

Filipino Martial Arts

Filipino Martial Arts in the United States

Digest

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Learning History and Culture
Through Martial Arts

A Journey of Experience

A Devoted, Loyal Practitioner of JENDO

Grandmaster Alfredo Bandalan Sr.

Ryan Buot
Music and Balintawak

Grandmaster Ver Villasin



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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

To start Marc Lawrence brings a bit of history on the Filipino-American Heritage, which actually he put together for his sons, but is sharing with the FMA Digest and you the reader.

Next, Grandmaster Alfred Bandalan sat down and told us his history in the martial arts. To know Grandmaster Bandalan is an honor, he is a practitioner that believes in honor, respect, and promotes the Filipino martial arts continuously. A great sense of humor, but also a serious side, he is an individual that represents the Filipino martial arts in the old ways as well as the modern times.

Grandmaster Ver Villasin known and referred by his family and Balintawak club members as "Boy Villasin" is the son of Atty. Jose Villasin. Grandmaster Villasin is a quiet individual, which is well respected and is as dynamic as his father was in the art of Balintawak.

Guro Alegria and Master Armijo tell us about their experiences in the Filipino martial arts and what has made them grow and come to the love the arts that they represent.

The FMA Digest has had quite a few articles by Antonio Graceffo, well here we will learn a little about the man himself and what he is about.

Ryan Buot the son of Sam Buot of Buot Balintawak trains with his father, but also is an excellent musician (did not want to say piano player). The FMA Digest has heard Ryan play and he is good going on great as he continues to excel with practice and experience. At the end of his article are a couple links where you can hear him play.

Jeff 'Stickman' Finder brings another excellent editorial with 'Dinuguan for Brunch' talking on the subject of Unity. Robert Trinidad brings the latest on what is being discussed on the FMA Forum and Mataw Guro Lledo, has changed gears with the FMA Educational Depot talking about a non-technical aspect of the Filipino martial arts which is usually not learned in the training sessions.

Visit the Past Events section to see what you missed and the Future Events section to see what you have a chance of experiencing if you attend an upcoming event.

So it is hoped that you enjoy this issue.

Maraming Salamat Po

Filipino Martial Arts in the United States

By Marc Lawrence

This article was put together originally as a way to share with my sons a way they could be proud of their Filipino-American Heritage. I am sharing this article based upon facts, written and oral history that I have been collecting on this subject for many years. There will be some that wish to dispute facts with me. Being a historian by hobby I am always willing to verbally debate this. I am also a Historic re-actor for US history and belong to the Philippine Scouts Heritage Society Lt. Nilinger Chapter, so I take great pride in sharing History with all of you. So enjoy this article and be willing to dig deep in the History of Filipino Martial Arts.

Filipino martial arts as we call it today do not just show up in the Americas in the last 50 years but it has been here with the Filipinos that came here since the Spanish occupied United States. Originally the Manongs (older brothers) came here first were not called Filipinos but were called Manila men or Luzon Indios. As the people were under the Spanish Crown the men were pressed into military service. The first Filipinos came to California on October 19, 1587. This also was the first time Filipinos used their fighting art to defend themselves. One of them died while defending the others using sword and shield. (ref.1)



Nipa Hut- St. Malo village from Harper's Weekly 1883

Spanish masters. It was noted that 74 jumped ship in New Orleans. They built houses on stilts along the gulf ports of New Orleans and were the first in the United States to introduce the sun-drying process of shrimp. One of the villages was called Manila Village (ref.2) another village was called St Malo. Which was well documented and sketched by Lafcadio Hearn for his article in Harpers Weekly in 1883 and it was the first article written about Filipinos in the US. Saint Malo was only one of the Filipino settlements in the Southern United States. The other settlements were the Manila



St. Malo Village sketch from Harper's Weekly 1883

Village on Barataria Bay in the Mississippi Delta by the Gulf of Mexico; Alombro Canal and Camp Dewey in Plaquemines Parish; and Leon Rojas, Bayou Cholas, and Bassa Bassa in Jefferson Parish, all in Louisiana. The oldest of these settlements, however was Saint Malo. But Manila Village on Barataria Bay was considered to be the largest and the

most popular of them all. Houses on in Manila Village were built on stilts on a fifty-acre marshland. (ref#3)

In 1781, Antonio Miranda Rodriguez first a settler (pobladores) then as a soldier, a Filipino, along with 44 other individuals was sent by the Spanish government from Mexico to establish what is now known as the city of Los Angeles. He was noted as skilled gunsmith and was assigned to Santa Barbara highly paid soldier with the position of Armorer. He was not the only Filipino in Spanish military service in the Spanish service in the Continental US. Sometime the Filipinos were called Chinos or recorded by historians as mixed Indio and chino. The fighting skills were noted and they sought out. (ref.#4)

During the War of 1812, Filipinos from Manila Village (near New Orleans) were among the "Batarians" who fought against the British with Jean Lafitte in the Battle of New Orleans. They were called the Spanish Pirates from the swamps These Filipinos married to local Cajun women and established families. They known for fishing for shrimp and sun drying them for sale, a practice still carried on today by the local Cajun population. (ref.#5)

1860-1864 US Civil War Filipinos are recorded as fighting in the War Between the States. Records indicate that most served in the US Navy. (ref#6)



Philippine Military 1898

1898 Spanish American war, American force joined with Filipino Freedom fighters against the Spanish



American Philippine Civil War 1899



Philippine Scouts at World Fair 1904 in Parade formation

forces and defeats them. Americans see first-hand the Filipino martial arts skills of Filipino Freedom fighters. This leads to failed promise of independence and the 1899 - 1902 Filipino-American Civil War also called the Philippine Insurrection. 1903 the Philippine army surrendered. This war continued in pockets until 1913.

1917-1918 Filipino males who came from the Philippines to work as sakadas (contract workers) in the Hawaiian sugar, pineapple plantations and other industries were nonetheless required to register in the U.S. military drafts of June 5, 1917, June 5, 1918 and September 12, 1918. While some volunteered, others were drafted, most of them serving in Schofield Barracks, Ft. Shafter and Hawaiian National Guards from the ranks of Privates to 1st Sergeants.

They worked as cooks, musicians, mechanics-occupations that Pilipinos remain skillful to these days. Almost four thousands Pilipino soldiers had served in the Hawaiian Infantry alone. Filipinos residing in other parts of the United States also volunteered or were drafted in the military. (ref.7)



“Poncho Villa” Elorde Pacquiao heavy weight boxing practice 1920s

In the 1900's boxing was one of Victorian areas that were considered by many to keep young men away from gambling and alcohol. Boxing changed when Filipinos and mainland Americans met in Hawaii and on board US Navy ships in the Philippines. The US Armed Forces brought boxing as a martial art to the Philippines in the early 1900s. There US Armed forces changed their style to one similar to what the Filipinos were using.

Boxing was promoted between the soldier and sailor. It was supposedly to keep healthy body and mind and staving vices that would be otherwise learned. Matches became big time and the local Filipinos soon were invited for the challenge Boxing changed drastically in a cultural exchange during the early 1900s in one of the greatest ethnic melting pots in history - Hawaii. Fights frequently occurred, and one's survival often depended on one's toughness. The 1920's

are consider by many as the Golden Years of Filipino Boxing as paid professional Boxing came about giving rise to many famous boxers like Poncho Villa. This caused an influx of Filipino martial arts skills into American boxing as Western boxing had been brought to the Philippines. (ref#8)

From 1905 into 1920's saw the rise of Pensionados and over 14,000 in 1920 alone (according to census) arrived and attended colleges to become educated leaders of the Common Wealth of the Philippines. This inspired others to come and work while attending school here in the main land US.

The first Filipino martial arts School in the US was established in the 1920's. Grandmaster Ramiro Estalilla, Jr's father, Ramiro A. Estalilla, Sr., taught Kabaroan Eskrima in Minneapolis, MN in the 1920s while studying at the Minnesota College of Law in Minneapolis, and was a special student (1923) of Military Science and Tactics at Saint Thomas College in Saint Paul, Minnesota.

In 1920, Estalilla's father came to the United States to study law at Saint Paul College in Minneapolis, Minnesota. He worked as the Minneapolis Athletic Club as a waiter and taught the art of Kabaroan there from 1920 to 1929. (ref.#9)

The Philippine scouts were part of the Armed Forces of the Far East, they were known for the skills as fighters and as professional soldiers. The first Scout organizations were created in 1901 during the early days of the American occupation of the Philippine Islands by the induction of Filipinos into the service of the U. S. Armed Forces. Their mission was to help restore order and peace to a troubled area. In the ensuing two



Macabebe scouts early 1900's

decades, the Philippine Scouts took part in subduing the fierce and warlike Moro tribes on the island of Mindanao and in the Jolo Archipelago and in establishing tranquility throughout the islands. The Philippine Division was composed of two infantry regiments of Philippine Scouts - a term applied both to the Filipino enlisted men and their American officers - and one infantry regiment of American soldiers, a total of about 10,000 men. Philippine Scouts also served in a horse cavalry regiment, manned the coastal artillery and anti-aircraft batteries that defended Luzon Island, and staffed most of the support elements of the U.S. Army in the Philippines. Although the officers were generally

Americans, there were a few Filipino officers in the Filipino regiments. In 1910 the U.S. began sending one outstanding Filipino soldier per year to West Point, and by 1941 some of these men had risen to the rank of senior officers. These were General MacArthur's soldiers - the guys who fought America's first battle of World War II. The Philippine Division, probably the best trained and possibly the best prepared U.S. Army division at the outset of that war. (ref#12)



Philippines Scouts at Bataan 1941

Filipinos in the US Army as fighters. The 1st and 2nd "LAGING UNA" "SULUNG" Filipino Infantry Regiments were units of the Army of the United States (AUS) inducted into service during World War II. They were wholly manned by Filipino citizens in US and the Hawaiian Territory and officered by both Filipinos and Americans. The "Bahala-Na Boys" of the 1st Reconnaissance Battalion (Special) were

In 1941-1945 The US army recognized their need to have



Filipino in US Navy WW-1

known only as "commandos" in the Philippines. (ref#10)



US Army 1st Filipino regiment



1st Filipino Infantry Bolo demonstration



Filipino Americans showing off their Bolos
US Army 1940's



Philippine scouts Bolo drill early 1900's

In Hawaii the Filipinos that stayed and worked the plantations that volunteered were organized into the Hawaii Riflemen. They served in the in place of the Territorial Guard units that had been called up for war. Hawaii Rifles, A cavalry militia on the Big Island composed primarily of plantation works; the insignia features a lehua flower Hawaii Defense Volunteers One of many local militias formed during World War II to aid regular-duty troops, the HDV were a well-organized group of Chinese and Filipino

citizen-soldiers. Maui Volunteers neighbor-island militia, like the Kauai Volunteers. Since these were small organizations, Filipino Battalion This unit was composed of Filipinos living in the U.S. who wished to fight the Japanese. (ref.#11)

In 1947 Master Benjamin Luna Lema was requested by the United States Air Force to relocate to Agana, Guam, to instruct their enlisted men in hand-to-hand combat and arnis. In 1960-1961 Pedoy's School of Derobio Escrima which opened its doors to non-Filipinos in Hawaii. In 1966 Master Angel Cabalas opened his school and taught non-Filipinos the art of Serrada in Stockton California. (ref. #9). In the 1970's and 80s saw the Filipino Martial Arts start to spread across the US. It was the 1970's interest in martial arts that help shine light on the Filipino Fighting arts. Dan Inosanto and Richard Bustillo started teaching the Filipino Martial Arts in Southern California in 1970s. It was Dan's passion that led him to share his art with Bruce Lee, who used it his movies. This increased the public awareness of Filipino Martial Arts. Dan Inosanto also wrote a book on the subject of Filipino Martial Arts that helped increase public awareness as well.

In summary Filipino martial arts have been demonstrated and taught here in the US for several hundred years under a variety of name like fencing, boxing and wrestling. Only in the last 100 years has it been recognized and in its own light in the last 50 years! Filipino martial artists have contributed their fight skills to the defense of their homes here in America for over 400 years. I look forward to what the future holds for Filipino-Americans who practice their art and continue to pass along their knowledge here in the US.

Ref.#1 The first Philippine Idios by Hector Santos © 1995 &1997

Ref.#2 MSM Encarta Encyclopedia-Filipino

Ref.#3 Marina Espina - Filipinos in Louisiana (A. F. Laborde & Sons, New Orleans, Louisiana, 1988, Lafcadio Hearn- St. Malo Harpers Weekly 188

Ref.#4- 1781, Antonio Miranda Rodriguez by a Historical lecture by Eloisa Gomez Borah Santa Barbara

Ref.#5 An excerpt from the book The Baratarians and the Battle of New Orleans by Jane Lucas de Grummond (Louisiana State University Press, Baton Rouge, Louisiana

Ref.#6 FILIPINOS IN THE AMERICAN CIVIL WAR by Nestor Palugod Enriquez,

Ref.#7 Filipino WW-1 US Military Service-Maria Elizabeth Del Valle Embry

Ref.#8 Did Filipino Martial Arts Revolutionize Boxing? by Lisa L. How &(see Shadow Boxing and Politics by Nestor P.Enriquez)

Ref.#9 20th-Century Arnis The Reemergence of a Warrior's Art By Mark V. Wiley

Ref.# 10 History of the 1st & 2nd Filipino Infantry Regiments By 1LT David T. Vivit (AUS, Ret)

Ref.#11 Hawaii War Records Depository (HWRD)

Ref.#12 The Philippine Scouts by Chris Schaefer Copyright © 2002-2009 Philippine Scouts Heritage Society

Life and Times of Grandmaster Alfredo Bandalan

“As told by him personally”

Photo's Courtesy of Grandmaster Bandalan

I was born on a warm bright day March 10, 1939 in Lanai City, Hawaii. I weighed a whopping 6 pounds and my mom told me she had a very easy time delivering me. She tells me she screamed for three days. My parents, both Filipino were also born in Hawaii. They lived in Hawaii their whole lives. My mother, a warm and loving woman, was born Doris Blanco in Hilo, Hawaii on March 2, 1922. Her family moved to Hawaii from Cebu a small town in the Philippines in the early 1920's. My mother was a beautiful woman. Like most Filipino women, she was short and slim with beautiful long black flowing hair. Considered a healer because of a small mole located near her left eye, she was always very popular with her neighbors and some of the locals in town. She loved to garden and walk on the beaches. I can still see her on the beach wearing a long dress with her hair pulled back tightly behind her head walking hand in hand with my father. She fell in love with, and married my father when she was only 14 years old. She always said my father made her laugh and that's why she fell in love with him. They were very much in love; they spent most of each day together, seemly inseparable.

My Mother and Father

My mother worked hard all her life. Along with raising seven children, she worked for the Dole Company picking pineapples in the fields for over 15 years. She worked hard in those hot muggy sticky pineapple fields. I remember her getting up early every morning. She was always the first to wake up. After she awakened, she would start cooking our breakfast. She would make sure all of us had something to eat before she sent us off to school. She worked hard making sure we had all the necessary things we needed.

After she retired from Dole, she continued working. Not long after retiring, she went to work for the billionaire David Murdock from Australia. David Murdock was well known in our small island town. He built hotels and a community center for the local people, which made him very popular. My mother was the principle caretaker of his very large home in Lanai. David Murdock was good to my mother and paid her well. I have always loved, respected and admired my mother for everything she did for us.

My father, Alfred Bandalan, was a strict man. Our getting a good education was very important to him. He made sure we did all our chores before we left for school in the morning. When we got home from school, he made us do our homework and finish our chores before he would take us fishing. My father was born in Kula, Hawaii on



Standing L-R: Lawrence Blanco-uncle, Alfredo Bandalan Sr.-father, Doris Blanco Bandalan-mother

Sitting: Paulina Blanco-grandmother

2/26/13. His family emigrated from Leyte, a small town in the southern part of the Philippines, around the early 1890's. My father was a little taller than my mother was. He was slim and fair looking. He was also a very good singer. He used to sing to us all the time. I loved listening to him sing, especially around Christmas and other holidays. He once sang at a radio station in Honolulu. His favorite song was "This song of Love" (Dahil Sayo) to my mother all the time.

My father started working picking pineapple in the fields for the Dole Company when he was about 15 years old. He used to come home tired from work everyday. After about 16 years in the fields, one of the Dole supervisors with an offer of advancement finally approached him. He started driving caterpillars for the company plowing the fields for a new crop. This kept him working late at night sometimes starting work at 7 pm and continuing until sunrise. My father was offered; another advancement and jumped at the chance to get out of the fields. It was then he became a mechanic and welder for the Dole Company. He continued to work for the company for another 10 years until he retired. My father died of a heart attack when I was about 50 years old. He had not been feeling well and fell over at home before we realized something was wrong. He was rushed to the hospital and had to wait for the only doctor to arrive from another island. By then it was too late. He was on life support for only a day before we decided to let nature take its course and let him die with dignity.

I am the oldest of seven children. We were a very loving family and enjoyed spending time with each other. Eating family meals together and spending time fishing made us very close. Being the oldest of four brothers and three sisters made me feel responsible for them.

I recall helping change diapers and giving the babies milk. In those days, we had to wash diapers. There were no such things as disposable diapers like there is now. I never minded helping my mother care for my brothers and sisters. My parents both worked hard and I felt it was my duty as the eldest son to help as much as I could. When I was not in school or helping my parents care for my younger brothers and sisters I could often be found spying on my grandfather Pedro Blanko.

My Grandfather

My grandfather, whom we always referred to as papa, was a short man about five feet tall. He had dark leathery skin from working out in the sun all his life. I loved my grandfather. I was always very proud of him. We had a close relationship and I can honestly say he was one of the most influential people in my life. He loved telling me stories of his youth and how things "used to be". His stories were exciting, filled with magic, mystery and legend. He taught me about romance. He taught me about women. He was a poet and loved to sing like my father. One of my favorite stories was the one he told me about how he was raised by a Moro family in the Philippines. The Moros were very superstitious people and that greatly influenced my grandfather.

My grandfather was a very spiritual man. He was quiet and kept to himself. He wore an amulet bag around his neck. It was made of cotton and resembled a Durham tobacco pouch. I remember trying to touch it and having him slap my hand away promising me that someday the bag would be mine.

He also carried a wooden pouch with a file in it. The pouch was about 10 inches long and he carried it around his waist whenever he went out. My grandfather was a

scrapper and he never walked away from a fight. The old Filipino men with whom my grandfather spent time used to tell me my grandfather was an Escrimador.

I had no idea at the time what an Escrimador was. I knew my grandfather loved to fight. His chest had at least a dozen scars from old knife wounds. One scar ran from his left shoulder down his abdomen. He had scars on his arms as well as on his back and legs. The scars, my father told me, were from death matches. Death matches were very popular in the Philippines when my grandfather was young. As a young man, he loved to fight and growing up in the Philippines, he was certainly no stranger to the now outlawed death matches.

In fact, my grandfather came to Hawaii because he had to leave the Philippines. I heard many rumors surrounding my grandfather's *higira*. Wanting to make a change, my grandfather moved to Hawaii and decided to settle down. It was in Hawaii he met and later married my grandmother. His first job on the island was for Lanai High School. After he had worked a couple years and saved some money, he married my grandmother Constencia. He worked as a janitor and maintenance staff for Lanai School district until he retired. Supporting his family was very important to him.

