Karate Aikido - Team B, 3rd Place Kaiki NHQ.
Black Belt Division: 1st Place Defenders Karate Aikido, 2nd Place Kaikijitsu

The judges were Lakan Rommel Bautista - MAMFMA, Lakan Christopher Eleazar - MAMFMA, Sensei Aquilino "Boyot" Andaca - Combat Aikido & MAMFMA.

The Following Guests were:

Master Freddy Fernandez - Arnis Defense Silat
Sensei Jojo Amita - Defenders Aikido Club
Guro Sunshine Facto - Sayos Arnis International
Master Ronnie Royce Base - Laraw Martial Arts
Sensei Arjay Sales - MAMFMA Aikido Instructor
Sensei Allan Mahinay - Kaikijitsu Cavite
Sensei Sherwin Rabo - Kaikijitsu NHQ
Sensei Aquilino "Boyot" Andaca - Combat Aikido & MAMFMA
Guro Rannie Lorenzo - Paclibar Bicol Arnis
Guro Arnel Hila - Kidlat Kali Club
Lakan Rodolfo Bautista Jr. - Batak Budo & MAMFMA

MAMFMA Instructors:

Lakan Jeff Bautista
Dayang Mizha Nicolas
Lakan Rommel Bautista
Lakan Junar Vidal
Lakan Christopher Eleazar
Lakan Romeo Solatorio (Club President)
Guro Anthony Gatchalian (Club Vice President)
Guro Ronald Regalado (Club Secretary General)



**Modern Arnis Mano Mano Filipino Martial Arts
R and O Academy Belting Ceremony**
R and O Academy School
Villamor Air Base, Pasay City
November 22, 2008

November 22, 2008, Modern Arnis Mano-Mano Filipino Martial Arts (M.A.M.F.M.A) held its R and O Academy Kids Belting Ceremony. Because of their dedication and sincerity in studying the Filipino martial arts, all of the kids were promoted as yellow belt namely Katrine Soriano, Kristopher Soriano, Vince Dela Cruz, Irish Tafalla, Andrea Pelovello, Nymrod Contillo, Regival Contillo, Eunice Torre, Felix Thio-ac, Vincent Batoon, Justin James, Cielo Octavio, Trisha Adrales and Ma. Letty Laureta.





Website



MAMFMA

Pabgasisan Chapter - Cakca Martial Arts
19 Rizal Ave.
Malasiqui Pangasinan
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Website

IMAFP Junior Arnis Tournament 2008

October 25-26, 2008

By Senior Guro Paulo O. Motita II, MPES

The International Modern Arnis Federation Philippines Inc. in Cooperation with the Marikina Polytechnic College hosted the 2nd IMAFP Junior Arnis Tournament held at the Activity Center, Marikina Polytechnic College, Marikina City. The two-day tournament kicked off with an opening program followed by the Cultural Competition: Anyo Standard, Anyo Creative and the Synchronized Anyo Standard. Elimination lasted up to 2pm of the second day October 26, 2008. Shortly



afterwards, the championship followed with the following winners for their respective category:

Competition Results

Standard Anyo

9 y/o and below (Boys)

Gold

Wind Rainh Mallari - Lapulapu

Silver

Franc Vincent C. Lavilla - Little Angels

9 y/o and below (Girls)

Gold

Colete Pulido - Little Angles

Silver

Rose Bernadette C. Motita - MPC PAKA

14 y/o and below (Boys)

Gold

Joseph Angleo Samuel Dulay - Lapulapu

Silver

Jose Carlos Tongson - Amadeo

14 y/o and below (Girls)

Gold

Desirie Joy D. Capati - R. Papa Taguig

Silver

Jocelyn Guevarra

Bronze

Shaira Castillo

18 y/o and below (Boys)

Gold

Joselito M. Patulot - EARIST

Silver

Jeffrey N. Masotes - Taytay

Bronze

Ronald R. Santos - R. Papa Taguig

18 y/o and below (Girls)

Gold

Laiza V. Quiñones - EARIST

Silver

Maricar Alvarez - MPC-PAKA

Bronze

Angeli Anne A. Dela Cruz - EARIST

Creative Anyo

9 y/o and below (Mixed boys and Girls)

Gold

Colete Polido - Little Angels Cavite

Silver

Eubert Polido - Little Angels Cavite

14 y/o and below (Boys)

Gold

Rocky Labra - Pasay

Silver

Mac Cloyd C. Valdriz - Sta. Elena

14 y/o and below (Girls)

Gold

Desirie Joy D. Capati - R. Papa Taguig

Silver

Khim L. Lascano - Amadeo

Bronze

Dana Leigh Rayos - R. Papa Taguig

18 y/o and below (Boys)