As I mentioned earlier the old Filipino men used to tell me my grandfather was an Escrimador. I remember him walking to the pineapple fields with his friends. There were about a dozen of them in all. They would laugh and tell stories as they made their way to the fields. They all wore big baggie pants made of old rice bags. Their baggie pants made it easier for them to move effortlessly when they fought. They used to carry rolled up newspapers and sticks in their hands to use as weapons.

When they got to the fields, I remember watching them using their sticks to hit each other. Their movements were slow and rhythmic like a beautiful hypnotic dance. It was years later that I recognized their movements as Kali movements. As I watched the old men fight, I wondered why they would ever want to do such a thing. It looked painful and yet they seemed to be enjoying themselves. I could hear their laughter as they sparred with each other in the hot pineapple fields.

One day, when I was about 10 or 11 years old, my grandma Constencia told me to go find my grandfather. It was dinnertime and she always insisted we sit down together as a family to eat. I went looking for my grandfather in the garden where he worked.

That day, for some reason, I was feeling mischievous and I wanted to play a prank on him. I fashioned a long stick from a stem I pulled off from a nearby hibiscus plant. I crept up on my grandfather as he was tending to his fighting roosters with the hibiscus stem in my hand and, while he was not looking, I stuck him in the back. All of a sudden, my grandfather turned around and began wildly swinging his file and calling me a 'demonio', which means little devil. I ran away laughing and yelling out to him, "Grandma wants you to come home for dinner now." There was no way I was going to stand still as he wildly swung his file around my face. I recall thinking my grandfather was doing some crazy moves. That is when I realized my grandfather was a martial artist, an Escrimador like the old men had been telling me.

Boxing a Desire

Boxing was a premium on the island when I was in high school. Everybody was into boxing. Dado Marino, a Filipino boxer, was popular at the time and I really admired him. I liked the way Marino boxed. He was smooth and fast and enjoyed watching him

train. Like all the young men my age, and mesmerized by boxing, I too wanted to be a professional boxer. While I was in high school, I started boxing for the Catholic Youth Organization (CYO) and boxed for two years. I had a dreadful time boxing; it was awful. I swear every one got a piece of me. I weighed about 110 pounds and fought guys up to 160 pounds. They usually got the best of me. The guys in the lightweight division enjoyed pounding me into submission and the heavy weights enjoyed pounding me even harder. My father expected me to go to college and tried to convince me to stay in school. He threatened me, saying, "Son, you either box and be a professional boxer, or go to school." Rather than tolerate the ongoing beatings, I decided to continue school and finish getting an education.

After graduating from Lanai High School I attended Honolulu Technical College, later renamed Honolulu City College. While in college, I studied welding. After graduating from Honolulu Technical College, and disheartened about my boxing skills, I was eager to get a job. Some one told me work might be available in Ewa, a small town not far from Honolulu; I packed my belongings and was on my way. I started my first job as a welder for the Hawaii Welding Company welding structural steel for what was to be the biggest mall in Hawaii, the Ala Moana. I had been welding for the company for a couple months when my supervisor instructed me to pick up two tanks of oxygen and acetylene from the Gaspro Company, which was a company that furnished welding products for other companies in Hawaii. It was there I met Phillip Doseo. Doseo was a sales representative for Gaspro.

Doseo and I hit it off right away. He asked me where on the island I lived. I told him a little about myself. I told him where I was from, where I went to school, and why I moved to Ewa. I even told him about my boxing fiasco. Doseo seemed to enjoy listening to my stories as a boxer. I don't know if I've ever heard a man laugh so much. I finished loading up the tanks and was getting into my truck when Doseo called me back into his office.

As I walked into his office, I watched Doseo take out his wallet. He opened his wallet and showed me a card. I couldn't believe my eyes. He showed me a black belt karate identification card. I stood there staring at his card, dumbfounded. I had heard rumors about karate, some deadly art with secret moves. I became excited as I stared at the card. At that time, you couldn't just walk into a karate studio as you can today. At that time, you had to be asked to join. I could feel my heart pounding as Doseo asked me whether I was interested in joining the class. I stood there in shock. I was thrilled. I couldn't believe my good fortune. Could this be happening to me? I couldn't contain my excitement and I answered his question with an enthusiastic "Yes!" Doseo gave me a name and an address and told me to meet him there later that night. After a wholehearted "thank you," I was on my way. I looked forward to that evening when I would join my first karate class.

Waiting for the day's end was almost more than I could endure. I had read and reread the note Doseo gave me at least a hundred times. The address he gave me sent me to a town called Aiea, located in the outskirts of Pearl Harbor. I remember driving my 1952, two-door Mercury to the house. I noticed several cars parked outside as I made my way up the driveway towards the small island house. Feeling apprehensive, I stood at the door for several minutes. I took a deep breath and knocked. Within moments, the door opened. I was relieved to see Doseo standing in the doorway. When he saw me, he

smiled and invited me into the house. We stood inside for a moment saying hello before he invited me to join the others in class. I followed Doseo as he made his way into another doorway and down a flight of stairs that led to a basement.

About halfway down the flight of stairs he instructed me to sit. He told me I could watch class from the stairway where I would be out of everyone's way. I recall about 10-15 young men dressed in old jeans and t-shirts standing at attention...waiting. Doseo continued down the stairs to join the others. He then took his place at the head of the class and began teaching. He taught things I had never seen before. I became entranced as I watched the students train. It wasn't long before Doseo instructed the class to take a break.

During the break, he introduced me to the group. I was delighted to have an opportunity to meet the students. They were friendly and seemed just as enthused to meet me, as I was to meet them. I was ecstatic and when asked to join class, the following week, I responded with an irrefutable "yes".

I learned a great deal studying with Doseo. I saw things I had never seen before when I was boxing. I'll admit there were times when I got somewhat scared. In the fifties we used full contact sparring. We don't have that kind of contact today. More often than not, we would walk away from a sparring match cut, bruised, and wobbling. I once saw a man cut across the face by his opponent with the strike from a single stick. I watched and learned and when I felt confident, I tested my skills.

My classmates and I enjoyed sparring with each other but found even more delight testing our skills outside the dojo. We considered the best way to train was to fight with the American sailors we'd see frequenting the local bars. They were no match for us. The sailors we fought didn't seem to know much about hand-to-hand combat and even less about stick fighting. We usually stayed away from the Marines and Army soldiers because they were tough and not as easy to defeat. On more than one occasion, the Marines gave us a run for our money.

Moving to California and the Future

I studied with Doseo until I left for the mainland in 1968. The Hawaii Welding Company was opening a new plant in California and needed experienced welders. I applied for a transfer and within weeks was notified I'd be moving to California. I was eager to start a new life in a new place. I wanted to do something different, something other than wield. After two years of boxing and two years of karate, I reconsidered professional fighting. I needed a career that was stimulating like professional fighting yet not as corporeal. I also needed to do something exciting that would give me an opportunity engage in combat and exercise my mind. I decided upon law. I had considered taking paralegal classes when I got to the mainland.

After settling down in California, I began to miss my martial arts training. I wanted to continue my studies and looked for a school that would be able to accommodate my needs. It wasn't long before I found the School of the Black Ram. Grandmaster Sam Brown, the founder and owner of the School of the Black Ram later changed the name of his school to Ken-Ju-Bo-Ai. I studied with Grandmaster Sam Brown for about 10 or 15 years and obtained a black belt in Kempo in the early 70's and about 30 years later was awarded deputy professor in Kempo, again, by Grandmaster Sam Brown.

Professor Marino Tiwanak received his Black Belt from Adriano Emperado one of the founders of Kajukenbo. In 1976, Professor Tiwanak, founder of the Central Hawaiian Activities III (C.H.A. III.), awarded Grandmaster Bandalan his Chief Instructor ranking and designated him head of the San Jose Chapter of C.H.A. III Kenpo. This was a turning point in his life. Grandmaster Bandalan says “I began to look back on all the years of my training. I believe my training gave me a strong moral character and strong leadership abilities. All my training made it easier for me to see the better part of my life. It also gave me a true and deeper meaning of what it means to be a martial artist.”



Grandmaster Bandalan with Sijo Adriano Emperado of KAJUKENBO

After I received, my black belt I considered a career in martial arts and was motivated was to start my own school. I would teach under Professor Marino Tiwanek of CHA 3. CHA 3 was the name of Professor Marino Tiwanek’s organization. CHA 3 stood for Central Hawaiian Activities 3. I never learned the significance of the 3.



Kenpo Master Sid Asuncion, and Wife, with Grandmaster Bandalan

I opened my school in the late 70’s in San Jose Ca. After I opened, my school things really became hot. I was doing well and my classes were growing. I kept very busy with work and my studio. I was really enjoying myself and having the time of life. I made many new friends after I opened my studio and most of them were women. At the time, I considered myself a very lucky man. I enjoyed the company of the fairer sex. Their gentle ways energized and uplifted me. Their temperate behaviors were a much-needed contrast to the coarse, tough, and robust ways of the men with whom I spent time.

Remembering the things my grandfather taught me about women encouraged me to be a Casanova. I was eager to experience all I could. Unfortunately, others became jealous of me and it wasn’t long before I was asked to leave C.H.A III. Some say I had to leave because I did not pay my monthly dues. Some even accused me of being a Don Juan. The truth is I had to leave because there were those who doubted my devotion to Eskrima. My art and my respect for my belt rank meant the world to me.

I continued studying Kempo and my skills improved. I was teaching class and doing demonstrations on a regular basis. During the early 70’s I was giving a Kempo demonstration in Livingston California; after my demonstration, I took an opportunity to watch the other martial artist perform. While watching the other demonstrations I was re-introduced to Eskrima. I hadn’t seen stick fighting since I left Hawaii and when Grandmaster Angel Cabaes walked onto the stage and started to perform, I was entranced. Memories of my grandfather and his friends sparring in the pineapple fields

filled my mind as I watched Grandmaster Cabales swing his stick. I was mesmerized by his style and speed. I watched in awe knowing this man and his stick could do a lot of damage. His skill was like nothing I'd ever seen. His style, I later learned, was Serrada and that was it for me. I fell in love with Serrada Eskrima.

I waited until Grandmaster Cabalas was leaving before I approached him. I was so nervous I could feel my heart pounding. I walked up to Grandmaster Cabalas and I introduced myself. I told him I was impressed with his demonstration. I told him how it reminded me of my grandfather and his friends in Hawaii. I told him I was interested in stick fighting and asked him how I could learn to fight with a stick. Grandmaster Cabalas, pleased with my interest in Serrada Eskrima, referred me to Mike Inay, one of his instructors in the San Jose area.

I attended Mike Inay's school for about a year. During that time, I continued to pursue my interest in Eskrima. I began to read books, and magazine articles on Eskrima. I read anything I could find. I even went to observe other schools and watch other demonstrations. I couldn't seem to get enough of this incredible art.

My interest in Eskrima continued to grow. After I had exhausted all my informational resources in the United States, I became discouraged. Then I had an epiphany. If I wanted to learn more about stick fighting, I would have to go directly to Eskrima's birthplace, the Philippines. One night after class, I came home and wrote a letter to the Philippine government. The recollection of that first letter always amuses me. I actually addressed my first letter: To the Philippine Government and that was it.

My letter expressed my interest in Eskrima, my limited resources, and my desire to learn more about this art with which I had fallen in love. After two weeks, I received a letter from the Philippines. I was so excited I had to sit down before I could open the envelope. My hands shook and my fingers fumbled as I tore open the envelope. I held my breath as I read what was to be my first letter from the Philippines.

The writer introduced himself as Cacoy Cañete. He told me one of the government officials gave my letter to a representative in his organization, Doce Pares. Cacoy shared his history with Eskrima and the history of Doce Pares.

Eager to learn all I could about Doce Pares, I responded to Cacoy's letter that very day. Cacoy and I continued to correspond for several weeks. During one of our correspondences, he asked if I could meet his nephew Diony Cañete. Diony would be arriving in San Francisco within the next two weeks. Cacoy wanted me to meet with Diony so Diony and I could discuss my interest in Doce Pares. Of course, I responded to Cacoy's request with excitement. I was very much looking forward to meeting Cacoy's nephew and learning more about Doce Pares.

I met Diony at San Francisco airport as we had planned. I recall waiting for his flight to arrive and not knowing how I would recognize him. The plane landed and I watched as the passengers leave the plane and enter customs. I was looking for anybody that looked Filipino. It didn't take me long to realize the whole plane was full of Filipinos. How would I ever find Diony?

After a couple minutes, I felt a tap on my shoulder. I turned around to see a well-dressed Filipino man standing beside me. Diony had an air of elegance about him. Dressed in a well-fitted suit he reminded me of professional, the scholarly type. How could this man teach me about Eskrima? He looked like an intellectual and I wondered if he'd ever picked up a stick in his life.

“Are you Fred?” he asked.

“Yes, are you Diony?”

“Yes, I am” he said as he extended his hand.

We shook hands and, after our brief introductions, we were on our way to my house. As we drove and after we got to my house, we discussed Eskrima and Doce Pares. While listening to Diony speak my interest continued to grow.



We had a simple dinner that night and when we were finished eating he shared his agenda with me. Scheduled to meet with another man while he was here in California, Diony asked me if I knew Danny Inosanto. I laughed and told him I knew Danny very well. In fact, I could give him Danny’s phone number if he liked. Diony asked if I would call Danny first and introduce him.

Wanting to have a little fun with my friend Danny, and knowing he idolized anybody who was anybody in the world of Eskrima, I called him asking if he’d heard of the Cañete family from the Philippines. The Canetes, well known in the Philippines, are among those historically responsible for growth and development of Doce Pares Eskrima in the world today.

Danny confidently responded. “Yes, as a matter of fact. I’m corresponding with a Cañete now.” I think Danny told me he was corresponding with either Filimon Cañete or Momoy Cañete at that time, both well known for their involvement in Doce Pares.

I asked Danny if he’d heard of Diony Cañete. “Of course,” he responded. “How would you like to talk to him now?” I handed the phone to Diony. For the next couple of minutes all I could hear was my laughter and Diony asking, “Dan, hello, Dan, are you there? Dan?” I knew Danny well and I knew Danny would be excited to speak with Diony.

Before long, it was time for Diony to go back to the Philippines. He invited me to go along with him. I could not leave at the time but I joined him a couple months later. We made plans to meet in Manila.

I was apprehensive as the plane landed in Manila. I was far from home, in an unfamiliar place and I didn’t know what to expect. I felt vulnerable and afraid. At the same time, I had a strange sense of “home”. Even though I had never been in the Philippines, I had a sense of something very familiar.

Diony couldn’t meet me at the airport however; he assured me he’d send a group of his friends to greet me. He told



Mactan Airport during Bandalan’s visit in 1982
L-R: Grandmaster Filimon Canete, Bandalan,
Saturnino Arcilla, Grandmaster Cacoy Canete,
and Grandmaster Eulogio Canete

me to look for his friends; they would be waiting for me when I arrived. As I walked off the plane, I noticed a large group of people with a banner. I quickly passed the group. I never noticed the enormous banner they held read “Bandalan, Welcome Home”. I walked around for about an hour and was feeling lost and abandoned. About that time, a young man walked towards me.

“Are you Fred Bandalan?” he asked.

I nodded my head.

“Your name is being announced on the overhead. Your group has been looking for you for over an hour.”

I was embarrassed. I apologized to all of Diony’s friends. We laughed about the incident as we drove towards Cacoy’s house. It had been a long flight and I was tired and needed to rest.

Rest would have to wait. We arrived at Cacoy’s home just as everyone was sitting down for dinner. Diony sat me at the end of a long table with the group of about 10 to 15 men who had been awaiting my arrival. Cacoy sat across from me at the other end. Introductions soon commenced. I think I must have met most of the Cañete clan. I remember meeting Eulogio, Filimon, Momoy, and Cacoy’s daughter Kathy. I also met other “family” members of the Doce Pares organization.

After all the introductions, Cacoy asked me why I was there. His question really got to me as I wondered why he asked.



Standing L-R: Tirso Canete, Rufino, Selvestre Canete

Sitting L-R: Filimon Canete, Eulogio Canete, and Cacoy Canete

“Because I’m studying stick fighting and I need to learn more about Eskrima. I want to study the origins of Eskrima, which are here in the Philippines. Are they not?” I asked.

“Good,” Cacoy responded with a smile. While I was answering Cacoy’s question, the oldest Cañete either Filimon or Eulogio sat beside me and showed me a book. *“You’re going to want to see this,”* he said.

I was naive and stupid I didn’t know what the book was about 4 or 5 inches thick with a brown tattered cover.

As I opened the book I and looked at the inside cover I saw the name Saavedra’s name written in very large bold print. I later learned Saavedra was one of the top champion fighters of Doce Pares. I thumbed through the book and handed it back to Cacoy. Cacoy started talking about my visit with the others. He said I was the first Filipino- American to learn Doce Pares from Filipinos in the Philippines. We shared stories and laughed until dawn.

The next day I had my first training session. Cacoy was teaching class with the help of several of his chief instructors. Vicente Carrin was one of those instructors. Vicente immediately motioned for me to cross-sticks with him. I could see he wanted to test me and I was ready. As I crossed stick with Vicente, I felt his stick hit my fingers. I don't recall what happened next but before I knew it I was flying through the air.



L-R: Saturnino Arcilla, Filimon Canete, Bandalan, Cacoy Canete, and Anting Carin

As I hit the ground, face down I was sure Vicente was going to kill me. Cacoy, seeing what happened, yelled at Vicente to stop. "Slow down, slow down! Fred is here to learn."

From then on I stayed away from Vicente. Knowing that I truly respected his skill Vicente would try to engage me to cross-sticks.

"Come, come Fred," he said taunting me in his broken English with a toothless smile.

"Come on and join the fun Fred!"

"Teach me the move you used to take me down," I pressured him.

He laughed, "That was move number seven. Maybe I teach it to you one day." I never learned move number seven as Vicente died not long after that.



Alfredo Bandalan and Vicente Carrin



Grandmaster Picate, Alfredo Bandalan, and Grandmaster Armoreto Canete

I spent the next 10 days with training with Cacoy. I learned things I'd never seen before. I learned how to stick fight like an Escrimador, like my grandfather.

My visit wasn't all training. Cacoy gave me a delightful tour of the island. I met many influential people including General Estrada who was, at the time, the head of NISA. NISA is quite like the FBI here in the United States.

Soon it was time for me to leave the Philippines and return to the States. I was excited and couldn't wait to get back home and show my colleagues all I had learned. Upon returning to the United States, I was visited by several eskrimadors and government officials. Tuhan Leo Gaje and Grandmaster Cacoy Canete both stayed with me for extended periods. General Estrada surprised me one day by ringing my door bell.

I was proud and confident in representing the Filipino martial arts for Cacoy



Bandalan receives Kampilan sword

Cañete asked me to be a promoter of Doce Pares. My challenge, my goal, and my delight is to introduce and promote Doce Pares in America.