Gold

Joselito M. Patulot - EARIST

Silver

Peter B. De Guzman - ARKADO - Marikina

Bronze

Kervin A. Violante - ARKADO, Marikina

18 y/o and below (Girls)

Gold

Laiza V. Quiñones - EARIST

Silver

Jely Ann Almenario - Pasay

Bronze

Rovienalyn Pendon - EARIST

Synchronized Anyo Standard

9 y/o and below

Gold

Little Angels

Silver

DEPED - Taytay

14 y/o and below



Gold
Silver
Bronze

18 y/o and below

Gold
Silver
Bronze

Labanan

9 y/o and below (Mixed)

Gold
Silver
Bronze

10 y/o and below (Girls)

Gold
Silver

10 y/o and below (Boys)

Gold
Silver
Bronze

12 y/o and below (Girls)

Gold
Silver
Bronze

12 y/o and below (Boys)

Gold
Silver
Bronze

14 y/o and below (Girls)

Gold
Silver
Bronze

14 y/o and below (Boys)

Gold
Silver
Bronze

16 y/o and below (Girls)

Gold
Silver
Bronze

16 y/o and below (Boys)

Gold
Silver
Bronze

18 y/o and below (Girls 5'2 & Below)

Gold
Silver
Bronze

18 y/o and below (Boys 5'4 & Below)

Gold
Silver
Bronze

R. Papa Taguig
EARIST
Sta. Elena

R. Papa Taguig
EARIST
Lapulapu

Niño Chavez (Lapulapu)
Carlo Mallari (Lapulapu)
Rose Bernadette C. Motita (MPC-PAKA)

Colete Polido - Little Angels
Mary Mayselle Morillo - Little Angels

Eubert Polido - little Angels
Francis Vincent Lavilla - Little Angles
John Victor Poblacion - R. Papa Taguig

Josephine Suyat - San Mateo Nat'l High School
Shaira Mercado - R. Papa Taguig
Koole Carla Viray - Sta. Elena

Miraflor Ricky - Taytay
Juanson Jomari - Taytay
Christian Gayamot- Arkado

Jeena Garces - Amadeo
Khim Lascano - Amadeo
Jocelyn Guevarra - R. Papa Taguig

Joseph Angelo Samuel Dulay - Lapulapu
Kenneth Aldrin Manalastas - Sta Elena
Carlos Tongson – Amadeo

Dana Leigh Rayos – R. Papa Taguig
Kimberly Besana - Pasay
Angeline Ann Dela Cruz – EARIST

Aljon Guillermo - Pasay
Antony Villena - EARIST
Narciso Macabuhay - Taytay

Raiza Quiñones -EARIST
Josephine Salapar - MPC PAKA
Maricar Alvarez - MPC- PAKA

Kervin Violante - ARKADO, Marikina
Jim Misal - MPC PAKA
Erwin Dizon - ARKADO

18 y/o and below (Girls 5' & Above)

Gold

Silver

Bronze

Jennifer Pacheco - Pasay

Mary Francis Delos Reyes - Pasay

Pamela C. Cruz – PlnPasig

18 y/o and below (Boys 5'5 Above)

Gold

Silver

Bronze

Alvin Matabang - EARIST

Norly Mirando - Taytay

Rizalina Peñaloza – MPC-PAKA

Team demonstration gave added color the two-day tournament that was participated by the following:

1. Marikina Polytechnic College
2. Pamantasang Lungsod ng Pasig
3. Pamantasan ng Lungod ng Marikina
4. Eulogio Amang Rodriguez institute of Science and Technology
5. Sta. Elena High School, Marikina City
6. San Mateo National High School, San Mateo Rizal
7. Francisco P. Felix National High School, Taytay Rizal
8. R. Papa National High School, Taguig City
9. Amadeo National High School, Amadeo Cavite
10. Pasay South High School, Pasay City
11. Marikina Elem School, Marikina City
12. Little Angels Learning School, Bacoor, Cavite
13. Taytay Elem. School, Taytay Rizal
14. Modern Arnis Lapulapu
15. ARKADO Marikina



My Travels to the USFMAF Nationals 2008

October 25 - 26, 2008

By Marc Lawrence

My older son Michael and I had qualified for the USFMAF Nationals that were to be held in Orlando, Florida. They were to be part of the Disney ® Martial Arts Festival held October 25 - 26, 2008. To get ready for this tournament we had to train seriously a month before. For me, this was not so much as more as I train in Filipino martial arts four days a week already. My son, Michael had made it on to a travel basket ball team and they were working hard, so I knew his endurance would be fine, we just had to work on his sparring. He and I did a lot of sparring with friends and family to be ready. Just 1 1/2 weeks before the Nationals, my son had an accident while playing basket ball and injured his right arm. That caused him to have to get a cast!