For twenty years, Grandmaster Bandalan along with his son Alfredo Bandalan Jr. trained with Cacoy and Diony Canete. Alfredo Bandalan Jr. eventually became Cacoy Canete's demo partner. In 1981, Grandmaster Bandalan was granted permission, by Grandmaster Diony Canete, to name his school, Bandalan Doce Pares, thus becoming the first Hawaiian/Filipino to be accepted into the Doce Pares. He was also honored to be one of the first



Sitting: Bandalan, Dan Inosanto, Grandmaster Cacoy Canete. **Standing:** students (L-R) Cindy, John, and Benny at Bandalan's home, late 1970's.

practitioners in the U.S to receive his affiliation papers from Doce Pares. Grandmaster Bandalan also became President of the United States Arnis, Kali, Eskrima Federation, affiliated with National Arnis of the Philippines (NARAPHIL), and later a Founding member of World Eskrima Kali Arnis Federation (WEKAF).

Grandmaster Bandalan along with Ed Abinsay and Leo Fernandez promoted the 1st National Eskrima Tournament in San Jose, California. From this tournament, the Regional, National, and the World Tournament was born, which today is WEKAF. He also became Assistant Coach to the First World Tournament and ever since, has always been actively participating in subsequent WEKAF World Championships, along with other WEKAF related activities.



Grandmaster Bandalan, Grandmaster Giron, Grandmaster Lagusa, Grandmaster Cabalas, and Grandmaster Diony Canete. During the first USA National Championship Tournament, in San Jose, California - October 1988



Front L-R: Grandmaster Ben Lagusa, Alfredo Bandalan, in the Back is Leo Fernandez - Tournament in San Jose, California - 1988



1st WEKAF World Tournament, Cebu Philippines - 1989
USA Coaches L-R: Grandmaster Richard Bastillio, Grandmaster Dong Cuesta, Grandmaster Alfredo Bandalan, and Master Fred Degerberg



Grandmaster Patalingo, Grandmaster Dong Cuesta, (WEKAF's 1st President) Secretary Bunye, and Grandmaster Bandalan

Today Grandmaster Bandalan travels extensively to promote Doce Pares and WEKAF. Grandmaster Bandalan is currently the owner and chief executive officer of WEKAF U.S.A. His Bandalan Doce Pares is expanding in Hawaii and across the mainland. Master Robert Garcia, located in Honolulu, is a member of the Bandalan Doce Pares Organization and Mr. Garcia is the current four time world champion in his division.

Grandmaster Bandalan is considered the Doce Pares original founding member here in the United States and knows extensive history of Doce Pares. In 1988, Inside Kung Fu did an exclusive interview with Grandmasters Bandalan and Grandmasters Diony Canete.



Grandmaster Tirso Canete, Grandmaster Filimon Canete, Grandmaster Diony Canete, Alfredo Bandalan, Grandmaster Cacoy Canete, and Saturnino Arcilla, Cebu Philippines - 1982



Grandmaster Diony Canete, Mr. Paragas, Alfredo Bandalan, and Butch Paragas Philippines - 1982.
Doce Pares 50th Anniversary



The B.B.C. crew in "1982" during the 50th Doce Pares Anniversary Celebration

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Photos Provided By: Grandmaster Alfredo Bandalan Sr.

Grandmaster Ver Villasin - Balintawak Arnis

Villasin Balintawak Archives
Photos Courtesy of Melvin Orpilla

Grandmaster Ver Villasin was born on August 15, 1953 in Cebu City. He is known and referred by his family and Balintawak club members as "Boy Villasin". Arnis-Escrima-Balintawak is his passion.

As a boy, he would watch his father teach lessons to his friends and students from a window. He wasn't allowed to watch because his father thought he would take what he learned to school and beat-up his school mates and friends.

He started learning the art of arnis at the age of eight by then, his father had taught him how to control his temper and showed him the art and like any ordinary child, he was playful and was crazy about all the games children played his age but his father was very persistent in teaching and after the lessons and practice, he would of course run down the stairs to join his friends.

Balintawak Arnis reminds him of his time with his father. He remembered when his father, had visitors in the house and he would call "Boy Villasin" to demonstrate or show some figures or techniques which he emphasized to his guest. He would introduce Grandmaster Ver Villasin to his guest as "my son, Boy Villasin".



Teofilo "Pilo" Velez

Teofilo Velez often visited their house to see Atty. Jose Villasin and each time he saw Boy Villasin, he would always give him a big, tight hug and told him that he would take after his father. Teofilo Velez was very loyal to Atty. Jose Villasin as how "Boy" Villasin would remember.

When the young master reached his teen years that is when he started getting serious with arnis. By then, he was so advanced that he became one of his father's instructor in the "old Balintawak School". In 1970, his father asked him to form a new club for the Villasin Klan and called it "Balintawak Arnis Academy". Grandmaster Ver Villasin was appointed by his father as the President, Jinga being the vice-president, Ethel was the secretary, John, Joey, and Bianor were among the Sargeant at Arms and the rest of the Villasin kids also became officers of the newly formed club.

In 1972, Grandmaster Ver traveled to USA, Greece and Australia where the rest of his family and other relatives resided. Anywhere he stayed, he brought Balintawak Arnis.



As a father, Atty. Jose Villasin dreamed of having one of his children follow in his footsteps in law. He requested for Grandmaster Ver Villasin to come home and study law even if he didn't plan on taking the bar, but "just graduate from law school" was good enough for Atty. Villasin. With his father's request which he could not refuse, he travelled back to Cebu in the 80's to enroll in San Carlos University.



Being in a big family, Grandmaster Ver decided to work for Philippine Airlines to support his education. He concentrated on his studies to fulfill his father's request and in 1986; he graduated, with a Majored in Business Law.

Several years after his graduation, he decided to retire from Philippine Airlines as an Operation Manager and decided to go back to Australia first before he returned to the United States.

Again, he was approached to teach Balintawak Arnis and this time he settled in California. Villasin Balintawak Arnis Academy/Balintawak International is currently in the North Bay Area. Grandmaster Ver Villasin of the Balintawak Arnis Academy is often invited to different city events to perform and demonstrate the art. All this he has done, to continue the Legacy of his father Atty. Jose Villasin and "Tatay Anciong" Bacon.

Grandmaster Ver Villasin with students



Carlos Manlutac



Don



Jaime



Grandmaster Ver Villasin

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A Devoted, Loyal Practitioner of JENDO

Guro Michael Bryan A. Alegria

Michael Bryan A. Alegria or “Sir Mike” is a 2nd degree black belt instructor of the Jendo style of martial arts. He is personally trained by Grandmaster Jonathan Makiling Abaya.

Born in Mandaluyong, Metro Manila 1977 and raised in San Mateo Rizal, Michael Alegria while growing up and in high school was a martial arts enthusiast. His grandfather use to take him to the Diamond Theater, and the New Frontier Theater in Cubao, Quezon City to watch Bruce Lee and other martial arts movies, “a real love affair with the cinema”.

Michael Alegria’s formal training began in college with him joining a Karate club and also getting to experience some



Grandmaster Abaya
in a demonstration



Guro Alegria leading the
San Mateo Rizal delegation

Arnis. The techniques were not the attraction to Michael, but it was the philosophy of the arts.

Then Michael found Jendo. He first met the Grandmaster in 2002 when the latter was involved in the propagation of traditional Filipino sports, games and martial arts.

The FMAdigest got to personally interview Guro Michael Alegria and this is what he had to say about Jendo and himself.

FMAdigest: *What is it you like about Jendo?*

Guro Alegria: Basically it suits my personality, with the spirit of the art. Jendo is very direct, delivering the techniques with a flow and simplicity,

Jendo does not have too much complex movements.

FMAdigest: *What part of Jendo do you like?*

Guro Alegria: Generally I love the art as a whole however what really fascinate me are the concepts behind the techniques. Grandmaster Abaya talks to us on the concepts and principles of the Jendo techniques which make it possible to fully understand every aspect and, as an instructor myself, makes it simple to pass the art onto my students.

FMAdigest: *Can you tell us about how Jendo came about and what the meaning is behind the name Jendo?*

Guro Alegria: Jendo is a Filipino martial art established by Grandmaster Jonathan Makiling Abaya. It is a combative art that is geared to combine all the elements of closed quarter combat and utilize these elements with swift, fluid economy.

The word Jendo is actually an acronym. **J** stands for the name of the Grandmaster Jonathan Makiling Abaya. **E** Stands for economy which is the most vital of Jendo concepts; **N** simply stands for New and is therefore non-classical. The word **DO** stands for the Way or Process. Therefore, Jendo stands for “Jonathan Abaya’s Economical New Fist Way”.

Among the elements Jendo utilizes are:

Economy - The Grandmaster believes in energy conservation in combative situations. He does not always encourage protraction when dealing with self-defense. Jendo techniques are mostly characterized by simple and direct movements.

Hagap Kalasag - This concept pertains to the position of the limbs, particularly the arms, an individual uses as defensive measure to ward off enemy offense. Sometimes the use of the Hagap Kalasag, or the misuse of it, will decide the outcome of a fight.

May Buhay na Kilos - Pertains to the honesty, courage, willpower and determination expressed in every movement. The Grandmaster often reiterates that if one is going to train without the combative situation in mind, it is better not to do anything at all.

Tres Energies - This is the core of Jendo philosophy. It describes the three concepts or perspectives Jendo uses to interpret the universe around it. These three is responsible for bringing Jendo to life.

Jendo also has a complex system of weapons training. This system can be classified as a martial art on its own. This system even has its own interpretation of the Jendo acronym to explain some of its concepts. In the weapons system Jendo is interpreted as **J**une Abaya’s **E**spada Navaja **D**epensa **O**riginal (JENDO).

FMA Digest: *Can you break it down and get personal in what Jendo is?*

Guro Alegria: Jendo is “A True-Filipino combative art,” that employs swift, direct, simple “non-wasted” movements typical of the Filipino personality and attitude towards combative situations.

FMA Digest: *What is training like with you?*

Guro Alegria: Well in class we start with exercises, about 45 minutes so the body is warmed up, stretched and ready for that day’s lesson. Then the practice of ‘anyo’ or forms including ones already known and the new ones that will continue the students knowledge in Jendo. While learning the forms, they are broken down with the teaching of the principles of the techniques. There may be some rolls and falls training and then finally a cooling period beginning with some simple stretching exercises which are slow and with mild movements.

Then I sit down with my students and we discuss the training for the day ensuring that all understand all the concepts, principles, and philosophies and also sharing our experiences in everyday events.



Teaching in San Mateo Jendo Martial Arts Association

Ronald Pongos (student): Training with Guro Alegria is hard to keep up sometimes (laugh), his stamina is unbelievable. Training is continuous, at times focused on speed or delivery of technique. I would say overall it is complete, precise, and fulfilling.

Guro Michael Alegria comments *“That in 2004 marked a view of things to come”*. Guro Michael Alegria won the Jendo Leadership award for successfully establishing the



San Mateo Jendo Martial Arts Association, a Charter Member Organization and the official arm of the Philippine Jendo Association in San Mateo, Rizal, Philippines. The Grandmaster gradually guided Guro Alegria in the Filipino martial arts scene making him recognizable to some key personalities of the martial arts in the Philippines. As a result, Guro Alegria was able to organize the Larong Pinoy and Martial Arts Festival 2005 in Barangay Gulod Malaya, San Mateo, Rizal.

The following years made Guro Alegria was very much involved in the propagation of the Jendo style of self-defense, weapons fighting and ring fighting sport. He received several recognitions and attended conventions and seminars to promote the Filipino martial arts.

Here are some of his civic community leadership citations:

Attended:

- Larong Pinoy Coordinator’s Seminar, organized by the Philippine Indigenous Games and Sports Savers Association Inc. - January 2005
- Seminar workshop for teaching ballroom dancing, National Martial Arts and Elite Sports, organized by San Beda College of Arts and Sciences, Department of Human Kinetics

Competition:

- Bronze medal, Jendo National Standard Forms Competition, organized by the Philippine Jendo Association - December 2006

Elevated and Recognized:

- Class C instructor, coach, judge and referee for Jendo and Arnis in the International Instructors, Referees, Judges, and Coaches Seminar/Workshop organized by the International Jendo Federation - March 2008.



The Jendo Arnis International coaches, judges, trainers, referees seminar



With Teresita Biscaro,
President of the Philippine Jendo Association



L-R: Grandmaster Abaya, James Moussa Jeff of
Nigeria Jendo Federation and Guro Alegria



L-R: Guro Alegria, Master Garitoni Nicholas of MAMFAM, Master Bong Fernando of Sematukin Pamana
Martial Arts and Guro Robert Stallard of United States Jendo.



L-R: Grandmaster Henry Espera of Rapido Realismo, Guro Alegria, Guro Narciso Elefante of Global Sikaran, Grandmaster Abaya, Eng. Jose Dion Diaz of PIGSSAI and members of the Philippine Full Contact Self-Defense Federation

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A Journey of Experience



Patrick Armijo's first exposure to Modern Arnis was in 1985, at an Ed Parker seminar at Garrett's Kenpo Karate, in Sacramento, California. Professor Gary Garrett was his instructor at the time. Professor Rick Alemany presented Modern Arnis during the seminar and Pat was hooked. Ed Parker was a noted Kenpo Karate pioneer and innovator. He was also a supporter of Professor Remy Presas. Patrick Armijo was extremely excited about Modern Arnis and he found himself

being drawn to Modern Arnis and the Filipino martial arts. Around 1985, he started studying Koshu Ryu Kempo with Hanshi Bruce Juchnik. Bruce Juchnik is an advocate of Filipino martial arts. He studied under both Professor Remy Presas and Grandmaster Angle Cabales. He holds a Lakan Apat (4th Black) in Modern Arnis. Hanshi Bruce Juchnik has hosted many large martial arts seminars called "The Gathering". Filipino martial arts have been well represented at these events by instructors such as Tuhan Ben Largusa, Grandmaster Ernesto Presas, Grandmaster Vincent Cabales, and Grandmaster Carlito Banjoc. I was particularly impressed with Grandmaster Vincent Cabales and his students.

Patrick Armijo moved to the Seattle area in 1992 and met Professor Remy Presas at a seminar hosted by Myrlino Hufana. He eventually started Modern Arnis training at the Bellevue Martial Arts Academy. Professor Remy Presas came to Bellevue, Washington, regularly to conduct a series of Modern Arnis seminars.

While attending a Professor Remy Presas seminar in Bellevue Washington, he was introduced to Datu Kelly Worden. It became immediately evident that Professor Remy Presas had great respect for Datu Kelly and his unique approach to Modern Arnis. One morning while having breakfast with Professor Presas, in 1998, Pat mentioned that he was moving to Bellingham, Washington, a small College City near the Canadian



border. He was aware of a Modern Arnis Datu, residing in Vancouver, British Columbia. Pat asked the Professor if he could recommend anyone to help him further his studies and knowledge in Modern Arnis, without hesitation the Professor recommended that Pat seek out Datu Kelly Worden.

Once Pat was established in Bellingham he met Rick Rudy and they started a training program there. Pat later opened a school in Blaine, Washington. After Professor Presas passed on, Datu Kelly Worden began hosting MARPPIO seminars and Patrick Armijo became involved with Dr. Remy Presas Jr. and his method of Modern Arnis. He was fortunate to meet Dr. Wilfredo Matias at the seminars. Sadly, we lost Tito

Willy during the summer of 2007. Pat has been fortunate to be able to get to know Dr. Remy Presas Jr. he has grown to know that he is an excellent martial artist and a true gentleman.

In October, 2006, Pat went to Honolulu, Hawaii, with Dr. Remy Presas Jr. to help him with a seminar hosted by Master Ron England of the Ola'a-Nalo Eskrima group. They met Grandmaster Alfredo Bandalan and his chief instructor, Master Robert Garcia. Robert Garcia is a four time WEKAF world champion. At the seminar, Pat was able to introduce Professor Feliciano "Kimo" Ferreira Founder of the Kempo Jutsu Kai to the eskrima group. Professor Kimo was raised in Waipahu, Hawaii, and has studied both Kempo and Eskrima. He was invited to take the floor and Pat assisted both Professor Kimo and Dr. Remy Presas Jr. with their presentations. Patrick Armijo has been a member of the Kempo Jutsu Kai since 1998.



Among the early pioneers of Hawaiian Kenpo were Professor William Chow and Adriano Emperado. Filipino Hawaiian Sijo Emperado was one of the Founders of Kajukenbo. Later notable Kenpo pioneers were also Marino Ttiwanak, Sid Asuncion, Tony Ramos, Walter Godin, Joe Habuna, Sonny Gascon , and John Leoning. One of Adriano Emperodo's favorite sayings during the early years was, "*the training isn't over until there is blood on the floor.*" Professor Kimo studied under Walter Godin and later became one of his senior instructors. Professor Walter Godin studied Kajukenbo under Adriano Emperado.

Grandmaster Alfredo Bandalan is the Founder of the Bandalan Doce Pares Organization and he is one of the founders and current owner of WEKAF USA. Grandmaster Bandalan also has roots in Hawaiian Kenpo. Professor Marino Tiwanak received his Black Belt from Adriano Emperado. Kajukenbo incorporates Filipino martial arts into the system. In 1976, Professor Tiwanak, founder of the Central Hawaiian Activities III (C.H.A. III.), awarded Grandmaster Bandalan his Chief Instructor ranking and designated him head of the San Jose Chapter of C.H.A. III Kenpo.

During Pat's early days of training in the Ed Parker Kenpo system, he trained in what he now recognizes as aspects of Filipino martial arts. He did not realize it at the time. Pat has had many discussions with Professor Kimo Ferreira and Grandmaster Bandalan about the Kenpo/Eskrima connection. It was natural for Grandmaster Bandalan and Pat to gain an affinity because of our Kenpo/Filipino martial arts connection.

Recently, Patrick Armijo has attended seminars featuring Grandmaster Alfredo Bandalan, Grandmaster Vincent Cabales, and Dr. Remy Presas. This core group of recognized Filipino martial arts Grandmasters has a lot to offer to the Filipino martial arts community, here in the United States.

In an effort to share the Filipino martial arts in his community, in northern Washington State, Pat was invited to start teaching at Shayne Simpson's Pacific Northwest Karate Center in, September, 2005. NSI Instructor Bob McCluskey came to Bellingham, WA, to assist in the initial demonstration that helped stabilize the program.



In September, 2007, former Secret Service agent and Kenpo Karate instructor, Mick Jolly, opened Karate Quest. Mr. Jolly and Pat have known each other since 1999 and they have dreamed about opening a martial arts school in Whatcom County, Washington, for several years. Mr. Jolly is a member of the International Karate Connection Association (IKCA), a Kenpo Karate Organization Founded by Grandmaster Chuck Sullivan and Grandmaster Vic LaRoux. Grandmaster

Sullivan, is one of Ed Parker's original Black Belts. Chuck Sullivan, in turn, trained Mr. LaRoux. At Karate Quest, they teach both Kenpo and Modern Arnis.

Since Mick and Pat have opened Karate Quest interest in their programs has grown. They have had several seminars at Karate Quest featuring instructors like Punong Guro Steven Dowd, Grandmaster Alfredo Bandalan, Dr. Remy Presas Jr., Grandmaster Vic LaRoux,, and Professor Kimo Ferreira. Mick and Pat are planning to bring Grandmaster Vincent Cabales to Karate Quest in the near future. They also support the local law enforcement community and have had several training sessions to support law enforcement training. Officer Brent Wagner and Officer Rob Ellsworth have active defensive tactics programs at Karate Quest. Mick and Pat constantly strive to make a positive impact on our local community.