We had purchased our tickets (they were non-transferable) and made arrangements to use a timeshare condo from my timeshare association for place to stay. I told my son he could still go if he went as my corner man and coach for the Nationals. That was the only way my wife would agree for him to go. When we flew in we came a day early so we could adjust to the time difference, it was a longer flight over to Florida than to Hawaii to the big island to see family. It was rainy and humid when we got there, kind of like Hawaii. When we got in and settled I called Darren Tibon the President of the USFMAF to let him know we were there as we were to be in the Saturday night Showcase as well as be volunteers for judging and helping with the tournament. Due to Michael's hand being in a cast, I had to make arrangements to have someone else become my partner in the flow my son and I had developed.



The flow was developed as way of honoring my teacher, Felix Roiles the Grandmaster of Pakamut International. The flow we were to show would show largo, media and corto single stick fighting, corto knife fighting and hand to hand fighting. Darren Tibon had a member of his school, Phillip Labatad that had volunteered to work with me to learn the flow on Saturday.

Saturday morning we met up with folks from USFMAF at the front gates of the Disney ® Wide World of ® Sports Complex. We did our registration and met up with our friends. We also saw some other friends that were there from California, Rich Verdejo and Gigie Alunday of FCS were there for the FSC blade competition. So I got with Phillip and we started working on it together. Phillip was great to work with as he was getting a crash course in the Pakamut Fighting Arts. We went over and over this for several hours then showed it to Master Darren Tibon, who gave great feed back about slowing it down so the audience could see the moves.

Disney had given us four minutes to highlight five separate Filipino Fighting Art systems together. All of us from Pakamut-Torrance and Angels Disciples Serrada got to together with Tuhan Ray Dionaldo, Instructor Rich Verdejo and Instructor Gigie Alunday of FCS to plan what we all were going to do. This was a fun discussion by far. Ok, so about now some of you are giggling at the thought of five separate systems working together to show off their art in front of a large crowd maybe 1500 people with just about every martial culture from around the world demoing their respective arts. Well, with one of the greatest sports facilities in the world with a phenomenal stage and lighting effects,

mist and music. We had four minutes on stage in Florida, we put on a great demonstration, with back light Sayaw with blade and candle, with bull whip and blade forms, with combat flow and flow spar. It was a great thing to be a part of and to see what we in the Filipino martial arts could do working together!

**Demonstration
Click Here**



Michael Lawrence in foreground doing Sayaw with Master Marc Lawrence in the background left

So Sunday morning rolled around and my son and I had to get ready for the big day. I found out that USFMAF offers a handicapped division so my son Michael, with his cast on his right hand, could compete in two divisions, one was Cadenza/ Forms and the other was Padded Stick Point Sparring. Michael had to use his left for forms. You know how your teacher always says “learn to use your left in case your right gets injured”; well that’s what he had to do. Michael got a gold medal in Junior Handicapped Division. Michael was up first in padded stick point sparring and he still able to take a gold medal in his division. I had entered in six separate divisions. I had a day’s work ahead of me.

My first division was Cadenza/ Forms good thing I like to practice this by myself in the park; I managed to pull a 1st place gold medal with high marks. My second division was going to be different as it was the Self Defense Division. The rules in USFMAF say you must demonstrate six techniques for this division at two speeds one at slow explaining and the second at real time and motion. Phillip Labatad really came through for me as he volunteered to do this with me and was demonstrating stick grappling and takedowns. True to my teacher methods that he taught me well, I was able to get a 1st place gold medal for this division. I knew the sparring was going to be work. I was going to fight style I have never fought before. My first was padded stick point division, this is from a blade perspective, and it works on first contact strike get the point unless they clash. It goes for three minutes or first one to seven points with a reset after each point scored. I had practiced this plenty with my students and friend in the park and at my club. I did well getting a 1st place gold medal in this division. My next division was padded stick continuous sparring. This is very different with then a WEKAF



Master Lawrence winner in padded stick sparring

tournament that you must show 50 % defense, the whole body is a legal target, only the disarms that counts if someone takes the stick away, not dropped and thrusting to the body is legal. So now you really have to be a high level in your game with good live/checking hand clash and counter and use of foot work to distance. The fights went

well for me and I was able to get another 1st place gold medal in this division. In the live stick point was new to me and I did not practice this so it was tougher for me to pull out good scoring, I did well with a loss to my new friend Phillip Labatad who got the 1st place gold and I got a 2nd place silver. My last fighting division was live stick continuous. I did well with corner support from the MDT Lameco Martial Arts people. They cooled my neck, gave me water between the rounds, my son gave me coaching points he was seeing on how I was fighting. I feel this combination really helped. I was able to get a 1st place gold medal in this division. My son and I had great time at the USFMAF Nationals.