In July, 2008, Pat and his wife Rebecca accompanied Grandmaster Alfredo Bandalan to the WEKAF world meet in Cebu, Philipines. They went to the birthplace of Eskrima and saw the Doce Pares Headquarters and home of Supreme Grandmaster Diony Canete. They also went to Mactan Island, where Lapu Lapu and his warriors defeated Magellan. They met so many Grandmasters and Eskrima champions. It was a humbling experience.



In October, 2009, Professor Kimo Ferirra will host a seminar in Hilo, Hawaii, featuring instructors like Motobu, Chosei Sensei, Grandmaster Alfredo Bandalan, Grandmaster Vincent Cabales, Grandmaster Remy Presas, Jr., Master Kirk A'Gard and others.

Personally, when it comes to Filipino martial arts, Patrick Armijo strives to learn about the different Filipino martial arts styles, history, and culture. It is through the association with the elders and Grandmasters that enriches his martial arts education. Fundamental qualities like humility, honor, respect and etiquette are important attributes to all martial artists.



The Grandmasters teach these things through example. Pat realizes that it is important to have seniors as mentors and advisors. Humility is a core value that each martial artist should develop. The humble instructor appreciates what other arts and instructors have to offer. The humble martial artist understands that another martial artist can hurt or kill you. This fact needs real respect. If you are not humble, you have no respect for others. In battle an arrogant warrior may become fatally careless.



www.armijo-arnis.com



www.armijo-kempo.com

Bellingham Modern Arnis
 1420 Pacific Place, Suite B
 Ferndale, WA. 98248
 (360) 224-0232

Learning History and Culture Through Martial Arts

Antonio Graceffo's *Martial Arts Odyssey* is a voyage of discovery of national heritage.

By David Calleja



“The martial art is a cultural asset. I look at myself as a martial arts anthropologist, and if we lose it, we’re losing one more aspect of the culture,” declares New York-born author and creator of the web TV show *Martial Arts Odyssey*, Antonio Graceffo.

Graceffo looks confident when appearing on camera and packs a punch in delivering his message. Graceffo’s achievements include a career in the U.S. Military, investment banking on Wall Street, journalism, linguistics (he is fluent in nine languages) and motivational speaking. Graceffo also reached the semi-finals of the Toastmasters

International World Championships of Public Speaking, and served as an Emergency Medical Technician (EMT) with an ambulance crew in Manila, Philippines.

An experienced travel writer who is the author of five books, Graceffo has also entered Burma to document human rights abuses in the ongoing genocide, and stepped into the frontlines with the Shan State Army to teach hand-to-hand combat to the rebel soldiers. Graceffo is even a target of the army of the ruling Burmese junta, who created a “Wanted” poster of him and issued it to a number of



rebel armies. In 41 years, Graceffo has experienced more than most people would manage to in their lifetimes.

But the one activity that really makes Graceffo tick is combat fighting and martial arts, and he has three decades of experience. For the man known as the Brooklyn Monk, who once studied at the famous Shaolin Temple, stepping inside boxing and wrestling rings or gymnasiums and using any apparatus to learn and demonstrate various forms of fighting is equivalent to entering the grounds of a royal castle. It seemed only a matter of time before Graceffo's dual passions of journalism and martial arts would coalesce. This combination led to a documentary about Muay Thai Sangha, and eventually in 2006 in the Philippines, the creation of the web TV show, *Martial Arts Odyssey*.

Rather than solely teaching new methods of kicking, elbowing, punching and grappling, *Martial Arts Odyssey* identifies how fighting and performing styles connect with the history, culture and identity of the people who founded and practice them. The show uncovers a component central to the existence of a nation or tribe and elevates it to the same levels of appreciation and status of other cultural practices such as poetry, music and literature.

The original concept of the show was to take the knowledge and skills that Graceffo had obtained throughout several years of living with a number of martial arts masters and teachers. "I wanted it to be about culture and language, and use that as a vehicle to show to people," Graceffo says. "But how can you do that in 10 minutes?"

For the past two years, *Martial Arts Odyssey* has devoted plenty of attention towards the culture and history associated with the arts. Sadly, as Graceffo has discovered through research and shooting the show, authoritarian regimes have not taken to some forms of martial arts with as much enthusiasm. Two martial arts, in particular, nearly succumbed to genocides, with ruling authorities in Burma and Cambodia showing a healthy distaste for anything defined as being counter-culture to the status quo.

While embedded with the Shan State Army in the Internally Displaced Persons (IDP) camp in Tailang, Burma, Graceffo documented a series of interviews with Shan refugees who suffered from rape, torture and war trauma at the hands of the SPDC. He also met Kawn Wan, a former monk in Shan State whose entire family had been murdered by the Burmese military. "Kawn Wan is the one of the only remaining teachers of Shan Lai Tai after all of his teachers were killed in the genocide," Graceffo relates. "My films may be the only recorded footage of this art, and if the people in Shan State cannot get out of Burma and end up being murdered, the art will be lost forever."

The military base of the Shan State Army in Loi Tailang is the only place where Shan people pushed off their land can freely practice their distinct language and culture without being at risk of execution. Lai Tai is a distinct feature of Shan culture. Graceffo describes the martial art as being a literal translation of Shan fighting techniques.

Migrating with the Shan people from southern China nearly 2,000 years ago, it is one of the oldest forms of Kung Fu. Unlike the more combative art of kickboxing practiced by the Burmese, Thais and Khmers, Lai Tai is more of a demonstrative form. The Shan people, he explains, "were not war-like by nature, but are a peace loving people pushed by a repressive regime, to the point that war is the only way out."

The other art of national pride that *Martial Arts Odyssey* re-discovered was Bokator, thought to have become extinct under the Khmer Rouge regime during the Cambodian genocide of the 1970s. Graceffo researched and found the only remaining

teacher, Master San Kim Saen, who is now teaching the next generation in Cambodia's capital city, Phnom Penh. Once deemed counter-revolutionary under the communist Pol Pot regime, a documentary and several print and online articles written by or in consultation with Graceffo might just help spark a revival with young and middle-aged Cambodians, as well as foreigners, ensuring the future of a nearly lost national treasure.

While the presentation of Lai Tai and Bokator represent the proudest achievements of the show to date, featuring lesser known arts and raising their profile presents an additional challenge. Kuntaw, the ancient Filipino art of hand and foot fighting that uses weapons such as knives, swords and short and long sticks, has a solid following in countries such as the U.S., but there are concerns that it lurks in the shadows of imported fighting arts in its home nation, the Philippines.

Graceffo's Kuntaw instructor, Grandmaster Frank Aycocho, resides in Manila. Previously, Grandmaster Aycocho taught martial arts, Arnis (Filipino knife fighting), and first aid at the University of Manila School of Arnis Professionals. He laments the fact that Filipino martial arts are more famous outside of his native Philippines. "The Department of Education has declared that only Taekwondo can be taught in academy schools," he explains. "What about our ancient Filipino martial arts? They forget about this." The Grandmaster remarks that a colonial mentality has allowed imported martial arts, such as Taekwondo, to become more popular than Kuntaw.



Master Frank Aycocho

Elements of one martial art are often incorporated into other forms. Grandmaster Aycocho notes that the art of Kali is becoming more influential in Taekwondo, but doesn't believe that this will negatively affect the number of people taking up Filipino martial arts at home or abroad. "The popularity of Kali and Arnis in particular has weakened Taekwondo, in the sense that we keep introducing Arnis classes to some high school and college students nationwide."

The Grandmaster elaborates further that Kali and Arnis practitioners are more easily identifiable based on their traditional uniforms. "Our uniforms represent different tribes and culture of native Filipinos," he says. The ancient writing on the uniforms of another traditional martial art, Yaw Yan, the "Dance of Death", is known as alibata.



Antonio Graceffo and Sir Henry Kobayashi

Another unique aspect of Filipino martial arts is their creativity in using weapons. Graceffo has spoken at length with three Filipino Masters of Yaw Yan:



Professor Armando Sorteco, Frank Ayococho, and Ernesto Gonzales. There is a long-standing tradition going back to colonial times when the Filipinos fashioned sticks into lethal fighting tools to defend against their Spanish colonizers. Professor Sorteco says that the creativity and resourcefulness of Filipinos to fashion weapons from simple objects is popular with foreigners traveling to the Philippines to learn arts such as Arnis for self-defense. Traditional Filipino martial arts, it seems, are finally becoming more appreciated for their cultural value in shaping pride and identity.

One of the key points stressed in Martial Arts Odyssey is that not all arts are actually fighting arts. With regard to Kung-Fu students, Graceffo explains, “They never claim to be fighters. Kung-fu is beautiful and it demonstrates a deeper commitment to the art than fighting.”



Professor Armando Soteco

Variations of martial arts occur, exemplified in the cross-border movements from China into Vietnam, resulting in modification of Kung-Fu into a localized art, Thieu Lam. “It is interesting that the Vietnamese have chosen to keep certain elements of Kung-Fu and abandon others,” Graceffo says.

However, there are some variations or differences linked to identity and national pride, leading to disputes. The Khmer art of Bokator is regarded by Cambodia as being the forerunner to Muay Thai, yet there is a sense of anger that it does not get nearly enough credit and spotlight that its Thai counterpart has. This is a cause of resentment amongst Khmers in Cambodia towards their neighbor to the west.

In travelling to Taiwan, Thailand, Laos, Vietnam, the Philippines, and Shan State in Burma, Martial Arts Odyssey also highlights the importance of religious faith. One expression of faith is the donning of amulets, believed to be fundamental to the effectiveness of martial arts and the longevity of each practitioner. Ajarn Sok Chai, a resident in Surin Province, Thailand, is martial art film star Tony Jaa’s first Muay Boran teacher. He owns and wears amulets for protection, and practices Brahmanism. Ajarn Sok Chai has attained the high status of a holy man who conducts rituals to assist the sick in his village. His home is also adorned with shrines and murals depicting his devotion to animal gods such as Ganesh, the Elephant God. Amulets are also popular in the Philippines. Grandmaster Frank Ayococho relates that amulets and Latin scriptures on clothes worn in battle by Muslim fighters in the southern Philippine province of Mindanao lend them a feeling of invincibility.



Graceffo with his teacher

The future looks bright for Martial Arts Odyssey. To date, the show has focused on Asian countries, but plans are underway to take the show elsewhere. Graceffo is tentatively planning to shoot in Australia some time in 2009, and Central Asia, Africa and the Caribbean may follow. He is even optimistic about filming segments back in his native Brooklyn. Rather than constantly reminding himself about the life he used to experience working on Wall Street, he uses the people “back home” as a source of inspiration. Returning to his roots is never far from Graceffo’s mind. “I think about the people that are still commuting on the Jersey turnpike, putting in their 50-60 hours a week in their office. This show might just be the only glimpse that they’re going to have of Asia. That’s who I am doing the show for.”

There is a second group of people that occupy Graceffo’s thoughts. At the end of every episode, he issues a passionate reminder that while keeping up training and weight work is essential, finding a moment to say a prayer for the people of Burma as they face genocide, is even more important. The lesson here reads that if greater publicity of martial arts can be saved from extinction and flourish as a wonderful cultural asset, perhaps one day greater awareness will also be afforded to people living in danger of their lives. Martial Arts Odyssey is all about discovery of strength within the body, heart and soul.

You can subscribe to Antonio’s channel on YouTube and follow his trail around Asia by watching Martial Arts Odyssey for free.

The address is: www.youtube.com/user/brooklynmonk1

Contact Antonio by Emailing: Antonio@speakingadventure.com

Visit his website: Speaking Adventure: www.speakingadventure.com

Ryan Buot - Music and Balintawak



The son of Guro Sam Buot of Buot Balintawak, Ryan is 13 years old. Ryan has diverse interests. He earned his 1st degree black belt in karate at the age of nine and later enrolled in Brazilian jiu-jitsu until he started piano. In his school Payne Junior High, Ryan is enrolled in the gifted (CATS) program. Apart from that, he enjoys the life of a normal boy. He loves his video games, shoots hoops, and rides his bike, skateboard, swims, watches TV sports



(especially the Suns and Golf-Tiger Woods) and other TV programs, which all vie for his time. He watches news, political debates, and news commentaries with his dad and discusses the merits of their opinions. Ryan also trains with his father in Balintawak.



Ryan works out with his father Guro Sam Buot



Ryan started his piano at the age of nine and has steadily progressed with his piano lessons under Dr. Radmila Kiriluk. During his years of piano playing, Ryan participated in numerous recitals and several competitions. He won several awards for his performances and a great number of compliments from judges and other professionals. A notable performance of Ryan was in May of 2008 in front of the huge audience at the master's class of Dr. Martha Jordan-Baker at the ASMTA piano conference.

Piano Recital

Ryan Buot - Piano ASU - Recital Hall, Saturday - June 28, 2008

Guest performers:

Will Sharif - violin

Kristen Jessica Smith - piano

PROGRAMME

Bach	English Suite No. 2 in A minor Bourree I & II	
Beethoven	Sonata in C minor, Op. 13 "Pathetique" Rondo: Allegro	Ryan Buot
Khachaturian	Toccata	Kristen Jessica Smith
Chopin	Waltz in E minor, Op. Posth.	
Schumann	Träumerei [From "Scenes from Childhood"	
Pieczonka	Tarantella in A minor	Ryan Buot
Bach/Gounud	Ave Maria	Will Sharif and Ryan Buot
	Six Romanian Dances, Sz. 68	
Bartok	1. Jocul cu bâta (stick dance) 2. Braul (sash dance) 3. Pe loc (in one spot) 4. Buciumeana (horn dance) 5. Poarga romaneasca (romanian polka) 6. Maruntel (fast dance)	
Mendelssohn	Andante and Rondo Capriccioso Op. 14	Ryan Buot



Samples: Click the musical piece

Chopin's Nocturne in Eb Major Opus 9, No 2
Sonata in C Major, K330 I. Allegro Moderato by Mozart at home
Andante & Rondo Capriccioso, Opus 14 by Mendelssohn



escrima.blogspot.com

“Unity”

Unity! It's a word I've long heard bantered about within the FMA community, but like a pretty girl who never seems to get invited out on dates, it just seems to sit there waiting for a chance to be the life of the party. There's a saying that “the difference between theory and practice is that in theory, there is no difference.” Well, in practice unity seems to apply only if everyone is already in agreement or if people band together against some outside threat. The differences that exist within the Filipino martial arts often seem mostly to be on the micro level of personality, and with no outer enemy to overcome this has loomed large in the past.

While on the surface the FMA world seems to be reaching a broader consensus of cooperation, how deep does it go? The internet fashion of social networking online has led to a plethora of choices, from groups on Yahoo or Myspace to more targeted sites like MyFMA or MartialArtFriends. Still, as focus becomes diffused, it loses effectiveness. Who has time to keep up with all the choices, or wants to engage in the same discussions in so many different places? And while the ability to communicate globally has come within the reach of anyone with a computer, how meaningful are most local event notices when sent to all corners of the globe?

There are many organizations vying for preeminent leadership, but if each is striving for similar goals independently, it seems an inherent contradiction in purpose. I've heard so many people talk about how they are going to unify the arts, but aren't there others already attempting to do so? How will these new efforts be different? Would it not be more effective to combine efforts towards common goals? Sometimes it seems as though there are as many “world” organizations as most have members, like a mighty river divided into many smaller rivulets.

Groups that are built primarily around one style struggle to draw membership from other styles. Meanwhile, those organizations that seek to promote the Filipino martial arts on a broader basis face mistrust and jealousy. What their detractors don't seem to realize is that by boycotting tournaments and seminars because of such biases, they themselves bear at least some of the responsibility for the imbalances they decry. Perhaps the most effective and maybe satisfying, way to break down barriers is to actually get out and interact with others who share similar interests; in this case, a passion for the Filipino martial arts.

There is a yin and a yang to this idea of everyone getting along, because when things fall apart, there is room for growth and creativity in the chaos. When unity means everyone thinks and acts the same way that can be stifling and oppressive, so when we talk about unifying the Filipino martial arts, we need to be clear and careful in what we wish for. If we truly live the principles of our art and learn to flow, then we can find freedom to be ourselves and still come together as a whole without losing our own identities.



FMA Past Events

February 23, 2009, Foundation Day at AIMS Bldg



Maestro Jimmy Paclibar
using Puro-Puro

wherein they earned 4 gold, 2 silver and 3 bronze medals; on the other hand, they grabbed the 2nd place spot of the Women's category where they got 2 gold and 6 bronze and Maestro Jaime Paclibar was awarded as the most outstanding coach of the year 2008 by the Arnis Philippine through this achievement the Asian Institute of

The AIMS Varsity Team received another awards from the President of Asian Institute of Maritime Studies during the Gawad Parangal which is spearheaded by Maestro Jaime Paclibar a Third Marine deck license officer in Marine deck department proved to be once more that they are simply the finest competing team in the Arnis event of PISCUAA 7th season which was held at the Technological University of the Philippines' covered court. The Arnis event is divided into two competitions, the Anyo Competition and the Full-Contact Competition. The AIMS Arnis varsity team was proclaimed the Champion of the men's category



Gulok, baston and dumog demonstration
by Earl Casison and Guro Efren Ramos
from Paclibar Bicol Arnis



Philipine Kaikijutsu received awards after
martial arts demonstration during Aims Gawad
Parangal or Recognition day

Maritime Studies recognized the three consecutive championship Arnis awards from the PISCUAA. The AIMS school awarded him one of the Model employee award 2008, during the school foundation held at Aims Pasat.



AIMS Arnis Varsity with Coach Jimmy Paclibar at Liwasang Bonifacio Manila

4th Annual Northwest Gathering

February 28, 2009

Federal Way, WA.

Northern California KAJUKENBO, presented: **Eskabo Da'an**

Tucked away in the beautiful wooded area in Washington state lies a dojo were if you didn't know it was there you would not find it, but we did! Grandmaster Emil Bautista invited Grandmaster Castro and Professor Micheal Morrel to come and perform and do a seminar for Nor Cal Kajukenbo. Grandmaster Bautista wanted to present Eskabo to them, because Eskabo uses a lot of empty hand to weapons and eventually incorporate Eskabo into Kaju.as, their weapons to empty hands system.

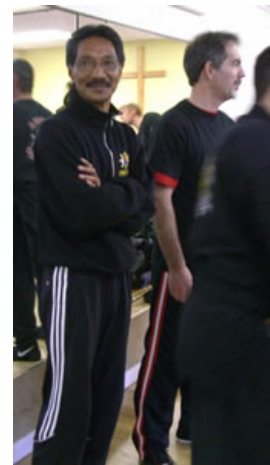


When we arrived the dojo was jumping. The dojo was divided into two groups, with two separate instructors teaching simultaneously to each other. Then they would switch groups after 45 minutes and continue teaching to the other group. This was a great way of teaching when there are a lot of instructor's.

There were Professors and Masters from all over California, Washington, and Oregon. The event was great, over 100 participants' came out to participate and enjoy a gathering of wonder-ful martial artist. Everyone had great time watching all the seminar instructors from all different styles perform and show their stuff! Eskabo was the only Filipino martial art to perform that day.



Grandmaster Castro had a wonder-full time. Grandmaster showed them a new pa-lit pa-lit that he has been working on, which you can practice with sticks, knives or empty hands. At the same time you can change from one style to another, from Kali to Serrada to Kombatan and more. All this can be applied at anytime during any part of the technique, you can also disarm at anytime, or counter with the left hand on command. It is a very fast learning tool for anyone to progress faster in a shorter amount of time. Grandmaster Castro also did a lot of empty hands against weapons and knife to knife and knife to empty hands. After the work out everyone ate, "the food was great," everyone enjoyed the camaraderie.



Grandmaster Castro and Professor Michael Morrel



Here is a list of all that participated and styles they represented:

- Professor Michael Whittle - 8th degree, Lima Lama (studied Kajukenbo first)
- Sigung Jay Burkey - 6th degree, Tum Pai (branch of Kajukenbo)
- Professor Tim Gagnier - 8th degree (Gaylord method of Kajukenbo)
- Professor Andy Totok - 8th degree
- Professor Joseph Baustista - 8th degree Emil's son.
- Professor Bryan Davis - Police techniques
- Professor Frank Mateo - Muy Thai
- Professor Michael Morrel - Eskabo Da'an
- Grandmaster Robert Castro - Eskabo Da'an



Grandmaster Castro and Professor Micheal Morrel would like to thank Grandmaster Bautista and Professor Bryan Davis for the Medallion and Plaque for the Northwest Gathering Federal Way WA. and for having us perform and show Eskabo Da'an. It was a great success. And we had a lot of fun, thank you again Grandmaster Castro.

Grandmaster Castro in Portland, Oregon

March 1, 2009

Circadian Art Center



March 1, 2009 saw the return to Portland of Grandmaster Robert Castro. Since his last seminar in the area in 2007, there have been repeated inquiries as to when he would give another seminar for Northwest Arnisadors and Escrimadors. Over 30 participants registered for the seminar held in a large event space in the

Circadian Art Center in Northeast Portland, a number of them coming down from the Seattle area and beyond.

From the Portland area Masters Ben Fowler and Doug O'Connor each brought a large group of their respective students to the event. If indeed you can judge a teacher by the students these two guys get high marks. Their students were all great people picking up the basic elements of a new system quickly and with great enthusiasm. Another honored guest was Master David Ryker one of Portland's long established teachers.

It seemed all of the participants at the event were already well versed in stick arts and jumped in to learn what Grandmaster Castro was presenting in the non-stop 4 and a half hour event. Starting with the Eskabo Da'an basic angles of defense/attack warm ups things quickly got under way with Castro's presentation of "the modulation" an alternating strike and defense drill that leads to real time controlled free sparring.

Working with the basic elements of timing, control and precision the participants learn to flow with whatever their training partner throws at them. From “the modulation” it was on to individual techniques presented in the fast and furious style that is the hallmark of training with Grandmaster Castro. Blades, empty hands, or sticks the techniques are shown in all these variations plus a few variations on each of those that highlight the versatility of the system he has created.

An added highlight for everyone was the presence of Guro Scott Brennan Kali/Lucay and his beautiful collection of training weapons. Down from northern Washington he presented a great array to choose from and he was out on the floor training with everyone else.

The event was sponsored by Portland Eskabo Da’an and Professor Mike Morell which plans to bring Grandmaster Castro back to Portland one or two more times in 2009.



MAMFMA in Action: PBN Security Personnel Arnis Training

Commenced March 5, 2009

By: Rene Joy Rivera

The MAMFMA group is conducting a weekly Arnis training for the personnel of PBN Security Training Center and Skills Academy, Incorporated. The course started last March 5, 2009, headed by Punong Lakan Garitony “Pet” Nicolas, Founder and Chief Instructor of MAMFMA. He is being assisted by Lakan Ronald “Toto” Regalado, Instructor and also an employee of PBN, together with Rene Joy “RJ” Rivera, Secretary-General of MAMFMA – Central and Ryan Lamberte, also a student of MAMFMA.

The personnel of PBN STCSA are being trained on the different principles and skills within the Arnis Nicolas System. The training is started with a short lecture from Punong Lakan in regards to a short



background of the MAMFMA Organization and what to expect from the training.



After which, they were taught the basics which starts with stick. They were given pointers on the do's and don'ts of the stick, the proper holding of the stick, and most of all, the philosophy behind the stick. After which, warm up exercises are done.

As part of making the training more efficient and productive, MAMFMA warm up activities involves exercises using the stick to make the different parts of the body especially the wrist. In between warm up exercises, a brief explanation is also given why such exercises are being done and

how these become applicable in actual combat. After the warm up, trainees are taught the footwork involved in the system which is the foundation of good execution of the different techniques. Once the trainees are familiar with the footwork, they are taught the different striking (striking points) and blocking techniques.

Repetition is the key to mastery so this is being done to make the trainees more familiar with the basic offensive and defensive patterns and later on, it would be easier to execute the advance techniques. Self-defense skills are also taught such as defending themselves from weapon snatching which involves locking the opponent and in-turn, releasing him/her and setting up for a counter becomes a possibility. After which, a debriefing/discussion is conducted by the instructors to further help the trainees understand the meaning of the training and how it becomes applicable in their profession.



The trainings are held every Thursday from 7:00 AM to 9:00 AM at the MAMFMA - Central gym located at Unit 204 C.K. Sy Building (Diamond Building), Libertad Pasay City. Incidentally, the PBN Security Training Center and Skills Academy, Incorporated which is owned and managed by Mrs. Pacita Nassam is right beside the gym making it very accessible to the participants.



2009 Arnold Classic Kali Division

March 8, 2009

Columbus, Ohio

Reported By: Mitchell York



An overcast and rainy Sunday morning in downtown Columbus, Ohio did not deter a spirited and willing group of competitors from participating in the 2009 Arnold Classic Kali Division. Though the Arnold Fitness Expo and Classic is known more for mainstream athletic competitions, including bodybuilding and weightlifting, the event has also drawn several participants throughout the years to compete in a splendid martial arts festival. This year was no different as athletes from around the country came to compete in grappling, boxing, judo, and even kendo exhibitions. Among those competing, was a small but very

determined group of Filipino martial artists.

The Filipino martial arts, or Kali Division, included team demonstrations by members of Serrada Eskrido, Columbus MMA, and the Cincinnati Balintawak Club. Additionally, athletes demonstrated stick forms and participated in single stick as well as double stick fighting. The fighting format was very realistic and allowed competitors to punch to the body, kick from the knee up, engage in takedowns, and of course, included all normal legal stick targets from the legs up.

Though the Filipino martial arts division was smaller than the events that surrounded it, it drew an audience willing to stand at the mat's edge just to get a small glimpse of the flurry of activity that ensued. The metallic ping of scoring hits off of competitors helmets were undeniable and testimony to the blow's intent, while well executed Muay Thai kicks drew both groans and grimaces from the sidelines. One forceful takedown sent the Karate competitors on a neighboring mat running, as the Filipino martial arts division threatened to spill over into the area surrounding it!



The event was very well organized and conducted under the watchful eyes of Punong Guro Emmanuel deLeon, who ensured a fair and dynamic - but safe - competition for all who participated. Judges Anthony Jayme and Michael Malanyaon expressed interest in watching the participation of Filipino martial arts fighters grow and hoped that the event will draw even more competitors next year. Because the Midwest is not traditionally known for large Filipino martial arts events, many might not even know about this opportunity and virtual competitive "diamond in the rough."

Furthermore, the Arnold Classic's Kali Division has suffered for years from lack luster organization and low participation. However, if word gets out about the renewed commitment of the area's participants and judges, the quality of this event, and the high

caliber of the competitors it draws, it can do nothing but get better and potentially become a premier Filipino martial arts event for the region - if not the nation.

Arnold Classic 2009

Kali Division

Judges:

Punong Guro Emmanuel deLeon - Serrada Eskrido - www.eskrido.com

Guro Anthony Jayme - Columbus MMA - www.columbusmma.com

Guro Michael Malanyaon - Cincinnati Balintawak - cincinnatibalintawak.homestead.com

Referees:

Guro Jose Connors - AEGIS Martial Arts - www.aegispro.com

Michael LaCaze (AEGIS Martial Arts)

Timer:

Mitchell York (Cincinnati Balintawak)

Demonstration Performance:

Punong Guro deLeon / Guro Jayme

Guro Jayme / Guro Malanyaon

Tournament Results:

Single Weapon

Lightweight Division

Female:

1st Place Heidi Hsieh
(Cincinnati Balintawak)

Male:

1st Place Shawn Schulte
(Sikal /ALSWarrior)
2nd Place Roel Villanueva
(Serrada Eskrido)
3rd Place Nathaniel Katz
(Columbus MMA)

Middle Weight Division

Male:

1st Place Greg Finley
(Columbus MMA)
2nd Place Kelly Miller
(Cincinnati Balintawak)
3rd Place Nick Koogles
(Columbus MMA)

Heavy Weight Division

Male:

1st Place Dean Marcellana
(BahalaNaMulti-Style/Marcial Tirada)
2nd Place Ricky Cristales
(Columbus MMA)

Double Weapon

Light/Middleweight Division

Male:

1st Place Greg Finley
(Columbus MMA)
2nd Place Roel Villanueva
(Serrada Eskrido)
3rd Place Shawn Schulte
(Sikal /ALSWarrior)

Heavy Weight Division

Male:

1st Place Ricky Cristales
(Columbus MMA)
2nd Place Dean Marcellana
(BahalaNaMulti-Style/Marcial Tirada)

Forms Competition:

Individual

1st Place Heidi Hsieh
(Cincinnati Balintawak)
2nd Place Kelly Miller
(Cincinnati Balintawak)

Team Demonstration

1st Place Tony Jayme / Ricky Cristales
(Columbus MMA Team)
2nd Place Michael Malanyaon/Mitchell York
(Cincinnati Balintawak Team)



Masters Division:

1st Place Guro Anthony Jayme
(Columbus MMA)

2nd Place Guro Michael Malanyaon
(Cincinnati Balintawak)



Official Tournament Results 2nd National Filipino Martial Arts Festival
March 14 - 15, 2009 Sagay City, Negros Occidental, Philippines

Category:

Standard Anyo

Kids

Gold

Mix

Silver

Bronze

Male

Female

Ralph Kindlejon de Leon (Iloilo)

Jose Rafael Tongson (Cavite)

Roselle Pearl de Leon (Iloilo)

Juniors

Gold

Silver

Bronze

Seniors

Gold

Silver

Bronze

Joseph Raymund Espada (Iloilo)

Romeo Tongson (Cavite)

Jose Carlos Tongson (Cavite)

Kim Lascano (Cavite)

Jenna Garces (Cavite)

Rizza de la Peña (Cavite)

Jim Misal (Marikina)

Rhowel Gabito (Guimaras)

Joseph Cañeda (Manila)

Daisy Raffles (Manila)

Maricar Alvarez (Marikina)

Ava Joy Luces- Infante, MD (Talisay)

Creative Anyo**Kids**

Gold

Silver

Juniors

Gold

Silver

Bronze

Seniors

Gold

Silver

Bronze

Sayaw

Gold

Silver

Bronze

Duelo

Gold

Silver

Bronze

Jose Rafael Tongson (Cavite)

Ralph Kindlejon de Leon (Iloilo)

Joseph Raymund Espada (Iloilo)

Jose Carlos Tongson (Cavite)

Daryl John Tonogbanua (Sagay)

Hailene Joy Sugcang (Sagay)

Rizza dela Peña (Cavite)

Jenna Garces (Cavite)

Romeo Tongson (Cavite)

Richard Galang (Manila)

Raymond Gavieta (Sagay)

Angelie Ann dela Cruz (Manila)

Maricar Alvarez (Marikina)

Sheena Cook (Manila)

Joselito Patulot (Manila)

Jim Misal (Marikina)

Lester Dioquinto (Sagay)

Razel Quiñones (Manila)

Maricar Alvarez (Marikina)

Karyl Jan Marie Tonogbanua (Sagay)

Marikina Team

Cavite Team

Pontevedra Team

Synchronize Anyo (Open)

Gold

Silver

Bronze

Manila Team

Guimaras Team

Bacolod Team

Manila Team

Sagay Team

Cavite Team

Pakitang Gilas

Gold

Silver

Bronze

Roweno Tecson (Cavite)

Lester Dioquinto (Sagay)

Leo Andro Valencia (Cavite)

**Labanan (Contact Sports)****Category:****Below 12 Years Old**

Gold

Silver

Male

Jose Rafael Tongson (Cavite)

Jester Eiman (Cavite)

Female

Special Awards:

Judy Arnaiz (Sagay)

Bronze	Ralph Kindlejon de Leon (Iloilo)	Roselle Pearl de Leon (Iloilo)
Below 14 Years Old		
Gold	Leo Andro Valencia (Cavite)	Khim Lascano (Cavite)
Silver	Edgardo Doctora (Bago)	Karyl Jan Marie Tonogbanua (Sagay)
Bronze	Jose Carlos Tongson (Cavite)	
Below 16 Years Old		
Gold	Roweno Tecson (Cavite)	Haileen Joy Sugang (Sagay)
Silver	Joseph Raymund Espada (Iloilo)	Gerlie Pernito (Taguig)
Bronze	Eugene Sollano (Bacolod)	Jenna Garces (Cavite)
Below 18 Years Old		
Gold	Romeo Tongson (Cavite)	Rizza dela Pena (Cavite)
Silver	Michael Banning (Cavite)	Ivy Megello (Bago)
Bronze	Judy Narciso (San Carlos)	Rhea Lou delos Santos (Bago)
55 Kgs. and Below		48 Kgs. and Below
Gold	Jim Misal (Marikina)	Ma. Roviernalyn Rendon (Manila)
Silver	Ramonito Amejado (Bago)	Angelie Ann dela Cruz
Bronze	Alvin John Pastrana (Manila)	Maricar Alvarez (Manila)
60 Kgs. and Below		56 Kgs. and Below/ 61 Kgs. and Below
Gold	Joselito Patulot (Manila)	Daisy Raffles (Manila)
Silver	Jarry Tanollo (Guimaras)	Sheena Cook (USA / Marikina)
Bronze	Glenn Comita (Sagay)	Mayrell Glen Gallo (Guimaras)
65 Kgs. and Below		66 Kgs. and Below/ 72 Kgs and Below
Gold	Stevie John Doctora (Bago)	Sarah Jane Rey (Manila)
Silver	Alvin Matabang (Manila)	Laisa Quiñones (Manila)
Bronze	Michael France Tagnawa (Guimaras)	Jennifer Capalungan (Manila)
70 Kgs. and Below		
Gold	Richard Galang (Manila)	
Silver	Ever Villanueva (Guimaras)	
Bronze	Ricardo Hecita (Talisay)	
75 Kgs. and Below		
Gold	Nelson Deli-Deli (Palawan)	
Silver	Harris Villadiego (Manila)	
Bronze	Ariel Saludo (Guimaras)	
80 Kgs. and Below		
Gold	Joseph Emmanuel (Canada/Manila)	
Silver	Nir Nevo (Israel / Manila)	
Bronze	Ryan Simbahan (Guimaras)	
Above 80 Kgs.		
Gold	Artchie Briones (Manila)	
Silver	James Emmanuel Infante (Talisay)	
Bronze	Catalino Bauya (Sagay)	
Overall Juniors		
Champion	Cavite Province Team	
1st Runner-up	Iloilo City Team	
2nd Runner-up	Bago City Team	
Overall Seniors		
Champion	Manila City Team	
1st Runner-up	Marikina City Team	
2nd Runner-up	Bago City Team	



Participating Teams

1. Sagay City (Host Team)
2. Bacolod City
3. Talisay City
4. Bago City
5. San Carlos City, Negros Occ.
6. Municipality of Pontevedra
7. Iloilo City
8. Sta. Barbara, Iloilo
9. Province of Guimaras
10. Province of Cavite
11. Province of Isabela
12. Province of Antique
13. Manila City
14. Marikina City
15. Taguig City
16. Parañaque City
17. Coron, Palawan



Outreach Program

Barangay San Antonio Tigaon, Camarines Sur
with the help of Barangay Captain Arcimedes Mabana

March 26 - 27, 2009

By Jaime Paclibar

The training program for kids in Bicol province was planned by Maestro Jaime Paclibar for Arnis awareness to young practitioners and Barangay Tanod and also a medical mission by my brother Jun Paclibar to promote Philippine traditional massage or



Arnis Seminar and Medical Mission

Hilot treatment, which dates back to pre-Hispanic times, highlighting the healing touch of human hands. It aims to eliminate the popular notion that Hilot Therapy is based on supernatural powers and mystic beliefs, but seeks to make this indigenous massage technique both scientific and in accordance with international standards.



Guro Efren Ramos with G.R. Paclibar conducting Arnis seminar



Arnis kids training in Bicol



Barangay Tanod Arnis seminar

More importantly, Hilot Pinoy assist people assume a proactive role in achieving a renewed state of health and wellness and this is the same with the Acupressure or Reflexology, a method of maintaining health, treating disease and alleviating pain by applying pressure or massaging certain points on the body surfaces. We also include the Pranic healing (energy healing). The main purpose of this mission is continuously helping depressed and far flung areas of the country by giving Hilot and Pranic Healing services to local folks. We felt and realized that the local folks should have enough of the free massages already. It is time for them, the local residents, to be taught how to do a simple home remedy massage and to promote sports Arnis and self defense in Bicol province. Our mission is to promote the use of indigenous Hilot therapy that is culturally, safe and effective, to help promote health and well-being particularly among the marginalized sector of society, through effective, affordable and home-based healing techniques.



L-R: Danilo Sevillano, his wife Nueva, Joselito Santos near Nueva family and Maestro Jimmy Paclibar



Hilot Therapy Jun Paclibar

Empower Yourself with Pranic Healing

New practical solution to health and life's problem, preventive and curative pranic healing is no-touch, no drug, and non-toxic treatment which produce fast results without any side effect.

What is Pranic Healing?

Pranic healing is a highly effective

therapy that corrects the energetic imbalances, underlying physical, psychological and psycho-spiritual disorders. It involves systematic techniques of removing used-up or diseased energy from the human energy system called the aura and energizing it with fresh vital force called prana.

What is Prana and its Sources?

Prana is that vital energy of life force which keeps the body alive and health. It is also called “chi”, “ki”, “mana”, or “ruah”, Three main sources are : sun, air and ground.

Is Pranic Healing Effective?

Pranic healing has proven itself to be very effective in healing both simple and complex conditions. There are numerous documented testimonials as to its effectiveness. Pranic Healing is intended to complement orthodox medicine, not to replace it or any other therapy.

Is Pranic Healing Easy to Learn?

Almost everybody has the innate ability to heal. Pranic healing requires only simple concentration and everybody to be able to administer techniques. It is so effectively structured that you can learn in just two days how to perform basic healing for many conditions. Pranic Healing is a break-through in vibrational healing that can be learned by a scientist or layperson.

What are the Main Differences Between Pranic Healing and Other Healing Modalities?