I liked the USFMAF method of sparring more than WEKAF. You start out apart at the far ends of the ring. The judges are trained and certified by the association after attending a workshop. The judges are taught, it is about honesty and integrity and the right person wins always! This is the way Filipino martial arts matches should be. We are looking forward to next year at Disney Anaheim 2009 and the USFMAF Eskrimador's World Tournament in Long Beach August of 2009. Hopefully I can see you next year at the USFMAF tournaments'!



Master Lawrence, Master Tibon and Philip Labatad after live stick point sparring



www.pakamut-fma-torrance.com



News-Shugyokan and Pakamut-Torrance Mixed Weapons Martial Arts Challenges

November 30th 2008

By Prince Loeffler and Marc Lawrence

Gardena, California - November 30th 2008. The Okinawan Karate Kobudo Doukoukai and in conjunction with the Pakamut Filipino Martial Arts debuted the first MWA (Mixed Weapons Arts) get together at the Shugyokan Shorin Ryu Dojo Hombu Dojo.

The joint training comprised of Okinawan Kobudo vs. Pilipino Weapons sparring. The Okinawan stylist used tonfa and the rokushakubo against the Pilipino's baston (sticks) and knife. The training allowed each stylist to test their ability of handling their particular weapons in an open combat arena.

According to the Shugyokan Dojo Deshi's David Acosta *"I always look for ways to explore a variety of martial arts. I have found that each one has something to offer and makes my overall fighting skills better. Philippine stick fighting is one of the hardest things I have tried and this method throws you right into it. I can see practical applications of this fighting in many other forms. If you want to push your limits, this is definitely worth trying"*.

The weapons used in this 'mock' combat are padded. "It feels like being smack with a sofa cushion" according to Prince Loeffler, who fought using the tonfa against Guro Marc Lawrence of the Pilipino Pakamut Fighting Art.

Guro Lawrence believes that *"As a fighter I am always willing to try my skills against other styles of fighting. This allows me to grow in ways that otherwise I could not. Sparring in mixed weapons-mixed system really makes my skills to be pushed in positive way. I feel that if you are truly serious about learning to fight than this is path you must take."*

The Shugyokan Dojo and the Pakamut-Torrance has decided to name this joint program as Mixed Weapons Art or MWA for short. The MWA Challenge will now hold this fun event every last Sundays of each month beginning at 10:00 am till 11:30 am.

This concept came out of the USFMAF Cultural Challenge that will be held April 2009 and August 2009 at the USFMAF Tournaments. The USFMAF-Eskrimador's World Tournament will feature USFMAF and Chanbara meeting on the mat for the first time. It will be an open padded weapons division.



**Modern Arnis Mano Mano Filipino Martial Arts
Training with Kali Arnis International**
Marikina Sports Complex, Philippines
December 7, 2008

Modern Arnis Mano-Mano Filipino Martial Arts (M.A.M.F.M.A) held its training with Kali Arnis International headed by Grandmaster Vic Sanchez at Markina Sports Complex. The participants were Punong Lakan Garitony Nicolas Founder and Chief Instructor of MAMFMA, Grandmaster Vic Sanchez of Kali Arnis International, Melchor Amosco, Lakan Robert Dela Cruz, Lakan Junar Vidal, Lakan Ronald Regalado, RJ Rivera and other Kali Arnis International Members.



Punong Lakan Nicolas and
Grandmaster Sanchez



Website



www.kaliarnisinternational.com

MAMFMA
Punong Lakan Eagle Collections
Featured in Mel & Joey TV Program GMA 7
December 7, 2008

On December 7, 2008 Punong Lakan Garitony “Pet” Nicolas was featured in GMA Channel 7 Mel and Joey TV Program and a Sunday night Talk Show. It featured Punong Lakan Eagle Collections that ranges more than a thousand pieces, in different items, like stickers, shirts, shorts, caps, belts, earrings, necklaces, figurines, books etc. He explained why Eagle, it’s because of his motto “ *If an Eagle Dies He leaves his feather, If a Man Dies, his memories remain...*” and the Eagle itself reflects of his strong personality.