Pranic Healing places great emphasis on the removal of used up or diseased energy, it rates 11 major charkas or energy centers of body and many minor and mini charkas of different organs and glands. The treatments are specific to the condition to be treated, using precise combinations of energy colors and vibrations unique to each situation.

What is the Relationship of the Chakras?

The aura is the energy vehicle that surrounds and interpretes the body. It enables prana to circulate all over the body. The charkas are whirling centers of energy within the human aura that absorb, digest and distribute prana to the organs and glands.

Increase

Energy
Vitality

Achieve

Inner Peace
Well-being

Remove

Stress and Tension
Aches and Pain

Reduce

Worries
Negatives

Testimonials

Eric Robins, M.D.

Board Certified Urologist, Los Angeles, CA

I have been using Pranic Healing in standard medical practice for almost a year. It has been used to effectively treat migraine, headaches, layrinthitis, chronic bladder pain, menstrual cramp, anxiety, insomnia, irritable bowel syndrome, and muscuskeletal problems. It has worked well on postoperative patients to help them get return of bowel function, and a return to feeling “normal again” it has proven to be an excellent complement to my standard practice of allopathic medicine.



Crystal Healing Method

For more Information Contact: Cris Cabeliza Lumaque Email

Modern Arnis Mano Mano Filipino Martial Arts R & O Kids Sparring

April 3, 2009

Pasay City Manila

Modern Arnis Mano Mano Filipino Martial Arts conducted a padded stick sparring among R and O Kid Students boys and girls ages 8 to 12 yrs old. The kids showed enthusiasm with the art of stick fighting, learned different techniques and most especially the discipline itself. Punong Lakan Garitony Nicolas, Father of Modern Sinawali, taught the students.



All of them went on sparring depending on their gender, age, height and body. R & O Kids trains with Modern Arnis Mano Mano Filipino Martial Arts every Wednesday and Friday in the afternoon and sometimes other days with long hours because of their free time this school summer vacation. These kids showed dedication, loved and enthusiasm with our very own martial art and will be the next generation to practice and promote our Filipino martial arts in the whole wide world.



Holy Week

April 6-10, 2009

Jaime C. Paclibar and his students with the co-member in Pranic Healing went to Mt Banahaw Quezon Province, Philippines. (A center of strong psychic energy)



Mt. Banahaw a mystic mountain has a numerous sects and cults some of which date back to the late 1800s. Each of these cults has its own head supreme or suprema, its own set of doctrines or beliefs, and its own rituals or religious practices. Many of these are led by women priests who are usually prophetic mediums. Fred Pankratz helped organize these various religious groups into a cohesive Banahaw Confederation to ensure the preservation of

the Holy Mountain and to prevent its desecration by vacationers and tourists who do not realize mystic significance. Being in Banahaw is like stepping into an entirely new world where bizarre becomes ordinary and the ordinary bizarre. Many people who have stayed long in the mountains (the hermits and the members of the various sects) have related to me incredible stories of apparitions, heavenly voices, strange sounds and other mystic happening. Some have reportedly seen dwarfs, fairies in human form, and even UFOs. Others spoke of the apparition of Jesus Christ, the Blessed Virgin Mary, and even of Dr. Jose P. Rizal and some other national heroes. The members of religious cults, hermits, devotees seekers, spiritists, and healers climb the terrain of Mt. Banahaw to meditate and sleep in its caves, to replenish their powers and commune with the nature spirits that live

there, no one approaches Mt. Cristobal. This is because it is said to be the home of negative forces, the polar opposite to the highly spiritual mountain of light and knowledge.

Start of Banahaws Climb



Mt. Banahaw towers up to the skies with an elevation of 7,100 feet. The summit is often encircled in puffy, white cloud formations, cleverly hiding its mysteries from sight. Legends of spirits inhabiting the caves and teaching the people are whispered about. It is said that they keep away all who are not yet ready for the Banahaw experience, and it takes some doing to be introduced to the mountain. The first stop was Sta Lucia, a site venerated by Banahaw folks. To reach

the place, one has to go down steep canyon where two small waterfalls are located. It became so steep and slippery that a thick rope was provided to hold onto so that you will not fall.

At a certain point, the steps turned to stone and became even steeper. As you descend the steps, and looked down into the most beautiful canyon walls were enormous cliffs covered by vines and tress that must have been growing since the beginning of time. You have to go under each of the falls and drink the water. There where large pool of water filled with and surrounded by huge rocks in which many people were bathing. Waterfalls splashed down by the sides of cliffs under which people were standing and praying.



Maestro Paclibar under the waterfall

Throughout the journey, when you came across designated areas, homes of certain spirits, at which your guide lit candles and offered prayers that you may enter these power spots and be blessed with safety. There was such a place at the beginning by coming to this sacred bathing place. After having been accepted by the spirits you bathe under the two waterfalls. The first one came all the way down from the summit of the

mountain. As you stood under it, you must pray and you were purified by the cool, clear

water. You drink the water to be purified from the inside as well. There was such a place at the beginning of Santa Lucia that you must offer your prayers to your first destination. Anyone who wishes to go anywhere on the mountain must begin by coming to this sacred bathing place. After having been accepted by the spirits, you bathe under two waterfalls. The first fall was to cleanse one's body; the next one located upstream was to cleanse one's spirit. There are numerous accounts of healings which have taken place while praying and bathing in these waters. It was easy to see the healing effect that the waters have. When you headed back up the stairs and after reaching the top, you will stop for few minutes to catch your breath since the climb had been a steep one.

After a back-breaking climb upwards, we went next to the Well of St. Jacob, accompanied by young guide named Lito we went to the well of St. Jacob (Balon ni Santong Hakob) which is inside the cave. The well is actually a small crevice or fissure at the bottom of a pitch dark cave called the cave of St. Jacob. To go in, one can only do so inch by inch because of its tight passage. Banahaw folks believe that if one is not pure of heart or is negative; he can go through the cave only with great difficulty and may be unable to come out because the walls of the



the cave, according to them, will tighten up. But, I have never personally seen anyone experience this, and one will normally be able to go in and out of the cave with little difficulty if he remains calm and does not panic. It is fear and nervousness that make one swell up and imagine the cave walls closing in on him. The next cave was introduction to the mountain, place where each individual is presented to Saint Paul and Saint Peter. You have to walk up to the altar and give your name to the spirits

and offered your prayers. This is a dual cave consisting of two connected sections. Afterward we preceded to Ina ng Awa cave which is difficult to go inside then we proceed to Kalbaryo ng Awa. We walked single file across the grassy land that led to the start of uphill trek.

It is about 9 am in the morning and it was a perfect morning for mountain-climbing. We had to be very careful because there were hazardous spots due to unsteady rocks and blinds holds in the ground. This is the test of having perfect faith that you're being guided and protected. Part of the walk was quite easy and comfortable; but there were often moments when you tripped over something or just missed falling into a hole in the ground. But when I reached the Mt. Banahaw towers up to the skies with an elevation of 7,100 feet you will feel happy when you are there on the top of the mountain with three cross erected like in Golgota.



The First Pasay City Fighters Laegue
Pasay City Sports Complex
April 19, 2009



World Empire Mixed Martial Arts Command headed and Founder by Grandmaster Restie Obispo with joint project of the Modern Arnis Mano-Mano Filipino Martial Arts International headed by Punong Lakan Garitony Nicolas, Father of Modern Sinawali proudly presents A Martial Arts Festival and Competition (Arnis Anyo, Karate, Tae-Kwon-Do competition) entitled The First Pasay City

Fighters League which held at Pasay City Sports Complex on April 19, 2009 Sunday.

The said project was sponsored by the Pasay City Government Units, Office of the Mayor, Office of the Bureau of Traffic Management, Mayor Peewee Trinidad, Councilor Charlie Chavez, Councilor Moti Arceo and Encio Mateo chief operation Traffic Management.

The said event was attended by the different martial arts Organizations: Paclibar Bicol Arnis, Red Cobra Martial Arts Integrated, Arnis Kidlat, Kaikijutsu Cavite Chapter, Philippine Combat Karate Aikido Judo Martial Arts Club, Cojukup International, Maharlika Martial Arts Club, Philippine College of Criminology Martial Arts Club, Black Lynx Martial Arts Club and R and O Arnis Club.

These were attended by Master Guillermo Bernas, Master William Mcley, Master Leo Amata, Sensei Neil Moreno, Sensei Virgo Villareal, Lakan Christopher Ellazar, Lakan Junar Vidal, Lakan Ronald Regalado and Guro Arnel Hila.

The following are the names of student of Modern Arnis Mano-Mano Filipino Martial Arts / R and O Arnis Club who did a demonstration: Jayfred Sean Ocampo, Allen Kim, Andrea Pelovello, Marie Ciello Octavio, Irish Tafalla, John Paulo Antunius Bautista, Machil Nicolas, Nymrod Owen Contillo and Regi Val Contillo; and from Arnis Kidlat Sheryl Hila ang Guro Arnel Hila head instructor of Arnis Kidlat, as Guest of Honor and Speaker Hon. Charlie Chavez.



Results of Winner in Arnis Anyo Competition:

Mens Division (Anyo Tournament)

- 1st Earl Ray Nufable (MAMFMA)
- 2nd Mark David Carlos (Arnis Kidlat)
- 3rd Frix Flores (Arnis Kidlat)

Kids Division (Anyo Competition)

- 1st Vince dela Cruz (R and O Academy)
- 2nd Marvic Pobaon (Arnis Kidlat)
- 3rd Kristopher Soriano (R and O Academy)

Girls Division (Anyo competition)

- 1st Katherine Soriano (R and O Academy)
- 2nd Mishka Bosch (Arnis Kidlat)
- 3rd Letty Soriano (MAFMA)



Cacoy Doce Pares Eskrima World Federation Competition

April 24 - 26, 2009

By Simon Harrison

It gives me great honor to write this article on behalf of Grand Master Vince Palumbo who's the coach/player for the Australian Stickfighting Team, and he is also the

owner of International Combative Martial Arts Academy which is at 96a Grange Rd, Welland, South Australia.

Other members of the Australian Team came from the schools inter-state, such as the 4 stickfighters from Master Dominic Lavalle's Reflex Center Martial Arts Academy in Wollongong, and there were also members from Master Craig Hayward's school in Sydney called the East Coast Doce Pares Eskrima Institute.

So the Australian team consisted of 24 stickfighters from the above mentioned 3 martial arts academies.

The 24 stickfighters fought very well in the competition at the Cacoy Doce Pares Eskrima World Federation Competition which was a full contact stickfighting event held at the Cebu Sports Centre in Cebu City, Philippines from the 24th, through the 26th of April 2009.

The 24 Stickfighters from the 3 martial art academies were lead by Grandmaster Vince Palumbo who is the Coach/Player, and the Australian Team was captained by 52 year old player, Mr. Vladimir Mihal of Adelaide.

The team of stickfighters represented Australia with fighting spirit, pride and honor, and all the members gave a real sensational display of stickfighting over the 3 day tournament. In total there were representatives from 7 countries including Philippines, Australia, New Zealand, England, America, Poland and Spain. (In total there were over 120 competitors!)

The 2009 World Stickfighting Championships opening ceremony was conducted by the 90 year old legendary stickfighter, Supreme Grandmaster Cacoy Canete.

Supreme Grandmaster Canete is recognized Internationally by martial arts sanctions because from the 1930's, through the 1970's he had fought in over 200 'no rules' stick fights without armor or any protective equipment, and he won all of these very brutal duels in his country, and he has adopted the title as undisputed 'King of the Stickfighting Mountain!'

Grandmaster Vince Palumbo was asked to be speaker on behalf of the C.D.P.E.W.F. organization, and he also read the sport code of conduct for the tournament.

Grandmaster Vince also was in charge of the referees and judges for the tournament, and conducted gave a workshop for all of the officials at the championships prior to the event starting.

This was followed by the forms or katas category, and this division was won by Grandmaster Vince Palumbo in a fine spectacular display of skill, precision and accuracy. The next two days consisted of many stick fights, so in all there were 8 divisions with three categories which included single stick fighting, double stick fighting (both in armor), and there was 'Kulata' stick fighting with minimal armor.

In total the Australian Stickfighting Team all came back with 12 Gold medals, 8 Silver medals and 4 Bronze medals with a total of 24 fighters, this is an excellent result due to the effort put in by all the players.

And a special mention to Grandmaster Vince Palumbo for the coaching, organization and his assistance prior and throughout the tournament of the Australian Team which helped lead to its overall success at the tournament.

Australia placed second in the medal count to the Philippines, and this is an excellent effort because the Filipino Team had over 60 fighters in it.

The Australian Stickfighting Team has been ranked in the top three Stickfighting Teams since 2005, and this is due to GMV's absolute Coaching specifics during the preparation period.

Modern Arnis Seminar

25th of April 2009

Bothell, Washington

By Joel Priest

There's a lot of ways to learn Filipino martial arts, one of the best I've found is to take one technique and explore it unarmed, with a knife, and with a stick. Fortunately, this is exactly what Dr. Presas did Saturday. I think this style of teaching plays to the strengths of Filipino martial arts, and to Modern Arnis in particular. Rather than merely learning one possible response to one possible (unlikely) attack, instead, you learn to conceptualize a movement, and in that conceptualization, to apply it to any situation. I don't mean to indicate that one attack, or defense, can be made suitable for any situation. Rather, it is a matter of narrowing the possibilities. By understanding that motion, in response to a variety of counter or prior motions, it allows you to really internalize the reaction. To not memorize it by rote, nor even to have it set into muscle memory and be "triggered" by some particular attack. Instead, it provides a deep understanding of the mechanics and variables involved in using that attack or defense. It teaches your body and mind to accept and internalize the principles behind a particular response.

Then, not only can we build on principles, expanding and adapting them to any situation. But the theory behind finding the foundations or principles of movement and combat slowly begins to sink in. "If this always works like this, no matter what they're armed with, or how big they are, or how limber, or how fast, then maybe that will always work like that, and that other thing must be the same way too." I've been going to write a post about memory, learning types, and student types for a while now. And I don't want to spoil the value of that by posting too much about this here. But basically there are two primary kinds of memory in this context. The first is when you've learned something. The second is when your body has learned it. It has become hard-wired. It's not important to hardwire 4000 blocks, or 90 forms/katas/anyos, or 700 different attacks into ourselves (or our students). Hardwiring principles is of much more value. In traditional martial arts, forms and attacks and blocks are used to hardwire the principles the founder feels are important. But, Modern Arnis, in particular, is phenomenally suited for shortcutting that process. There's still a lot of stuff to learn and remember, but the nature of the art, and the quality of the teachers in it makes the basic principles much clearer than I suspect they are in most other systems.

Anyway, enough rambling, onto my seminar report, we started at 10am, and it was sometime after 4pm when we finally broke up and Dr. Presas, Mr. Patrick Armijo, and Mr. Vincent Domingcil passed out certificates of participation. The over-arching technique in the seminar this weekend was the traditional wrist-lock throw. Most martial arts systems have this throw and I suspect most martial artists are familiar with it. Dr. Presas' take on it was what really made it unique and engaging.

The first implementation of this technique was in response to a right hand punch. As the attacker strikes, the defender does a forearm block, which then uses the back of your hand to 'feed' their arm into your left hand and bring it up over your head. This also has the affect of bending the opponent's elbow, which allows the defender to use their right forearm for the wrist-lock throw.



Moving on, we did a #2 strike. The attacker is armed with a stick, the defender unarmed. As the #2 strike comes in, the defender uses 45 degree angle stepping to get off-line, block the arm (hopefully), and then bring the opponent's right arm into an ulna press under your left shoulder. Then, obviously with a bit of a body turn, the wrist-lock throw is right there.

The Dumog and Sikaran section of this seminar were particularly enjoyable for me. And Dr. Presas' understanding of this topic is something that you don't often see in grandmasters' of stick-based arts, as these are exclusively unarmed styles, which is not to say you couldn't do some of this stuff armed, anyway, the first Dumog technique was the one we did last year as well, a right roundhouse kick is caught, clamped to the chest, twisted and throws the attacker onto their face. When we were practicing this one and the following the group I was working with discussed that Dr. Presas also appeared to be attacking the nerve beside the Achilles tendon.

The second Dumog technique: Right front kick, grab, and throw them over. As they naturally roll onto their back, their only opening is a kick with their left leg. When they take that opportunity, you grab their ankle and throw it over their right leg. Then collapsing onto them, you grab behind their neck and pull their lower body toward their upper body, putting pressure on their spine and particularly neck.



As for the Sikaran techniques, the opponent does a right punch, the defender blocks that with a palis-palis block, steps in behind their right foot and hooks [their foot with yours]. Then by dropping your weight onto your knee, on the back of their calf, you bring them to the ground. The second technique begins the same, but rather than stepping to the outside, you step inside, pressing your knee to theirs, or their

thigh and bring them down onto their back rather than onto their chest.

At about noon, we broke for lunch and Dr. Presas asked us all to be back there at 1:15pm. We had really great Mexican.

More palis-palis

The palis-palis we do in class weekly consists mostly of what would be called ‘the brushing your hair’ block in most martial arts systems. Though we do it up, down, in, out, and sometimes side to side, however, when we started back up at quarter to 2:00, Dr. Presas expanded on that. The first technique was a response to a #1, #2, #3, #4, and #12 strike. In addition, it was a variation of block-check-strike in a way that I found interesting. The strike is blocked, checked, and then rotated off target, using primarily the stick for leverage and force. The #12 strike can be blocked with either a wing or a roof style block, allowing it to be turned off target either way.

Then, building on that technique, attacker armed, defender unarmed, a #1 strike comes in, you block with the right, pass to the left hand, and lift it up over your head (getting it off target again). Your left circles around so the opponent’s palm is facing the ceiling and their stick is trapped between your left forearm and left bicep, allowing you to strip it.



We then began knife techniques, knife vs. unarmed. A #1 slash like the last technique, with the same sequence of blocks rather than doing a strip with the knife, you go into an arm bar and then you can lift them back up into a rib stab, or disarm. After that, a #2 strike, with the same blocking mechanisms, and like the first technique I discussed your forearm does a wrist-lock throw (or optionally a strip of the knife).

After that we did some more classical Arnis-style knife work. A #5 strike, the defender cross-blocks with both hands, the attacker pushes the block off and comes back with a #6, which is blocked again, again the attacker clears the hands of the defender and comes in for a #7. Defender blocks that and the attacker slides them off.

Our final segment this weekend was visidarios. A #1 strike, the unarmed defender blocks, and then catches the back-fist. This allows the attacker to use the same wrist-lock throw mechanism from earlier to catch the fingers and bend back toward the defender’s centerline, or rotate and bend toward the floor. There were a couple more, (at least) visidario alternatives, but this is the only one I can remember or have footage of, consistently so I’ll stop there.



This was a great seminar, we had beautiful weather and the opportunity to catch up with friends, new and old is always one of my favorite parts about the MARPPIO organization and martial arts in general. Professor Presas encoded the values of loyalty into Modern Arnis long ago, it is the friendships and brotherhood that comes from that ideal that are his legacy, I feel. Those of us who started Modern Arnis after his passing never got to meet him, and never will. But he continues to make an impact on our lives and our practice of the Presas family art, and thus, be present at every seminar, class and gathering as a result.



www.modernarnis.com

Modern Arnis Mano Mano Filipino Martial Arts
Bangkaw Training
Rizal Park (Luneta)
April 26 and May 3, 2009



Modern Arnis Mano Mano Filipino Martial Arts (MAMFMA) held its Bangkaw Techniques Training and Seminar last April 26 and May 3, 2009 at Rizal Park (Luneta) Manila, Philippines.

Punong Lakan Garitony “Pet” Nicolas himself conducted the seminar training with the assistance of MAMFMA Black Belt Instructors. The students were from Arnis Professional Batch 2009 and some were passersby and people strolling at Rizal Park.

The participants:

Lakan Romeo S. Solatorio,
Lakan Anthony Gatchalian,
Lakan Junar F. Vidal,
Lakan Jeff Bautista,
John Paulo Antunius Bautista,
Lakan Roberto A. dela Cruz,
Rene Joy Rivera,
Dayang Mizha D. Nicolas,
Sunshine B. Facto,



Lakan Jayme B. Francisco,
Melvin M. Lina,
Earl Ray Nufable,
Juan Carlo A. Navarra,
Benjamin F. De Veas,
Jeffrey C. Doguiles and
Leandro M. Borre

Punong Lakan taught the Bangkaw Twirlings, Redonda and Reverse Redonda, Four (4) Bangkaw System and other Bangkaw Techniques. The Seminar Training was successful because of what the students, the audiences passing by and also some foreigners (who took some pictures while training), learned and discovered in the Filipino Martial Arts, Bangkaw.



Grandmaster Frank Aycocho Visits Singapore May 28, 2009

It was a great adventure finding Filipino martial arts practitioners in Singapore. Punong Guro Professor Vic C. Reyes (www.geocities.com/lightningarnis) a member of Lightning arnis awarded with the rank of Antas 6 Dalubhasang. Guro Fred Evrard (www.nitien.com) is the head instructor of Kali Majapahit in Singapore both was awarded of the same rank by Grandmaster Aycocho in recognition of their dedication, achievement and contributions to the Filipino martial arts of Kuntaw, Kali, Arnis, Silat on the 28th May 2009.

Grandmaster Aycocho taught the concept of sports in Lakas 8 and Kuntaw basic and advance forms, The basic methods of classical creative cultural dance competition, the tribal street dance of Arnis and the differences of traditional Sports Arnis sparring from ancient to modern mixing up with the grappling art of jujitsu, holding in judo, submission, punching, kicking and elbowing, sweeping technique, knee striking techniques that do not belong to the ancient art of Arnis sports fighting which confuses some missing some aspects on the flow of motion in art of Arnis. Similar in the art of traditional Kuntaw fighting the identity must be restored with differences from other fighting art.



Guro Fred Evrard of Kali Majapahit beside Grandmaster Aycocho and his wife with workmates from Dept. of Health Kuwait. Picture taken in the lobby of Royal Queens Hotel Singapore



It was an honor to know that the Peoples Association of Singapore wants to establish Filipino martial arts for sports and college education with the organizing committee chairman and University Professor Vicente Chua Reyes. The acting chairman of the Singapore Arnis Federation, which is in its beginning stages and is not very active due to incomplete members Organization to form a Federation, it is in progress, so far only a few Organizations are recognized by the peoples association. It requires 6 recognized Organizations of Arnis in order to form an active Federation according to information by Professor Vic Reyes and his Singaporean colloquies at the University.

Grandmaster Aycocho will be returning to Singapore as soon as his sponsorship visa is ready. Singapore residents are very interested to have more training in Grandmaster Aycocho's style of Lakas 8 Kuntaw.

There are three groups which have plans with their team to visit Grandmaster Aycocho in the Philippines for 3 days of training in October of this year and get certified in Lakas 8 as well as in ISAP-PLM.



Group pictures with University students of Singapore picture taken at the Gym of Singapore Sports Center



Grandmaster Frank Aycocho
Email



NBN Channel 4 sHEKA sHOW - June 8, 2009

www.nbni.tv

The MAMFMA Arnis for Kids group lead by Founder and Chief Instructor Punong Lakan Garitony “Pet” Nicolas headed out early morning to Parks and Wildlife, Quezon City for a TV appearance. Yes, you heard it, for the first time, **Arnis for Kids** will have a demonstration on national television, LIVE! Armed with their sticks and supported by their parents of course, the kids showcased the art of the Arnis Nicolas System on the SHEKA show which televised daily on National Broadcast Network 4, the flag channel of the Philippines. The show is hosted by Ms. Cesca Litton and Ms. Celine Gabriel and directed by Mr. Ed Finlan. The kids are full of excitement upon arrival on the set. Upon arrival, Sir Pet and the instructors reviewed the list of techniques which will be demonstrated while the kids warmed up a bit for the performance. After which, instructions were given to the rest of the group on how the demonstration would flow.

After a few more minutes, the whole team was called on set for the formation. At the frontline are the Arnis for Kids group which is composed of students from the R and O Academy, demonstrated the art of Arnis Nicolas System which includes Redonda, Anyo (Forms), and the MAMFMA original: Modern Sinawali. The kids performed the basic variations like the Single and Advance Sinawali, and the advance forms like the 2 against 1 Sinawali. The instructors were not outdone, performing the Sinawali by multiple players, Mano-Mano, and Freestyle Arnis.

The performance was followed by an interview by host Cesca Litton with the Punong Lakan together with the Arnis for Kids crew. “Sir Pet” gave a background how the art of Arnis is being played and how it is used in real life. The Founder and Chief Instructor of MAMFMA further explained how the art of Arnis works even without weapons. He also emphasized that contrary to the traditional belief of many people, Arnis can be practiced in a very safe and fun environment which can be enjoyed and learned even by kids as young as five years old. Before the interview ended, Sir Pet gave a little demonstration on how Arnis can be applied using a ball point pen with the participation of Lakan Junar Vidal.



See the Video: [Click Here](#)

NBN Channel 4

National Broadcasting Network, Inc. (NBN) is television network owned by the Government of the Philippines through People's Television Network, Inc. (PTNI). Its head office, studios and transmitter are located in Visayas Avenue, Diliman, Quezon City.

The NBN Information Channel or NBNi is another initiative of National Broadcasting Network to reach out to Filipinos worldwide using the internet. NBNi features NBN Wi-Cast which is the live video streaming of NBN's flagship station programs from Quezon City, Philippines. On-demand videos of popular NBN shows and other downloads are also available for the people to enjoy and be informed.



Speak Up - Speak Out

Roberto Trinidad

FMA in MMA

Once in a while, a thread pops up on the FMA Forum boards that gets a lot of responses. A few days ago, someone asked this question...

"Do you think it really is possible to incorporate FMA techniques in MMA competitions? I know that not all our methodologies are not acceptable based on most MMA tournament rules. And another question, how do you think can we add the "Filipino flavor"... how do you think can we show off the artistic side which is truly Pinoy? I mean, we immediately recognize that it is Muay Thai, or judo, or BJJ."

The opinions expressed varied to quite a degree. Here's a bit of a sampling:

- "Actually FMA is starting to be implemented in MMA, although the main styles used are Yaw-Yan, and Balintawak. AEK (Arnis Escrima Kali) is seldom employed in its own element due to the basis being a bladed or weaponized fighting system. However they are still used to make a fighter better."
- "FMA is primarily a weapons based art. Its empty hands' striking isn't as powerful or direct as Boxing, Muay Thai, Karate (or any other striking specialized art) and its grappling doesn't even approach the sophistication of western wrestling, judo, Sambo or BJJ."
- "Sometimes it is also nice not to let people know it is FMA."
- "Yes, I've tried it in MMA - I lost, but anyway, on the fight card, my team representation would state Yaw-Yan-Buno. Yaw-Yan for my striking and my grappling/ground training from URCC's team Buno. - all Filipino-made, and I'm proud of it."
- "FMA was the original MMA. The Filipino masters always took the best of what everyone had to offer and made it their own since the beginning when fighting was life or death and not a sport. Now let's get back to the sport aspect of MMA. Filipino Martial Arts training was used on the onset of the MMA scene when there were no rules. Don Frye the Champion of UFC 8 & 9 was trained in FMA by Filipino Martial Artist Dr. Russell Harris (brother of Ron Harris Classic Eskrima) as evidenced by his use of elbows."
- "Most if not all weapon-based FMA won't last a minute inside octagon without getting knocked/choked/tapped out."
- "...you always need to adjust yourself to whatever form of competition you will be joining. You can't expect to win without the right preparation. That is where adaptability comes to play. You can use whatever skills or techniques in FMA that you have and incorporate it in your training. With that you can at least come-up with a game plan on how to take MMA's challenge."

Do you agree or disagree with any of the above posts? Follow the discussion at www.fmaforum.org/index.php?showtopic=4200 and don't hesitate to voice your own opinion.

See you there!

FMA Future Events

Seminars

Philippine Classical Arnis Summer Camp

July 10 - 12, 2009
New Forest Area, England
Contact: Grandmaster Rene Tongson
Email
Email

Mata Sa Bagyo 5th Annual Picnic

July 11, 2009
Buchanan Park
4150 harbor st. 94565
Pittsburg, CA.
Contact: Carlos Aguilar (925) 848-7389
Email

Seminar and Workshop

Senior Master Lito Brucal
July 11 - 18, 2009
Egg bei Zuerich, Switzerland
Email
Website
Website

Koredas Obra mano Seminar

July 15 - 19, 2009
Suba Bas-Bas
Mactan Island, Cebu
Contact: Master Oliver Bersabal
63 (322) 35-7401
Email

WMAA's 8th Annual Summer Camp

July 16, 2009
WMAA Headquarters
Buffalo, NY
Flyer
Contact: [716] 771-1291
Email
Website

Una Sa Laban Eskrima Seminar

July 11, 2009
Extreme Karate and MMA
1538 Imperial Ctr
West Plains, MO
Email
Website

4th Annual Ciriaco "Cacoy" Canete Camp

July 11 - 12, 2009
Ryer Martial Arts Academy
5440 Centre Avenue
Pittsburgh, PA
Email
Website

Grand Maestro Jonathan "Jon" Bais

Bais Tres Manos
July 11, 18, and 25
Hayward Martial Arts
1024 B St. #1
Hayward, CA. 94541
Contact: Alex France
(925) 864-7477 or (925) 924-4498
Email
Website

Supreme Grandmaster "Cacoy" Canete Seminar

July 18, 2009
307 White Horse Pike
Absecon, NJ
Email
Website

Grandmaster Bram Frank Seminar

July 25 - 26, 2009
OZ Fitness Center
1515 S. Technology Lane
Spokane, Washington

Email
Flyer

HTAI Summer Camp

July 31 - August 2, 2009
Grant County Fairgrounds
3953 Airway Drive NE
Moses Lake, WA 98837

Contact: Punong Guro Myrlino Hufana (206) 356-3172 **Email**
Guro Jonn McCabe, 509-771-0922

Flyer
Registration
Website

Presas "Kombatan Training Camp" Poland

August 8 -16 and 16 - 22, 2009
Wegierska Gorka, Poland

Email
Website

**1st Invitational Skills Achievement Training Camp
Seminar**

September 1-7, 2009
Baker Hall, University of the Philippines Los Baños,
College, Laguna, Philippines
For Information and registration

Email
Email
63 (915) 214-2635 or 63 (921) 301-0637
Website
Flyer

SEAMOK Tactical Solutions

July 26 2009
Premier Martial Arts
920 Pat Booker Rd.
Universal City, Texas
[210] 589-6151

Email
Flyer

Long Beach International

Filipino Martial Arts in Brotherhood
USFMAF and Master Jun Onas
1st Eskrimador World Tournament
August 9, 2009
Long Beach Convention Center
300 E. Ocean Blvd., Long Beach, CA 90802
Suite B & C
(562) 436-3636

Flyer
Website

Expansion of Knowledge Training Camp

August 14 -16, 2009
3122 N. May Ave
Oklahoma City, OK
Contact: Darrell Sarjeant (405) 990-2540

Email
Website

**Florida Filipino Martial Arts Katipunan - 2009
(Gathering)**

September 5 - 6, 2009
Ty Park @ Hollywood, Florida
Organized By: Gat Puno Abon "Garimot" Baet
Free FMA Seminar for those interested to attend
See more details and RSVP on Filipino Martial Arts
Click Here

All FMA All Day

September 19, 2009

Hosted by: Lotus Self Defense School
212 W. 2nd Avenue
Spokane, WA. 99201

Contact: Ajarn Roy Harrington (509) 624-9129
Mr. Brent Tibbetts (509) 863-7100

Flyer
Website

Sifu Greg Pichardo Seminar

September 19 - 20, 2009

Red Dragon Martial Arts Academy
10 N. Arlington St.
Manville, NJ

Contact: Sifu Robert Teodorczy
(908) 253-0022

Email
Website

Senkotiros Texas Seminar

September 26 - 27, 2009

Georgetown, Texas
(512) 869-2615

Email
Website
Website
Website

Guru Cass Magda

October 3 - 4, 2009

Phoenix Martial Arts
344 Jericho Turnpike
Floral Park, NY

Contact: Greg Pichardo
(516) 437-7132

Email
Website

Silver Dargon Martial arts/Senkotiros Seminar

October 10 - 11, 2009

St Mary's, PA

Contact: Guro Brocks Genavro
(814) 512-5001

Email
Website
Website

SAMAHAN

October 4, 2009

Pearl City High School Gym
2100 Hoolielie St.
Pearl City, Hawaii

Email
Website

Senkotiros FMA Seminar

October 24, 2009

Castro Valley, CA
(510) 537-0901

Email
Website
Website
Website

7th WFMAA Expo & Laban Laro

October 23-25, 2009

Palace Station Hotel & Casino
2411 W. Sahara Avenue
Las Vegas, NV. 89102

General Information

Registration Form

Email
Website

Mardis Gras Martial Arts Camp 2010

February 12-17, 2010

Fountainbleau State Park
67825 Highway 190

Mandeville, Louisiana
Seminar - Toutnament

Email
Website

HTAI Annual Fall Camp

November 21-22, 2009

HTAI Headquarter
14520 NE 20th Street, Suite 100
Bellevue, WA. 98007

Contact: Punong Guro Myrlino Hufana (206) 356-3172

Email
Flyer
Website

Arnis/Eskrima/Kali - Workshop/Seminar

December 20, 2009 - January 3, 2010

Anilao East, Mabini, Batangas - Philippines

Anilao Training Camps

KSS International

First Class Martial Arts Training Center near the Ocean

Information and Registration Contact: Grandmaster Lito Brucal

0041 (79) 410-78 47 or 0041 (44) 888-9088

Email

Email

Website

Website

Tournaments

Supreme Grandmaster "Cacoy" Canete

Championship Tournament

July 19, 2009

Spontaneous Sport Center

6622 Black Horse Pike

Egg Harbor Twp., NJ

Email

Website

2009 Queen City Laban Laro

October 17, 2009

Buffalo Niagara Court Center

425 Meyer Rd

West Seneca (Buffalo), New York

Email

Website

Long Beach International

Filipino Martial Arts In Brotherhood

USFMAF and Master Jun Onas

1st Eskrimador World Tournament

August 7 - 9, 2009

Long Beach Convention Center

300 E. Ocean Blvd., Long Beach, CA 90802

Suite B & C

(562) 436-3636

Flyer

Website

7th WFMAA Expo & Laban Laro

October 23-24, 2009

Palace Station Hotel & Casino

2411 W. Sahara Avenue

Las Vegas, NV. 89102

General Information

Registration Form

Email

Website



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

Note: Starting this issue, I will present non-technical aspects of Amara Arkanis which is rarely learned in the training hall environment.

Teacher or Instructor?

In the English language, the terms teacher or instructor are used interchangeably and are synonymous with each other. In Filipino, these terms are both translated as Guro.

However, in Filipino, the term teacher is normally used in an educational institution, and carries a deeper meaning. A teacher builds character and attitude. A teacher invokes virtues that make a good individual great.

In martial arts, the term usually used is instructor. An instructor drills students in techniques and maneuvers. An instructor's goal is to make a better practitioner of a particular system or art.

In Amara Arkanis, the term used is teacher. An Amara Arkanis Teacher, teaches an individual not only to be a good fighter, but more important to be a better person; a fighter, who not only can execute the techniques skillfully, but also understand how the technique can be skillfully executed; a fighter who can execute a maneuver with minimum effort but with maximum result. A teacher must be a technician of skill and a designer of growth and development.

A teacher must cultivate the student's mind, not only to be excellent in the performance of the techniques, but also to be an exceptional strategist. The teacher must always impart to the student the desire to always strive for perfection by diligent and constant training and endeavor to build a solid foundation, both mentally and physically. A teacher must instill in the student the importance of accurate performance rather than just a demonstration of power. A Teacher must teach individuality of behavior.

Learning is much easier than teaching the fighting arts. To be a teacher one must have learned the art in a level that must be greater than ordinary. Having learned the art, one must be able to put the techniques into practice and believe in what he teaches. Finally, one must be able to realize and work on an individual's characteristics and learning habits.

A teacher must understand and master the principles and the techniques himself and then be able to impart this knowledge and mastery to the student. The teacher must always remember that teaching is also a process of learning.

Patience is a virtue that all teachers must possess and practice. Not all students have the same learning ability. There are students that are fast learners and naturally gifted. There are students that are slow and awkward. A teacher must always base the techniques on correct principles, no matter how uncoordinated the student may be. The teacher must adapt the art to the physical limitation of the student. The teacher who follows this attitude will himself make great progress in the techniques he is teaching. A teacher must constantly strive for correct progress.

A teacher must not try to stand out as compared to his students by showing off his strength or skill. Strength and skill are different from being a good teacher. It is very desirable to be technically skillful and be a good teacher at the same time, but sometimes a teacher may not be skillful at the techniques himself but can successfully teach others to be skillful. Sometimes a practitioner may be very skillful, but can not successfully teach others, hence is not qualified to be a teacher.

A good teacher must not teach students to imitate the techniques alone, but must make the student understand the techniques with each bodily movement which conforms to the correct principles. By striving and devising a system to teach a slow learner, the teacher develops discipline and leadership in the basic principles and finer points of his art.

A good teacher must have the genius to bring out the students' talents and abilities. He does not need to either justify or promote his actions. He must be respected and not feared by his students.

A good teacher must always motivate his students to strive for superior performance and be able to unleash all of the student's physiological reserves of energy at the right instance.

A student's spirit is a mirror image of the teacher. If the teacher has a humble spirit, the student likewise will have a humble spirit. If the teacher is conceited, the student will also be conceited. A mediocre teacher produces a mediocre student, a good teacher produces good students and an excellent teacher produces an excellent student. Conversely, an excellent student brings out the excellence in a teacher.



Amara Arkanis International, Philippines' Mantas

L-R: Guro Isaac "Sac" Vida, Punong-Guro Felipe "Ipe" Penales, Guro Melvert "Irwin" Austria, Mataw-Guro Louelle Lledo, Punong-Guro Enrica "Nickie" Esmero, Punong-Guro Julio "Jojo" Penales and Guro Tristan "TJ" Mendoza.