You can watch the video in this link: [Click Here](#)

Modern Arnis Mano Mano Filipino Martial Arts
OutReach Program 2008
Asociacion De Damas Filipinas
 Quirino Ave., Paco, Manila
 December 14, 2008



Modern Arnis Mano Mano Filipino Martial Arts (MAMFMA) held its Annual OutReach Program to the less fortunate and its 2008 beneficiary was Asocacion De Damas Filipinas, a Settlement house for the either neglected, abandoned or orphaned at an early age children. Members and Non-Members of MAMFMA humbly donated cash and in goods like toys, foods etc. for the donation to the children.



MAMFMA with the leadership of Punong Lakan Garitony “Pet” Nicolas continues to show the value of caring, giving and generosity even in the outside world of Filipino martial arts.



MAMFMA would like to thank the following for making this activity successful: Peachie Saguin of Bakbakan International, RJ Sales of Defenders Karate Aikido, RJ Rivera, R and O Academy, Ontillo Family, Dela Cruz Family, Paclibar Bicol Arnis, Boyet Andaca and to all members of MAMFMA.



Asocacion De Damas Filipinas Children with (L-R), Boyet Andaca, Lakan Christopher Eleazar, Lakan Anthony Gatchalian, Dayang Mizha Nicolas, Punong Lakan Garitony “Pet” Nicolas, Dayang Ever Quinne, Lakan Ronald Regalado, Lakan Junar Vidal, Lakan Roberto Dela Cruz, Lakan Romeo Solatorio.



Website



Speak Up - Speak Out

Roberto Trinidad

What if you don't have a stick?

In the Philippines, Arnis / Eskrima / Kali is generally seen by common man on the street as primarily a stick art. Anyone who says that he practices the art is eventually asked the question, "What if you don't have a stick?" On the FMA Forum, there's a thread on the topic in our FAQ board. The thread can be found at

www.fmaforum.org/index.php?showtopic=4.

One way to answer the question above is to say that the armed techniques also apply to armed techniques. However, I've heard some old masters reply by saying that they would never be caught without a weapon, nor would they allow an opponent to disarm them. One member commented on the FMA Forum that he seldom sees any stick disarms done in sparring matches and asks if stick disarms are impossible to do in real life situations. You can follow the discussion at

www.fmaforum.org/index.php?showtopic=3752.

Another interesting question came up on the forums. Do you prefer open-hand or closed-fist striking? Long time forum member Raul asks the question at

www.fmaforum.org/index.php?showtopic=3761.

Long-time practitioners of Arnis / Kali / Eskrima, as well as FMA Forum regulars know that unarmed combat is part of their respective system's repertoire. However, discussion of unarmed combat in Filipino martial arts often includes unarmed Filipino martial artists such as Sikaran, Yaw-Yan, and Silat. One of these unarmed Filipino martial arts that has been receiving a lot of attention lately is Dumog. An old thread on Dumog at **www.fmaforum.org/index.php?showtopic=782** asks "What's up with grappling in Filipino martial arts?" The thread was started in July 12, 2006 and has been picking up steam again.

Still on Dumog, a new member recently posted this claim...

"...sad to say Dumog was initially developed by our world war 2 veterans to counter Japanese soldiers assault... as a practitioner of the Filipino martial arts my grandfather taught me one thing ... charge like a bull and kill instantly...techniques are only practiced in the dojos but in real fight you only use one or two... FYI. Dumog was patterned also on our very own water buffalo 'carabao' / 'tamaraws'."

The above post caused a bit of a stir on the FMA Forum. Some asked for more information. Other staunchly disagree with the poster's assertion. The ongoing Discussion can be found at **www.fmaforum.org/index.php?showtopic=3796**.

Next issue, I'll be discussing another hot-button topic on the forum, the history and origin of FMA.

See you there!

FMA Future Events

Seminars

**Pallens/Senkotiros '09 Sama-Sama
Senkotiros Annual Sama-Sama Banquet**

January 31, 2009

Holly Community Center

Union City, CA.

Masters Seminar

February 1, 2009

PMAA

13752 Doolittle Drive

San Leandro, CA

(510) 396-3532

Email

Website

Website

Grandmaster Richard S. Bustillo

JKD-MMA-Cacoy Doce Pares-Boxing/MuayThai

February 14 - 15, 2009

Seattle, WA

Tirrell Kamara (206) 265-2957

Flyer

Website

Pamana Ni Lolo

March 20 - 21, 2009

2220 Hempel Ave.

Gotha, Florida

Email

Website

Commandments of Steel 11th Seminar

March 27 - 28, 2009

Email

Website

Doce Pares System, Jeet Kune Do, Grappling Seminar

Grandmaster Richard Bustillo

April 25 - 26, 2009

Crows Martial Arts Academy

1015 N I35 E Suite 218

Carrollton, Texas

Email

Website

Silver Dragon Martial Arts Senkotiros Seminar

May 16 - 17, 2009

Silver Dragon Martial Arts

St. Mary's, PA.

(814) 512-5001

Email

Website

Website

Tournaments

Disneyland Martial Arts Festival

March 28 - 29, 2009

Anaheim Convention Center

800 West Katella Ave.

Anaheim, CA

Filipino Martial Arts Coordinator

Coordinator: Darren Tibon (209) 464-3701

Email

Website

Flyer

1st Annual Battle of Mexico

June 19 - 21, 2009

Colegios Peterson Mexico

(Gym Peterson Campus Cuajimalpa)

Huizachito # 80 Col. Lomas de Vista Hermosa

Cuajimalpa D.F., C.P 05720

15 minutes drive from lomas de chapultepec

Flyer

Contact

Conmutador: (52) 55 5290 4112

Interlomas: (52) 55 5290 3704

Zacatecas: (52) (492) 92 52468

Email

Website

2009 Queen City Laban Laro
October 17, 2009
Buffalo Niagara Court Center
425 Meyer Rd
West Seneca (Buffalo), New York
Email
Website



By Luis Rafael C. Lledo, Jr.
www.amara-arkanis.com

Grip and Strikes

There are about 90 dialects in the Philippines, give or take a few. It is safe to assume that there are as many styles or schools of thought of the same fighting art with different vernacular titles. These arts were given a collective, generic name by the Spaniards. They were simply called Armas de Mano, later Filipinized to Arnis de Mano.

Before the development of Arnis de Mano, when real broadswords were used, the knife was held tightly on the handle. The butt of the handle extended about a couple of inches to secure the blade to the handle. The butt was not intended for any tactical purpose. In present day Arnis de Mano, the stick is held about a couple of inches from the end of the stick, first as a carryover of the old practice and second to be used for disarming techniques, an innovation of the 20th century.

Several elderly masters of Arnis de Mano, however have a disdain for disarming techniques, claiming that if your stick can be disarmed you are not good enough to be called an arnisador. The ancient disarming technique was to cut off the arm or to hit the hand so the opponent will automatically drop his weapon.

Whether you hold the stick at the very end or two inches from the end, the stick must be held tightly and securely with the thumb over the forefinger.

In Arnis de Mano, there are two types of blow, the strike (*hablig*) and the thrust (*ulos*). In the English terminology these terms may be used interchangeably. In Filipino terminology, however, these terms convey two different actions. A strike (*hablig*) is normally delivered in an angular cutting, slashing or snapping motion (like a whiplash). A thrust (*ulos*) is normally delivered in a straight forward stabbing, piercing motion.

In this section we will only deal with the primary blow of Arnis de Mano, that is strike or *hablig*. Thrust or *ulos* will be dealt with in another appropriate section.

With the different named styles and countless techniques of Arnis de Mano, there are only two classifications of strikes. They are the *hablig na palabas* (outward strike)

and the *hablig na papasok* (inward strike). To better understand this concept, one has to think in tennis terms. In tennis there are the forehand (inward strike) and the backhand (outward strike). In more technical terms, forehand strike is also called medial strike and the backhand strike is called lateral strike.

Like in tennis, the strikes are oriented from the perspective of the person delivering the strike which is determined by the grip on the stick in relation to the direction of the strike.

The body is hypothetically divided vertically in the middle. This hypothetical division is called the vertical midline or the center line of the body. Any strike directed towards the vertical midline is called *hablig na papasok* (inward strike, forehand strike or medial strike). Any strike directed away from the vertical midline is called *hablig na palabas* (outward strike, backhand strike or lateral strike). Strikes, whether offensive or defensive, fall under the category of forehand strike or backhand strike. In simple terms when you strike with your right hand in the direction of your left side it is a forehand strike. When you strike with your right hand in the direction of your right side it is a backhand strike. This is also true with the left hand. When you strike with your left hand in the direction of your right side it is a forehand strike. When you strike with your left hand in the direction of your left side it is a backhand strike.

No matter what maneuver one executes, whether it is the up and down vertical strikes, the side to side horizontal strikes or the circular or roundabout strikes, the strike is either a forehand or a backhand strike.

A forehand strike may be delivered with the leading hand or the trailing hand. Likewise, the backhand strike may be delivered with the leading hand or the trailing hand. Both strikes may be delivered from a regular stance (leading hand is the same side as the leading foot) or the reverse stance (leading hand is the opposite side of the leading foot).