Amara Arkanis Teachers are committed, not only in teaching the techniques, but also in enlightening the mind and nurturing the spirit.

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

Announcements



Arnis Pushed as National Sport

May 5, 2009, 7:44pm

Members of Filipino Martial Arts, led by Harbour Centre owner Mikee Romero, have thrown their full support behind the bill filed by Sen. Juan Miguel Zubiri to make Arnis the country's national sport.

Romero and Zubiri, both avid Arnis practitioners, are rallying strong support for Arnis to be the country's answer to Thailand's Muay Thai, Japan's Karatedo and Korea's Taekwondo.

Zubiri recently filed Senate Bill 1424 that hopes to make the bill move on to its third reading in the senate and get a corresponding approval from the House of Representatives before hopefully the bill turns into law late this year.

Romero, meanwhile, is calling for a national Filipino Martial Arts congress this year to revive interest in local martial arts, especially in Arnis. *"This is one sport that we can proudly say a genuine Filipino sport and that's the reason why we are making efforts to revive its popularity,"* said Romero. *"We have to do something about it because Arnis is part of the Philippine culture. We were the ones who introduced the sport to the world."* Arnis is a local form of martial arts that uses sticks as weapons.

The sport suffered a big blow recently with the death of Grandmaster Roland Dantes, the former Mr. Philippines who helped popularize Arnis.

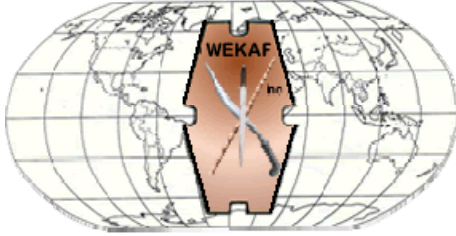
"We have to restore and preserve our own national treasure. If nobody would help Arnis now, our 400-year-old martial arts would just die a natural death," added Romero, who likewise wants to incorporate a World body for Arnis like that of FIBA for basketball.

Helping Zubiri and Romero revive the sport are media practitioner Bill Velasco, URCC Founder Alvin Aguilar and members of the Philippine Council of Kali, Escrima and Arnis Masters. Romero said his passion for Arnis and the Filipino Martial Arts is co-equal for his love of basketball.

The successful businessman bankrolled the training and participation of the Philippine basketball team in 2007 SEABA Championship in Indonesia and the 2007 SEA Games in Ratchasima, Thailand.

WEKAF USA Incorporated in the State of California

World Eskrima-Kali-Arnis Federation



www.wekaf-usa.org

MORGAN HILL, CA - April 7, 2009 – WEKAF-USA today announced its incorporation with the State of California as a nonprofit public benefits corporation. WEKAF-USA was incorporated in May 2008 and is the U.S.A. charter member of WEKAF (World Eskrima Kali Arnis Federation), which was formed in 1989 in Cebu, Philippines to promote the Filipino martial arts throughout the world.

“The incorporation of WEKAF with the State of California functions to protect its integrity, culture and history,” said Master Patrick Armijo, a much respected 6th Degree Black Belt in Kenpo and Eskrima from the state of Washington.

WEKAF-USA also announced its interim Board of Directors. Nilo Baron, Dong Cuesta, and Steve Wolk will serve as interim Chairman, CEO, and President, respectively. Erwin Mosqueda will serve as interim Advisor.

“We are delighted to have interim officers of this caliber and dedication to help us build the organization,” said Alfredo Bandalan, Grandmaster of WEKAF USA. “We plan to hold elections for our next set of officers soon and will be announcing the date of the next election shortly.”

There are currently 300 members of WEKAF-USA. The organization is currently accepting membership applications and is preparing to represent the United States in the upcoming WEKAF world championship (details to be announced soon). Individual Membership applications can be downloaded: [Click Here](#)

About WEKAF-USA

Headquartered in Morgan Hill, California, WEKAF-USA fosters both National and International amateur sports competition in all styles of Filipino martial arts. The Organization conducts regional and national competitions in order to support and develop amateur athletes for international competition at the bi-yearly WEKAF World Tournament.



Lara De Ubago-Sia

Lara De Ubago-Sia contacted the FMAdigest to ask that she gets credit for a picture that was used of Master Limuel "Maning" Bonsa, on the cover of Vol5 No3., and also a picture of Grandmaster Porfirio Lanada Sr. that was used.

The FMAdigest was not aware of that Lara De Ubago-Sia was the one that had taken these pictures, due to the author of the articles and the individuals involved submitted the pictures with their article.

So the FMAdigest would like to give due recognition to Lara De Ubago-Sia. And request you visit her websites for more information on Master Limuel "Maning" Bonsa, and Grandmaster

Porfirio Lanada Sr.

Website - Master Limuel "Maning" Bonsa: [Click Here](#)

Website - Grandmaster Porfirio Lanada Sr.: [Click Here](#)

Sikaran Gets a Boost from Political Bigwigs



Sikaran Grandmaster Meliton Geronimo
10th Degree Red Belt
Founder and President of Pandaigdig Kapatirang Sikaran ng Pilipinas

SIKARAN, the only indigenous unarmed Filipino martial art got a boost from no less than sports and Sikaran aficionado Senator Manuel “Lito” Lapid. On April 29, 2009, Senator Lapid introduced Senate Bill 3193, also known as “The Sikaran Martial Arts Act of 2009”.

Initiated by Jessie Rocales, Senator Lapid’s Chief of Staff, himself a Sikaran practitioner from Cagayan de Oro City, hometown of Amando Diaz, two-times Asian Karate Champion of the 1960’s, when Sikaran was also called Philippine Karate, Senate Bill 3193 reads: “An Act promoting Sikaran Martial Arts, an indigenous foot-fighting martial arts system, providing mechanisms and programs for its preservation and promotion, appropriating funds therefore and for other purposes”.

The two most noteworthy provisions of the bill are Section 3. which reads:
Integration in the Physical Education Curriculum.

- In order to mainstream, promote and popularize Sikaran Martial Arts in the country, all primary, secondary and tertiary public and private education institutions are mandated to include Sikaran as a required subject in its Physical Education (PE) curriculum. And Section 5, which reads: Creation of a Sikaran National Training Institute (SNTI).
- To carry out the above policy, there is hereby created a Sikaran National Training Institute, hereinafter referred to as the Training Institute.

Of equal importance is Section 10, which reads: Sikaran Fund. - There is hereby established a Sikaran Fund which shall be used to promote the Sikaran Martial Arts as an indigenous martial arts in the country. with an appropriation from the National Government of not less than Twenty Million Pesos (Php20,000,000.00) annually for at least five (5) years from the time of its constitution.

A year earlier, Congresswoman Adelina Rodriguez-Zaldriagga of Rizal Province introduced House Bill No. 1512, making Sikaran the National Martial Arts of the Philippines.

Both bills have passed the Second Reading. The Kapatirang Sikaran ng Pilipinas is urging all martial arts practitioners in the Philippines to contact their senators and congressmen to support both bills and to write President Gloria Arroyo to enact them into law.

A short primer on Sikaran and Meliton Geronimo:

Sikaran started as an activity to entertain and while away the time of Filipino farmers. In the 1800’s Sikaran rules were adopted elevating it into a foot-fighting system. In the 1950’s Meliton Geronimo, a direct descendant of Sikaran champions elevated Sikaran into a foot-fighting art.

- Born in 1927, Meliton Geronimo served with the Marking Guerillas during the Second World War when he was only a teenager.

- Meliton Geronimo was inducted in the Philippine Air Force finally retiring as a Lieutenant Colonel.
- In the 1950's he resurrected the interest in the practice of the ancient Filipino Art of Foot-fighting called Sikaran, which he learned from his father and the elders of Baras, Rizal.
- In 1958 he established the Kapatirang Sikaran ng Pilipinas. In line with the then being established Asian Karate Association, he called the art Philippine Karate and used the English term Karate Brotherhood of the Philippines.
- Sikaran, Japanese Karate, China's Kung-Fu and the Korean Art of Tang Soo Doo are very similar arts using bare hands and feet as weapons.
- In 1960 he worked towards the recognition of Sikaran as a distinct Filipino Martial Arts and the acceptance of the Philippines in the Asian Karate Association, composed of Japan, China and Korea.
- In 1963 Meliton Geronimo's efforts paid off when the Philippines was accepted for membership in the Asian Karate Association.
- In 1964 he competed in the First Asian Karate Championships in Tokyo, Japan and was awarded "Most Courageous Fighter."
- In 1966 Sikaran was recognized as a distinct Fighting Art of Filipino origin by the Asian Karate Association and Meliton C. Geronimo was granted the rank of 10th Degree Red Belt (highest in the martial arts) as Grandmaster of Sikaran.
- In six Asian Karate Championships, the Philippines garnered 7 Gold Medals under the leadership of Meliton C. Geronimo.
- In 1967, the Secretary-General of the Karate Association of Malaysia came to the Philippines to recruit four students of Meliton Geronimo to teach Philippine style Karate in Kuala Lumpur.
- In 1969, upon the recommendation of Meliton Geronimo, Malaysia was accepted as a member and competed in the Sixth Asian Karate Championships held in the Philippines.
- In 1970, when the Asian Karate Association was disbanded, Meliton C. Geronimo represented the Philippines in the First World Karate Congress and was instrumental in the formation of the World Union of Karate-do Organizations (WUKO), then the world ruling body in Karate.
- In 1972, Meliton Geronimo devoted his time and energy in the advancement and propagation of Sikaran relinquishing all references to the Filipino art as Philippine Karate.
- Sikaran is now widely practiced in all 13 Regions of the Philippines and in several countries including the United States, Canada, Australia, Saudi Arabia, Costa Rica, Puerto Rico, United Arab Emirates, Hong Kong, England, Ireland and many more.

Cacoy Cañete Launches Book on Eskrima-Arnis Techniques

By Emmanuel B. Villaruel



CEBU, Philippines - Supreme Grandmaster Ciriaco "Noy Cacoy" Cañete formally launched his newest work of art, the "Eskrima-Arnis Techniques" - a book, which according to United States Martial Arts Association (USMA) Founder Philip S. Porter, should be in the library of every martial artist.

"This book is based on my experience as an Eskrima practitioner for over 80 years now," said Cañete during yesterday's grand launch at the Cebu Parklane International

Hotel. *“This book is really unique because it covers all ranges of Eskrima techniques,”* added the Founder and President emeritus of the Cacoy Doce Pares Eskrima World Federation.

The “Eskrima-Arnis Techniques” is the fourth installment of Cañete’s series of books on Eskrima that commenced with the publication of Doce Pares Eskrima in 1988. In 2001, he authored Pangamot (Barehand Techniques), before penning down Eskribo (a combination of Eskrima, Jujitsu, Judo, and Aikido) in 2004.

Cañete’s latest book contains 128 pages replete with illustrations so the readers and aspiring martial artists could better understand all the components of Eskrima and the foundation by which it is being founded. It takes up a brief history of Eskrima, its fundamentals going into the different kinds of attacks and defenses, sparring ranges (close, medium and long), strikes and targets as well as form movements.

“Everytime I look back (at the past), there’s a big improvement in Eskrima. It keeps on improving every year,” said the 89-year-old Cañete.

Cañete said the study of Eskrima is essential as it provides several benefits such as physical conditioning, mental training, sports development, cultural appreciation, and practical self-defense. It is for these reasons that Cañete dreamed of integrating his book into the Department of Education (DepEd) curriculum as part of its instructional materials in Physical Education (PE) classes.

“We have a highly developed Eskrima here and we should propagate it all over the world. We should be proud of it because it is an indigenous Filipino martial arts that even started in Cebu,” said Cañete, who at 12 years old, became the youngest founding member of Doce Pares when it was formed in 1932.

“This book contains instructions that are very easy to understand especially to the students. Eskrima doesn’t only cover physical and mental aspect, it also helps maintain a Filipino culture,” added the legendary stick-fighter whose various awards here and abroad are long enough to be enumerated.



Noy Cacoy, as he is fondly called by close friends, was enshrined into the hallowed portals of Cebu Sports Hall of Fame in 1977 for his selfless dedication in spreading the gospel of Eskrima in both hemispheres of the globe. Armed with an indomitable passion for the art, he had been conducting seminars and demonstrations in the United States, Germany, Poland, England, Mexico, Indonesia, and Pakistan - where he was honored as “Supreme Grandmaster of the Year” in 2007.

Cañete’s latest book gained positive reviews and earned him praise and adulations from international grandmasters.

“I believe this volume will become the standard, definitive text on Eskrima, against which all other books on the subject will be measured,” said Porter, who describes Noy Cacoy’s teaching ability, techniques and friendly attitude as legendary. *“I believe his book should be in the library of every martial artist,”* added Porter.



Australian Grandmaster Vincent C. Palumbo, for his part, said that *“we, the students of Cacoy Doce Pares Eskrima, can use this fine book on basic Eskrima as a reference point for our training in order to refine our skills.”*

“Ciriaco “Cacoy” Cañete is a creative genius for developing the art of Eskrido techniques which resulted from his experiences, vision and combative courage. *“This book is an unforgettable true story of basic Eskrima techniques. I absolutely love it,”* said Grandmaster Richard S. Bustillo, president and chief instructor of the US-based IMB Academy, Inc.

Cañete said he has 5,000 copies of his book on hand. Those who are willing to buy a copy of it may call Cacoy Doce Pares operations director Master Chuck Anthony Cañete at 261-1352.



Hardened Target Self Defense

Instructed By: Thomas Sipin

Assisted By: Master Kelii Sipin and Guro Jenny Noval

The FMA Digest was asked to review and make a few comments on the new DVD's that Century has put out on Hardened Target Self Defense by Grandmaster Thomas Sipin.

Hardened Target Self Defense is a set of 2 DVDs which sell separately for \$19.99 each. They are professionally put together, which would be expected by Century.

Grandmaster Sipin gives a very good presentation throughout each video, speaking clearly and precisely demonstrating the movements in an expert manner which whether a beginner, student, or a seasoned veteran the individual will most

definitely get a valued amount of knowledge. Volume 1 and 2 are well put together They are easy to follow and with Grandmaster Sipin's explanations and the demonstrations with his assistants bring about a learning experience as if being taught in person.

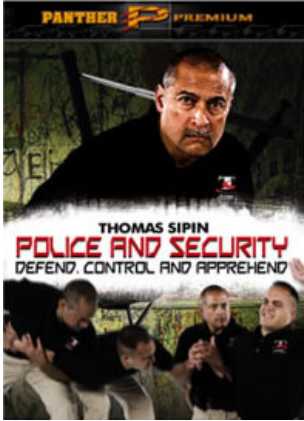
The first volume “Emergency Tools - Personal Weapons” explains the concepts that are important when facing a serious motivated attacker.

The second volume “Ground Tactics and Impact Weapons” Demonstrates ground tactics, including falling, recovery positions, and following and attacking from the ground. Tom Sipin explains different options in OC/Pepper Spray and demonstrates how to use it. Finally, explained and shown is how to train with and use short and medium improvised impact weapons such as flashlights, kubotans or other available objects.

When watching these two instructional videos you can see the influence of the Filipino martial arts.

Grandmaster Tomas Sipin has been teaching martial arts approximately 40 years, beginning with his father a Filipino immigrant, at the age of three. In 2005 Grandmaster Sipin became the first person born in the U.S. to earn the rank of 9th Degree Black Belt and be named Grandmaster of one of the most famous styles of the Filipino martial arts, Doce Pares Eskrima. Former President and Director of the World Eskrima, Kali, Arnis Federation (WEKAF).

Order the DVDs - [Click Here](#)



Police and Security, Defend, Control Instructed By: Thomas Sipin

Grandmaster Tomas Sipin has been teaching martial arts approximately 40 years. A 27-year police veteran (ret.), including 6 years on the tactical unit. Grandmaster Sipin has been training police and security officers in deadly force firearms and defensive tactics since 1980. His edged weapons program was approved and purchased by the USMC and Homeland Security.

It is advised to look into Police and Security, Defend, Control and apprehend a 3 series set of DVD's showing Tom Sipin's knowledge he has put together for law enforcement.

Volume 1: Protective Alternatives

Volume 2: Stabilize and Secure

Volume 3: Impact Tools

Set of 3 DVDs which sell separately for \$19.99 each.

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Mr. Sipin owns and operates the Four Winds Martial Arts Allis, WI and has trained martial artists, law enforcement officers and instructors in the U. S., Europe and Asia.



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SIKARAN “The Fighting Art of the Filipino Farmer”

By Emmanuel del Espiritu Santo Querubin

The author was appointed by Grandmaster Melton Geronimo as Director for Research and Standards.

This is the only fully authorized book about Sikaran authorized by Grandmaster Meliton Geronimo.

This book neither intends nor claims to reveal any mysticism or secret of Sikaran. This is solely because there are neither secrets nor mysteries involved in Sikaran. Sikaran is composed of purely offensive and defensive maneuvers systematically organized as an effective fighting art and an exciting sport.

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FMAPulse.com is an exciting new website dedicated to the Filipino martial arts. It is our mission at FMA Pulse to help promote, educate and serve as a resource for the current and new generation of FMA enthusiasts. We feel there is no better time than now to really bring the rich history and culture of the Filipino martial arts to a new level of recognition comparable to other well known martial art disciplines.

The team at FMAPulse.com is presenting Filipino martial arts to the world via the internet using Web 2.0 technology. Users can interact with one another in a setting much like Myspace or Facebook, only that we are focused primarily on the Filipino martial arts. This on-line community will give users around the world the ability to share, learn, teach and stay current with what's going on in the world of the Filipino martial arts.

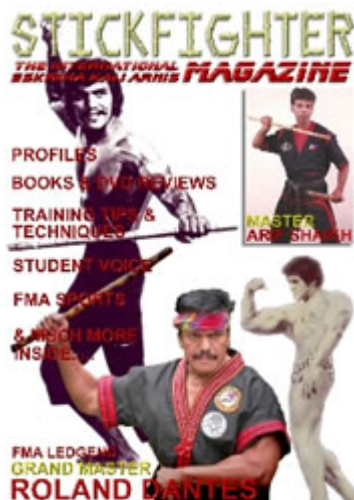
Not only will this online social network cater to practicing Filipino martial arts students and instructors, but also to anyone interested in learning about the Filipino martial arts and culture. Aside from connecting people together, FMAPulse.com will be offering viewers their own personal blog, articles, upcoming Filipino martial arts events and monthly video or audio pod-casts of different Filipino martial arts instructors and their respective styles. This will give viewers a chance to get to know these leading Filipino martial arts instructors and their styles on a more in-depth level.

Also coming soon will be online Filipino martial arts training lessons and an e-commerce store where aspiring students can gear-up for their training. We at FMAPulse.com invite you to participate, share your views and ideas so we can all unite to help further promote the Filipino martial arts in a positive way across the globe.

Sincerely,
The FMA Pulse Team

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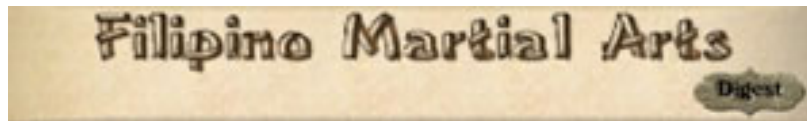
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