In Amara Arkanis, all basic exercises are performed with two sticks. This is to instill in the student the need and importance of developing both the strong and the weak hand from the very onset of training. If only one stick is used, the student will favor one hand over the other and lose the fundamental nature of being able to fight with either hand, or just the “weaker” hand in case the “strong” hand is incapacitated. This is a condition that is called a “one-sided fighter” which may be a fatal flaw.

The most important factors in any strike, whether forehand or backhand, are form and technique. There was a time when a Filipino warrior depends solely on sheer brute strength. They did not have any style or form.

With the evolution of the art, body mechanics, leverage and utilization of the center of gravity have elevated the strikes to a higher and more powerful level. Proper style or form eliminates “wasted movements” increasing speed and energy.

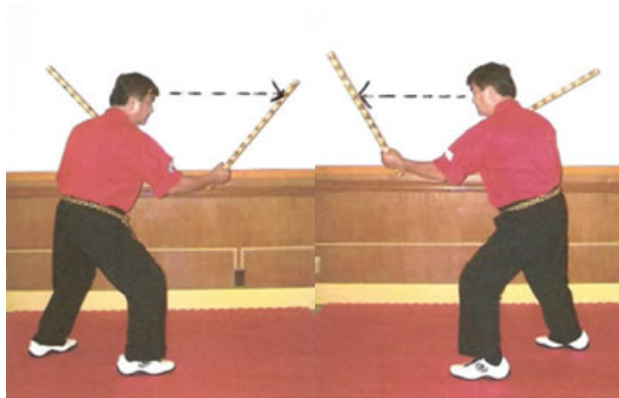
There are three levels of target of both forehand and backhand strikes; they are: upper, middle and lower. In the upper level, the most common strike is a strike to the head, the neck, or the shoulder in a downward motion. A deceptive strike in this level is a strike to the head or the neck in an upward motion. In the middle level, the most common is strike to the arms, sides or the hipbone in a sideward cutting motion. In the lower level, the most common is a strike to the knee in a downward motion. A deceptive strike in this level is an upward strike to the groin.



Forehand strike directed towards vertical centerline from regular stance.
Right foot forward - Left foot forward



Forehand strike directed towards vertical centerline from reverse stance.
Right foot forward - Left foot forward



Backhand strike directed outwards the vertical centerline from regular stance.
Right foot forward - Left foot forward



Backhand strike directed outwards the vertical centerline from reverse stance.
Right foot forward - Left foot forward

Manners of Striking

There are three manners in delivering a strike: with the flick of the wrist (like European foil fencing); the elbow bend (like tennis); and with the twist of the hips with follow through (like a slugger hitting a baseball). These motions should not be confused with range of fighting (short, medium and long range). All Amara Arkanis strikes utilize these three movements in every strike in conjunction with the stance, breathing and body tension.

Exercises and Drills:

- From natural stance move left foot forward to the left oblique to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move left foot back to natural stance
- From natural stance move right foot forward to the right oblique to assume right fighting stance then deliver a forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move right foot back to natural stance

- From natural stance move right foot to the right and pivot on left foot to face 90 degrees to the left to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move right foot back to natural stance, pivoting on left foot to face 90 degrees to the right (original position)
- From natural stance move left foot to the left and pivot on right foot to face 90 degrees to the right to assume right fighting stance then deliver a forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move left foot to natural stance pivoting on right foot to face 90 degrees to the left (original position)
- From natural stance move right foot back to the right oblique to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move right foot forward to assume natural stance
- From natural stance move left foot back to the left oblique to assume right fighting stance then deliver forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move left foot forward to assume natural stance

NOTE: First set of exercises will be upper strikes
 Second set of exercises will be middle strikes
 Third set of exercises will be lower strikes

Progression of Training:

- Move the foot to assume the stance, then deliver the first strike bringing center of gravity down and exhaling through the mouth then go back to original position.
- Move the foot to assume the stance as you deliver the first strike bringing center of gravity down, hold your breath, then deliver the second strike exhaling through the mouth then go back to original position.
- Move the foot to assume the stance as you deliver the strikes in quick succession at the same time bringing center of gravity down and exhaling through the mouth then go back to original position.

Move the foot to assume the stance as you deliver the strikes in quick succession with bun-yaw at the same time bringing the center of gravity down. The moving to the stance, the strikes, bringing down the center of gravity and exhalation (bun-yaw) must all end at the same time. Then go back to original position.

Questions or Topics of interest for the Filipino martial arts contact:
 Mataw Guro Luis Rafael C. Lledo, Jr. - **Email**

Announcements

Bandalan Doce Pares School and Organization has relocated to: 12226 Plumas Dr. Saratoga, Ca. 95070.

For correspondence or information contact the following:



www.bandalan.com

Grandmaster Alfredo Bandalan Sr.

12226 Plumas Dr.
Saratoga, Ca. 95070
(408) 310-0101

Email

Operational Director

Loretta Fydrych
(408) 580-4418

The FMAdigest sends its condolences to the Pedoy family. He was one of the pioneers that spearheaded the growth of Escrima in the State of Hawaii and abroad.



Batikan Eduardo J. Pedoy

May 04, 1946 - October 22, 2008

Pedoy's Derobio Escrima

It is with great sadness that we must say aloha to Batikan, Eduardo James Pedoy, the Head of the Pedoy's School of Derobio Escrima and the son of Founder Great Grandmaster Braulio Pedoy. The Filipino martial arts community and the family of Eduardo

Pedoy will miss him and will cherish his time here and the influence he has had on all of their lives.

Services were held at the following locations on November 08, 2008
Borthwick Mortuary and was laid to rest at the Hawaiian Memorial Park Cemetery



Grandmaster Tyrone Takahashi

www.pedoysescria.com

Regional High Chief Chaz Siangco

www.psecombat.com

The FMA Digest sends its condolences to the Lledo family. Guro Mark Lledo was the son of Mataw Guro Lou Lledo who writes the FMA Educational Depot for the FMA Digest.



Punong Guro Mark Lledo

[1974 - 2008]

Amara Arkanis

It is with great sadness to announce the sudden passing of Punong Guro Mark Lledo who is the beloved son of Mataw Guro Lou Lledo, and his wife, Flora.

Punong Guro Mark Lledo passed away in his sleep on November 7, 2008. Apparently he worked a double shift at the hospital and came home. His sister tried to wake him up in the morning and when she turned him over and discovered he had passed away during the night. They believe it could have been a brain aneurism.

Renshi Mark (as most of his students call him) was working hard as a Nurse and getting ready to take the Nursing NCLEX exam so he can work in the United States. He was also planning on getting married next year and going to reside in New Jersey.

Mataw Guro Lledo is devastated with the loss of his son. They had big plans for Amara Arkanis and for Mark to carry the legacy. All of the Amara students were with the Lledo family in New Jersey and prayed for Renshi Mark, the Lledo family flew to Manila later that night and have an open ended stay.

Punong Guro Mark Lledo's interment was on Sunday, November 15, 2008 - 2:00 p.m. at St. Gregory the Great Parish Church in Indang, Cavite, Philippines. Burial rights at Jardin Royale Cemetery.



www.amara-arkanis.com



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All the best with your training,
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eskrimakaliarnis.com



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**Modern Arnis Mano Mano Filipino Martial Arts
MUSEUM
Libertad, Pasay City**



Modern Arnis Mano Mano Filipino Martial Arts Headquarters is also the MAMFMA Museum located at CK Sy Diamond Building, 156 Libertad Street Pasay City, Philippines. The Museum contains humble Awards, Recognitions and Certificates of Punong Lakan Garitony "Pet" Nicolas. The display were Punong Lakan's first uniform during the first year of MAMFMA, the Bolo (itak) which he used during his live bolo demonstration at Luneta Park and different FMA Festival, his tri sectional staff, his belt and much more.

You can watch the video in this link: [Click Here](#)

MAMFMA Museum
CK Sy Diamond Building, 156 Libertad St.
Pasay City, Philippines



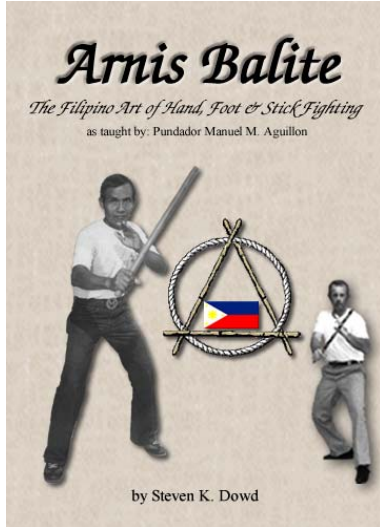
Website

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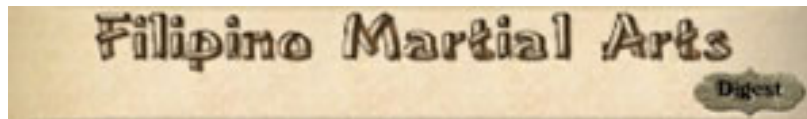
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